

# Billboard

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YEAR

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## Canada Court Holds Presser Jointly Liable

By JIM MELANSON

NEW YORK—A Canadian pressing plant has been held jointly liable as a copyright infringer in a precedential ruling by the Federal Court of Appeals of Canada.

In effect, the court puts Canadian pressing operations on notice that ignorance of proper publisher clearance is no defense as to their accountability in infringement cases involving the unauthorized use of copyrighted songs on recordings.

The decision reverses a lower court ruling which declined to hold Compo Company Ltd. responsible in a publishers' suit against Canusa Records and its principal, Tony Roman.

The suit, brought by Blue Crest Music, Husky Music and Acuff-Rose, charged the defendants with infringing the musical composition "There Goes My Everything."

The action, which dates back to 1971, resulted in both Canusa and

(Continued on page 70)

## BUT IT TAKES SAVVY TO SELL THEM Retailers Say Over 30s Continue Buying Records

By JOHN SIPPEL

LOS ANGELES—Select retailers around the nation are selling records to adults over 30, indicating that with the correct attitude, merchandise and promotional savvy, adults do continue frequenting record shops.

This conclusion arises after a Bill-

board survey of major dealers who have maintained their adult business by stocking categories of music which appeal to adults, notably Broadway shows, operas, jazz, ethnic product, country, sheet music, big bands and 8-track tapes.

Until labels start recording non-rock type singers and bands—and most observers feel this will not happen to any great extent—retailers are

offering their adult buyers other kinds of product.

Much has been discussed within the industry about the disappearance of the adult market since record labels have de-emphasized recording MOR artists in favor of rhythm

(Continued on page 20)

## Germans Move To Fight Pirates

By WOLFGANG SPAHR

HAMBURG—Though piracy is not as big a problem in Germany as in many other countries, first positive steps to combat it were taken recently at a meeting of public prosecutors and police from Hamburg, along with representatives of the German IFPI, GEMA and the recording industry.

Though still in its early stages, it is

(Continued on page 64)

## Airlines Saturated By Taped Country Music

By GERRY WOOD

NASHVILLE—From President Gerald Ford's sleek jetliner, Air Force One, to the jumbo jets of the top U.S. and Canadian commercial airlines, a record amount of country music programming is saturating the North American skies.

For many years radio and tv were

(Continued on page 59)

## Calif. Antitrust Suit Boiling Over

SAN FRANCISCO—A landmark antitrust litigation filed by an independent record retailer against major labels and distribution entities in Federal District Court here, has added additional defendants and increased its damage claims from approximately \$400,000 to \$1,886,900 in an amended complaint filing.

Charles and Jane Zoslaw, doing business as Marin Music Centre in

(Continued on page 74)

## Publishers In Upbeat Drive Vs. Infringers

By IS HOROWITZ

NEW YORK—A marked increase in the marketing of unauthorized music arrangements has the National Music Publishers Assn. stepping up efforts to contain infringers.

With once prevalent "fake" books now largely under control, the publishers' group sees illegal arrangers as one of the more serious current menaces skimming profit from legitimate operators.

No hard statistics are available to pinpoint the extent of the dollar loss to publishers, but the drain is described as "substantial" by NMPA president Leonard Feist. He says the practice has escalated noticeably in the last six months.

The law firm representing NMPA has been given a priority mandate to combat the infringing arrangers, with a number of successes already claimed. Evidence on some 19 individuals has been assembled in recent months, and at least eight are said to

(Continued on page 20)

## Broaden S.F. 1-Stop Mart

By ELIOT TIEGEL

LOS ANGELES—The San Francisco-Oakland area, one of the nation's most competitive one-stop markets, gains its newest entry in mid-August when Record Rack Service of Los Angeles opens a branch there.

Record Rack Service of San Francisco will be located in an 8,000 square foot warehouse in downtown San Francisco by 12th and Howard

Sis., notes Jack Lewerke, executive vice president and partner of the company which operates the local rack plus Record Rack Service of San Diego, Record Merchandising, a major independent distributor here with a sales office in San Francisco and the six-store Hitsville retail chain in California.

The new one-stop will also house

(Continued on page 74)

## Shaw Goes To Hurok Aid

NEW YORK—Hurok Concerts has moved to shore up an image battered by top executive and artist defections.

The firm signed an agreement with Harold Shaw Wednesday (14) to provide artistic and management assistance to present owners who are relative newcomers to the classical concert scene.

The deal also calls for Shaw Concerts to join forces with Hurok in sales and support functions in the presentation of attractions on both management rosters.

It is the apparent hope of the Hurok principals that the alliance with Shaw will stem a reported flow of star performers to other affiliations

(Continued on page 46)



Tommy James is very much IN TOUCH. His first Fantasy album demonstrates that he's got all his great rock 'n' roll chops. The album includes a powerful rendition of "Tighter, Tighter," the tune Tommy wrote and produced for Alive and Kicking; among other cuts to watch out for are "Comin' Down" and "One Track Mind." TOMMY JAMES, "IN TOUCH" Fantasy F-9509. (Advertisement)



MEL TILLIS makes his debut return to the MCA label with "Love Revival." The album contains his latest single, "Love Revival," written by Thomas Gmeiner and John Greenbaum, which is a strong tune that is a little out of the ordinary from the standard Mel Tillis arrangements. Other cuts on the album display Mel's versatile vocal stylings including "The New Green Light," "Tall Dark and Lonesome," "I Order One For Me," "Good Woman Blues," and "Pictures." "Love Revival," (MCA-2204). (Advertisement)

(Advertisement)

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Bingo Long Traveling All-Stars & Motor Kings MCA-2094



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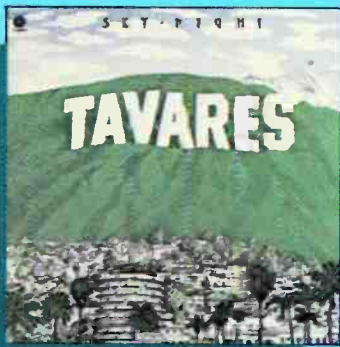
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THE HOTTEST-ON-RECORDS!

# Capitol's Soul-full Summer



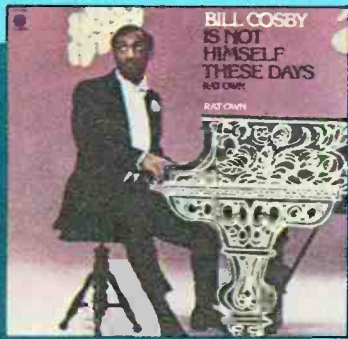
The Sylvers album, **Showcase** (ST-11465) includes their platinum single, **Boogie Fever**, and their latest smash, **Cotton Candy!** (4255)



The new album by Tavares is **Sky-High!** (ST-11533). Features their smash single, **Heaven Must Be Missing An Angel!** (4270)



Nancy Wilson's great new album is **This Mother's Daughter** (ST-11518) featuring her new single, **Now!** (4284)



**Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own**, (ST-11530) includes his new single **I Luv Myself Better Than I Luv Myself**, (4299) and **Yes, Yes!**



Natalie Cole's album, **Natalie** (ST-11517) includes her smash single, **Sophisticated Lady (She's A Different Lady)!** (4259)



**Live On, Dream On** (ST-11461) by Sun, includes their hit single, **Wanna Make Love (Come Flick My BIC\*)**. (4254)  
\* Trademark of BIC Pen Corporation



On Capitol Records and Tapes



## HITS LABELS & DISTRIBS 2nd Dealer Files Antitrust Action

By JOHN SIPPEL

SAN FRANCISCO—A second antitrust suit against labels and local distributors has been filed by a second independent retailer in Federal District Court here.

Dean and Artemis Stamatopoulos of Gramophone Shop also known as Gramco Ltd. filed a complaint for damages July 1 against CBS, RCA, ABC and Capitol Records. W/E/A Corp., MCA Distributing, Record Merchandising, Mighty Fine Distributors, Eric-Mainland, London Records of California and Phonodisc.

The suit is not as inclusive as the Marin County Music Centre pleading filed in early 1975 (see separate story in this issue). It argues that the single store at 1538 Polk St. has been discriminated against by defendants who offer local competing chain retailers, such as Tower, Warehouse, Banana, Record Factory and Odyssey, preferential distributor prices. Gramophone, which started in January 1972, charges it had to add ticket selling and magazines to its record/tape inventory to keep its head above water. At present, it does 60.62%

of its volume in records and tape.

Since its opening and through April 30, 1976, Gramophone alleges it has done the following cumulative business with defendants: CBS, \$131,084; Eric-Mainland, \$108,733; W/E/A, \$76,036; Direct Record Sales, \$50,154; RCA, \$48,012; Record Merchandising, \$38,087; Capitol, \$32,041; Mighty Fine, \$24,583; Phonodisc, \$20,897 and London, \$17,365.

The pleading states that Dean Stamatopoulos started as a salesman for Eric-Mainland, opening the first of eventually four Gramophone Shops in the Bay Area in 1961. Tower opened a retail shop at Bay and Columbus in 1968 which was granted a subdistributor classification, the suit alleges. In the same year, Stamatopoulos opened Bay Sound Records One-Stop, which did 65% of its business with the four-store chain, the suit points out. On Dec. 19, 1969, Stamatopoulos filed a petition for bankruptcy under Chapter XI of the Chandler Act, which resulted in a discharge of bankruptcy in November 1971, the pleading states.

## There Are Problems, But Italy Music Potential Big

By DANIELE CAROLI

MILAN—A vote of confidence in the future of the Italian music business has been registered, by Guido Rignano, president of the Italian Assn. of the Phonographic Industry (AFI). "The economy seems to be awakening and the Italian music market's potential is remarkable," he says.

He admits the present difficulties are considerable but thinks that they will be put in proper perspective by the international music industry because foreign product still plays such a big part in the Italian market.

Rignano, 52, entered the record industry in 1960 as an attorney for Dischi Ricordi. In 1964, he became managing director of the company and was appointed AFI president just a short while ago.

The Lira's devaluation of 30% on the dollar has caused serious problems for Italian companies and Rignano offers that, "As regards contracts drawn up last year, a 10% increase in the price of records took place at the end of 1975, and the in-

dustry can take advantage of the higher profits.

"But the consequences of inflation are heavily felt as to contracts drawn up this year, especially for

(Continued on page 68)

## Stax Trial Exposes Payola Probe Start

By ELTON WHISENHUNT

MEMPHIS—The bank fraud trial of Al Bell, chairman of Stax Records, and Joseph P. Harwell, former bank vice president, got underway July 6 with the surprise testimony that government agents confiscated \$130,000 in cash from a Stax representative which inadvertently set off the payola scandals in the recording industry in 1973.

Ed King, former agent for the IRS, testified that:

Johnny Baylor, writer-producer for Ko-Ko Records, a subsidiary of

(Continued on page 20)

## Drop 45 Price & Eliminate

LOS ANGELES—With single sales down around the country, Hitsville retail operator Jack Lewerke calls for two changes to improve sagging sales: a reduction in price and the elimination of the large hole in the 45.

The retail price of singles should come down, Lewerke says, adding that "it's unreasonable to think 45s will sell when albums are discounted down to \$3.80, \$3.90 and lower. More and more young people see the dollar values in buying albums, but we need singles for their promotional ability."

Hitsville operates six stores in California, five of them in air-conditioned malls.

Lewerke finds the large hole in the single disconcerting. "People have to use plugs for the center hole on most phonographs and new models don't come with adapters.

"In Europe," continues the executive, "all 45s are pressed with a plug out device which allows you to play them with or without the large hole."

While commenting that business nationally is "very quiet," Lewerke says sales for his chain are "fairly good" for a number of reasons.

# Macmillan Co. To Publish Russian Pop Music In U.S.

By IS HOROWITZ

NEW YORK—First steps to bring Soviet pop music to the U.S. under a normal industry subpublishing formula have been set in motion by the Macmillan Co.

The move is allied to an effort also undertaken to import a top Russian pop music act that may see the group touring Stateside venues along with a U.S. act as early as this fall.

The pop publishing initiative has been launched by Macmillan to

## Soviet Rock Act Coming?

complement activities in the concert music field already underway by the publishing house's music subsidiaries, G. Schirmer and Associated Music Publishing.

Macmillan was awarded exclusive rights in the Western hemisphere to

all Russian music more than a year ago in a deal with the Soviet copyright authority VAAP.

The pop assignment has been given by the publisher to another of its subsidiaries, Macmillan Performing Arts, a recently formed facility whose prime activity until now has been in the area of musical theater.

Performing Arts executives Charles Baker and Sylvia Herscher have only recently returned from a two-week stay in the U.S.S.R. during which they met with a number of pop writers to screen material that might be exploitable here.

At the same time, they served as unofficial talent scouts for Greif-Garris Management of Los Angeles to search out a Russian pop group that might appeal to American listeners.

The six-man group Ariel, all of whom sing and play a variety of acoustic and electronic instruments, was chosen as the one most likely to succeed here among the many heard by Baker and Herscher. Its music is described as a kind of soft rock, with the tune material largely contemporary arrangements of traditional Russian folk music.

The economics of bringing them over are now being considered by Greif-Garris, and if the figures add up they may join the firm's New Christy Minstrels in a three-month tour due to start Sept. 15. Booking will be by Columbia Artists Management.

A quick decision is anticipated, since Ariel's popular stance has them heavily booked in the Soviet Union and the Russian state concert authority, Gosconcerts, would have to clear the dates.

Macmillan's interest in having a Russian group brought here is to help build an audience base for music which they may publish. They

(Continued on page 73)

## U.K. Inquiry On Record Royalties To Begin Nov. 1

LONDON—The opening of the public inquiry into the revision of the record royalty rate in the U.K. is set for Nov. 1.

The existing royalty of 6¼% was set nearly 50 years ago, when sales of sheet music formed the major part of songwriters' income and records were basically just a novelty. The rate was confirmed in 1956.

But the Copyright Act of that year provided for the rate to be reviewed through the procedure now being used and the public inquiry follows an application to the Dept. of Trade by the Record Royalty Revision Assn., which represents the Composers' Guild, the Songwriters' Guild, the Music Publishers' Assn., and the Mechanical Rights Society.

The royalty association seeks an increase in both the statutory royalty and the minimum royalty payable on records.

Both sides of the music industry have filed statements of their respective cases and are currently engaged in final preparation for the hearing which is likely to last two or three weeks.

## UNLOCKED TAPES

### Set GRT, Sensormatic Joint Promo

By STEPHEN TRAIMAN

NEW YORK—Prerecorded tape retailers will have the chance to prove on their own that unlocked cassettes and 8-tracks mean more profits under a six-month cooperative promotion between GRT Corp. and Sensormatic, manufacturer of the Keeper system employing "bugged" browser boxes.

Explained jointly by Herb Hershfield marketing vice president, GRT music tapes, and Tim Smith, Sensormatic product manager, the venture will give the industry yet another group of meaningful statistics in the continuing search for viable

antipilfer readings on the bottom line.

Equally important, it will provide valuable field tests in marketing largely overlooked tape product, the only category of prerecorded music to show consistent growth in both unit and dollar volume in recent years as singles declined and LPs made only marginal gains.

Dealers taking advantage of the offer will earn a cash benefit of approximately \$380 for a typical outlet stocking some 2,000 tape titles, Smith notes. Big advantage of the

(Continued on page 55)

## Cleveland's WIXY Goes To FM Programming Path

CLEVELAND—WIXY, a dominant Top 40 station that has proved vital as a breakout exposure site for the record industry, plans to fight growing FM radio competition with FM programming tactics.

Nick Anthony, vice president and general manager of the 5,000-watt station, located at 1260 on the dial, says that personalities will be phased back and the programming will feature "three and four-record music sweeps with a maximum of eight commercial minutes an hour."

FM stations have long used these tactics to fight AM competition. In Cleveland, FM music stations have been seriously hurting AM music stations of the type of WIXY.

Anthony says that people were "sampling" the station but didn't have much listener loyalty.

"I don't think music is leaving the AM band, but program directors had better wise up on their methods of presentation. With the growing acceptance of FM, and its new form of music presentation, people have learned to like their music in that fashion. Slowly, disk jockeys who

talked without saying much—people who weren't genuine personalities—became almost an irritant. WIXY had been one of those talk-record-talk-record type of station.

"Well, we want to get away from that, to give the listeners what they want which is a lot of music."

He points out that the format, per se, won't change. "What we are going to do is alter the presentation of it and eliminate the teenybopper records and the raucous rock records. We're still going to be a rock station, but for older people above 25."

Tom Murphy's morning show will stay essentially the same as it is now, he says, featuring a lot of news and information. "He's very personality oriented."

But the role of the disk jockey will be "secondary" throughout the rest of the day and the music will be accented, says Anthony.

There will be four "sources" of music involved in programming now:

- There will be a blending of two

(Continued on page 10)

## Center Hole: Calif. Chain

By placing the stores in air-conditioned malls, they attract walk-in traffic from people who seem to spend an entire day in the malls going from shop to shop.

And having changed the chain's name from Discount Record Center Stores to Hitsville last year and de-emphasizing some categories of music in favor of more youth oriented products, the chain has obtained a "younger image," Lewerke feels.

Hitsville's prices are the same as other competitive discounters like Warehouse and Tower.

Hitsville's leading store is in Fresno where the very hot weather makes shopping in an air-conditioned mall a pleasure. The other locations are in malls in Santa Barbara, San Diego, Westminster and Montclair. A store in Studio City is not in a mall.

Hitsville is owned by Sid Talmadge, Sam Ricklin and Lewerke, who also own Record Rack Service, a one-stop, and Record Merchandising, an independent distributor (see separate story).

## Verve Tapes Survive Odd 'Tragedies'

By ED HARRISON

LOS ANGELES—Despite a series of near tragedies to its voluminous tape archives, Polydor/MGM is extensively cataloging more than 75,000 tapes while concurrently reactivating its Verve jazz catalog.

Verve, a leading jazz label in the late forties and fifties, has been virtually dormant over the last 20 years. However, in the years the tapes were in storage they have been subjected to tragic events and conditions.

After the master tapes, then owned by MGM, were shipped to Los Angeles from New York in 1970, they were stored in an old office building which caught fire a few months later. Fortunately, the fire department tarpaulined the tapes before extinguishing the fire. Many of the tapes suffered water damage anyway, becoming warped and in some cases losing their identification labels.

Next, they were transferred to the model building stage at MGM's film studios. The boxes were dried out, but still subjected to extremes of heat and dirt.

Once again the tapes were moved—this time into a building shared by the Syrian embassy. The tapes seemed safe there until a bomb set by political extremists detonated. Though stored on the floor above, pipes burst and water seeped into many of the tape boxes.

In 1972, Polydor Inc. bought MGM Records, and with it, Verve. Polydor's engineers took immediate action to secure proper care of the tapes. Polydor brought them to the current special facility, a fireproof brick building in Beverly Hills where they are kept on metal shelves with a controlled temperature of 70 degrees and humidity stabilized at 40%-60%.

Edwin Outwater, Polydor's engineer assigned to the project, says that some of the valuable material has

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**GOLDEN MOMENT**—Natalie Cole accepts two RIAA gold albums for "Natalie" and "Inseparable." At the presentation are from left: Bhaskar Menon, Capitol's president; Kevin Hunter, Cole's manager; Larkin Arnold, label soul division vice president and Don Zimmerman, label executive vice president.

## Court Rules Against Solinger In Lawsuit

LOS ANGELES—Erstwhile distributing veteran Jack Solinger lost his Federal District Court suit against a group of labels and Bay Area distributors, when Judge Spencer Williams granted a dismissal sought by the defendants. The judge ruled that Solinger's complaint failed to state a claim upon which relief could be granted to the plaintiff.

The suit, filed in December 1974, claimed that A&M Records and its executives, Jerry Moss and Bob Fead; Motown; Transamerica Corp. and United Artists Records; Eric-Mainland and Musical Isle; and Sid Talmadge of Record Merchandising, Los Angeles, conspired to thwart Solinger in buying out Independent Music Sales, which he managed for Zenith Radio Corp. of California, when that firm decided to drop record/tape distribution in October 1970.

## U.K. Rockers Ask Damages

NEW YORK—A suit charging several T-shirt manufacturers and Sam Goody with unauthorized merchandising of goods and wearing apparel carrying the name the Bay City Rollers and/or a picture of the group has been filed in state Supreme Court here.

The Arista recording group cites trademark infringement, unfair competition and damages to its reputation by the sale of such unauthorized merchandise.

Named with Goody are The Wild Side Inc., Samuel Crane and Leonard Frisher, d/b/a Golden Eagle Enterprises, Alan Elenson, d/b/a Our Front, and Joseph Goldstein and Richard Wein, d/b/a L&H Mfg. Co.

Damages sought by the U.K. rockers total \$800,000.

## STRICTLY YOUTHFUL MEMBERSHIP

## NARM Launches a 'Young Turks' Club

NEW YORK—In an effort to bring more young voices into the NARM membership, the organization has formed The Young Turks, a new group within NARM for young people employed by NARM regular member companies.

A general mailing has been made to all NARM members requesting that they submit names of persons in their organizations qualifying for the new group.

Guidelines for The Young Turks are: they must be young executives relatively new to the industry, sec-

## Club To Aid Nash. Store

NASHVILLE—A midnight closing and promotional tie-ins with the Exit/In listening room will be two main features of Discount Records opening its second Nashville store.

The grand opening will be held Thursday (22) through Saturday (24) and will feature record and T-shirt giveaways and special sale prices. It's the first new store to open under the new owners, the J.L. Marsh Co., a division of Pickwick International.

The new store will be located on Elliston Place, an area attracting an increasing amount of Nashville's night life. Hoping to gain greater sales from the nightly traffic, the store will be open until midnight six days a week.

"The traffic is already there," comments Rick Terry of Discount Records, "and a record store in this kind of location should be able to pick up on some of the business."

Terry also plans to coordinate promotions with the nearby Exit/In. "We would like to have autograph parties, rap sessions between artists and customers, and record sales with artists that are appearing at the Exit/In."

## Perform For Fords

NASHVILLE—Tammy Wynette and Glen Campbell perform in the White House Tuesday (20).

Wynette and Campbell will entertain President and Mrs. Gerald Ford in a "Tribute To American Music" program at the White House Rose Garden. She'll be backed by the Jordanaires.

Ambassadors and heads of state are also expected to attend the event which will also spotlight pop acts.

ond generation (sons and daughters of executives) members in the business, and/or young persons at every level who have new ideas but tend to get lost at the NARM convention when industry veterans take over.

First meeting of The Young Turks will be held Sept. 21 at Chicago's Continental Plaza Hotel as a major event in the NARM mid-year conference.

There will be no dues or additional charges relative to membership in The Young Turks Club.

## Executive Turntable

Stan Marshall has been upped to vice president, sales, at Elektra/Asylum/Nonesuch Records from national tape sales manager for Elektra. Since joining the organization in 1969 Marshall has been involved in the development of the WEA distribution network and initially toiled as East Coast sales manager. . . . Mark Maitland has been named national sales manager at Warner Bros. Records operating from the label's Burbank office. Maitland moves into his new post from marketing coordinator for the WEA branch in Atlanta. . . . Joining 20th Century Records as vice president, sales, is Mel DaKroob, a 16-year music industry veteran. He will be responsible for sales, advertising, merchandising, release programs and distribution coordination.



Marshall

At Chrysalis Records Sal Licata has been appointed vice president of sales and promotion. Licata, who joined the label earlier this year, formerly held the sales director's post. . . . Deanne Olson has been made assistant to Tom Rodden, president of Farr Records. Prior to this appointment she was personnel director at MGM Records for five years. . . . Barbara Onrot to the position of artist relations/artist development manager at Capitol Records. Her responsibilities will include the coordination of artist tours and artist support with liaison with the sales, promotion and publicity and a&r divisions of the label. And Dennis Kashyap has been upped to marketing administration manager, a newly created position at Capitol, from assistant to the vice president for finance.



Maitland



DaKroob

Jerry Flowers, a former freelance writer, joins ABC Records' Nashville office staff as publicist/artist relations coordinator, a newly created post. He will work in conjunction with Jerry Bailey, publicity manager for ABC and ABC/Dot Records. Both Bailey and Flowers will report to Jane Al-

brook in the Los Angeles office. . . . Luba Firchuk promoted to manager, promotion administration, Columbia Records, from supervisor, national promotion. . . . Jerre Hall upped to national promotion manager for London Records, from prior duties as regional promotion manager in Cleveland, Seattle, Detroit and Dallas. He succeeds Herb Gordon, named East Coast promotion manager, headquartered in Philadelphia. . . . Joe Isgro upped at Motown to national pop promotion director from East Coast regional promotion manager. Isgro will report directly to Paul Johnson, label's vice president of



Licata

promotion. . . . Jack Kreisberg joins the Buddah Group as national director, FM promotion, after four years with the Harmony Hut retail division of Schwartz Bros. . . . Harold Fein comes to Cayre Industries as national director, pop promotion, from a post at London as assistant director, sales and marketing. . . . Judy Stearns joins the 20th Century Records promotion department while Bruce Brantseg has been upped to national secondary/MOR promotion manager. . . . Private Stock continues its expansion with the appointment of Jan Walner to handle local promotion in Los Angeles, operating

out of Record Merchandisers. She was Monument national publicity manager, Nashville. . . . Johnny Lloyd, most recently Buddah vice president, artist relations, joins the promotion staff at Amherst Records, division of Transcontinent Records and Sales.



Olson

Marcia Greene, half of the brother and sister deejay team in 1970 on WFHS-FM as "Brother Truck (Mitch Litman) & Sister Lady," rejoins Litman at Arrest Recording Corp. as operations manager of the new 24-track MCI studio in Wash-

ington. . . . Caroline Moore joins CBS Records International after extensive experience in market research and economics. . . . At Epic Records, Sam Lederman promoted to assistant to Steve Popovich, a&r vice president, from director of a&r administration, East Coast. . . . Martin Schwartz has joined Tone Distributors in Miami as promotion man for its distributed labels.



Firchuk

Sol Greenberg, former Granite Records executive, has joined the ATV Music Group as director of marketing for the parent company. In his new post he will act as a liaison between the publishing company and record labels releasing ATV-controlled copyrights. He will also assist and coordinate supplemental marketing and promotional campaigns for the various labels. . . . Fred Raehler added to the publishing division of Little Richie Johnson, Inc. in Nashville. . . . ASCAP has promoted Barry Knittel to assistant national sales manager from manager. New York district office, taking over

from Steven Seklir who resigned after five years to return to law practice. Knittel will continue as division manager supervising the New York and Boston district offices. . . . John Palazzotto, once with Loggins & Messina as tour director, has joined Cumberland/Overton Records as executive assistant and general office manager. Susan Pomerantz takes over as general professional manager of the firm's publishing arm, the Cumberland Music Group. . . . Victor Kaufman, secretary and deputy general counsel for Columbia Pictures Industries, upped to general counsel. He succeeds Burton Marcus, who resigned to enter private law practice.



Stearns

(Continued on page 73)

It's  
"Surreal  
Thing."

## Kristofferson.

There are some artists who can make anything they do a special musical event, and in whose hands something special becomes something quite extraordinary. Kristofferson. All the songwriting brilliance that flashed through "Me and Bobby McGee," and so many other songs, now goes into Kris's brand-new album, "Surreal Thing." Kristofferson. Now on the road, for his first 1976 concert appearances: a giant, coast-to-coast tour that'll put him in front of more people than ever before. (He'll also be hosting the hit NBC-TV comedy show, "Saturday Night," on July 31.)

**Kristofferson. The real thing is "Surreal Thing."**  
**On Monument Records & Tapes.**



### Kris on tour: (with Rita Coolidge)

- |  |  |
|--|--|
| <b>July 8</b><br>Summerfest<br>Milwaukee, Wisc.                          | <b>August 11</b><br>Ravinia Festival<br>Highland Park, Ill.        |
| <b>July 10</b><br>Symphony Hall<br>Phoenix, Ariz.                        | <b>August 13</b><br>Hamilton Place<br>Hamilton, Ont., Canada       |
| <b>July 11</b><br>Red Rocks Amphitheatre<br>Denver, Colo.                | <b>August 14</b><br>Casino<br>Asbury Park, N.J.                    |
| <b>July 13-15</b><br>Universal Amphitheatre<br>Los Angeles, Calif.       | <b>August 16</b><br>Performing Arts Center<br>Saratoga, N.Y.       |
| <b>July 16</b><br>Civic Center<br>San Diego, Calif.                      | <b>August 17</b><br>Westchester Premier Theatre<br>Tarrytown, N.Y. |
| <b>July 18</b><br>Greek Theatre<br>Berkeley, Calif.                      | <b>August 18</b><br>Temple University<br>Philadelphia, Pa.         |
| <b>July 22</b><br>Heart of Illinois Fair<br>Peoria, Ill.                 | <b>August 20</b><br>Carter Baron Theatre<br>Washington, D.C.       |
| <b>July 25</b><br>Coliseum<br>Edmonton, Alberta, Canada                  | <b>August 21</b><br>Music Hall<br>Myrtle Beach, S.C.               |
| <b>July 31</b><br>NBC "Saturday Night" TV Show<br>New York, N.Y.         | <b>August 27</b><br>Civic Auditorium<br>Atlanta, Ga.               |
| <b>August 4</b><br>Queen Elizabeth Auditorium<br>Vancouver, B.C., Canada | <b>August 28-29</b><br>Carrowinds<br>Charlotte, N.C.               |
| <b>August 6</b><br>Paramount Theatre<br>Seattle, Wash.                   | <b>September 1</b><br>Pine Knob Pavilion<br>Detroit, Mich.         |
| <b>August 8</b><br>Portland, Auditorium<br>Portland, Ore.                |  |

Produced by David Anderle

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Vol. 88 No. 30

# Black Now Beautiful To Majors Col, Cap & WB Gain Understanding With the Years

By PAUL GREIN

LOS ANGELES—Major labels like Columbia, Capitol and Warner Bros. are showing a dramatic increase in success with black artists, because, as some label executives frankly put it, they now have a better understanding of r&b and are no longer afraid to promote it properly.

Of course the enormous popularity in the past of such artists as Johnny Mathis on Columbia and Nat "King" Cole on Capitol cannot be overstated. Still, it's true that in recent years the majors have had most of their success with white, pop oriented acts.

Now, though, they reportedly have better identified black markets, have improved communication with black radio and press and have more people in a&r, production and promotion who either are black or are sympathetic to black music, and employ more black vice presidents in policy making capacities.

It's not just an attitude change on the part of the majors. Observers also say that black music itself has become more polished and sophisticated in recent years which would naturally lead to more acceptance. And black radio and black retail outlets are reportedly now far more open to product coming out of the majors.

The evidence of this surge is dramatic. Three of Columbia's last four

(Continued on page 14)

## Marsh Meeting Draws Salesmen From 16 Sites

LAKE GENEVA, Wis.—J.L. Marsh, Inc. conducted its third annual sales and marketing meeting at the Playboy Club Hotel here July 12-14.

More than 250 sales service representatives from 16 branch offices of the giant rack supplier attended workshops, viewed record company presentations and were addressed by executives of the Minneapolis-based corporation and parent Pickwick International, Inc.

Participating record companies included RCA, Columbia, WEA, GRT, Capitol, Phonogram, Motown, Gateway Records and Playboy Records.

Recording artists Boz Scaggs (Columbia), Steve Young (RCA), Jerry Reed (RCA) and Barbi Benton (Playboy) entertained the gathering.

The service reps were briefed on fall releases from Pickwick International and subsidiary PIP, De-Lite, Groove Merchant and Thunderbird labels.

"J.L. Marsh is still number one because of service," Gene Patch, vice president and general manager reminded the regional staffs in his keynote address. Because of its computer systems, Patch said, the firm is uniquely able to "fine-tune a record department to consumer buying habits in that location."

Computer sales reports, advertising, store planning, premium and promotional merchandise, Mexican product, returns, and music book, blank tape and accessory merchandising were among workshop topics.

## Tape Recorders May Be Taxed In France

By HENRY KAHN

PARIS—Jean Luc Tournier, director-general of SACEM, will ask for a special tax to be imposed on tape recorders. This, he believes, will cover the copyright payments which otherwise are not paid on illegal reproduction of music.

The recording of radio or television music on tape by the general public here is known to be a common practice.

Tournier brought up the matter at the general meeting of the National Committee for the Prevention of Illicit Recordings. His demand fol-

(Continued on page 64)

## FIELD REPS OBSERVE SELVES

# RCA Video Presentation Hit Of Marsh Sales Meet

By ALAN PENCHANSKY

CHICAGO—"It's not easy to put a wireless microphone on someone and ask them to act normal," Steve Kahn of RCA Record's special projects division observes. The 33-year-old former product manager is describing one of the problems he faced in producing "A Day In The Life Of A J.L. Marsh Representative," a custom videotape presentation for the giant rackjobber's annual sales meeting, July 12-14 at the Playboy Club Hotel, Lake Geneva, Wis.

Taping on location in Minneapolis, Kahn followed three Marsh account service reps through their daily rounds, asking each to provide a running commentary on his or her activities, from pulling old stock according to Marsh's ticket

dating system, to packaging and processing returns for the account.

If Kahn's actors did not soliloquize convincingly before the camera, the impact of RCA's presentation was not diminished: the 250 field representatives attending the conclave watched with rapt attention as their shared activities grew larger than life on the Advent Videobeam screen.

Behind the screen, separated from

(Continued on page 55)

## Kansas City Promotion Successful

KANSAS CITY—The seldom-fail impact of a well-promoted, well-merchandised promotion is clearly demonstrated by the results of a recent contest staged jointly by Burstein Applebee and Musical Isle.

Burstein Applebee operates 10 modern stores in the greater Kansas City market and Musical Isle is the software supplier. Joe Salpietro, Musical Isle's general manager here and George Devins, chain promotion head, set up the record promotion.

The offer of 25 free records, all \$6.98 list, was intensively promoted over two major radio stations, KWKI and KY2. In-store promotions, including posters publicizing the contest and displays of coupons used in the drawing spotted at strategic points in stores helped drum up interest.

According to Bill Millard, manager of the Metcalf Shopping Center store, the contest did a good job attracting people. This store alone registered between 5,000 and 6,000 entries, he disclosed.

"Essentially, this is a good income free-spending part of the area but what the free record promotion did was to expose us to a lot of budget-conscious buyers," says Millard.

The 25 records chosen by the winner of the contest, Robert McCormack, 22, mirrored record tastes of young buyers, according to Patricia Forsthofel, record buyer at the Metcalf store. Included in the records he chose were such artists as Led Zeppelin, Rolling Stones and Steve Miller.

"But there was also a little mix of jazz in his selections," notes Forsthofel. "That's typical of a neat percentage of our 18 to 25 record buyers—still strong on the rock but leaning a little more and more to jazz."

## 31 CD-4 Labels

LOS ANGELES—With the release of "Puka Shells," and LP featuring Arthur Lyman's music, GNP-Crescendo becomes the 31st record firm to issue its quad albums in CD-4.

## Disk/Tape Field Healthy In Japan

By ALEX ABRAMOFF

TOKYO—The production of records and prerecorded tapes is showing a healthy growth in Japan. According to statistics released by the Japan Phonograph Record Assn., the production of records and prerecorded tapes for the month of May was up both unit-wise and money-wise when compared with the same period in 1975.

The total production of records reached 15,296,000 units in May, which is an increase of 19% when compared with the same period in the previous year. The number of records produced with foreign repertoire was 5,450,000 units. A closer look shows that 7,499,000 singles, of which 1,735,000 units had foreign

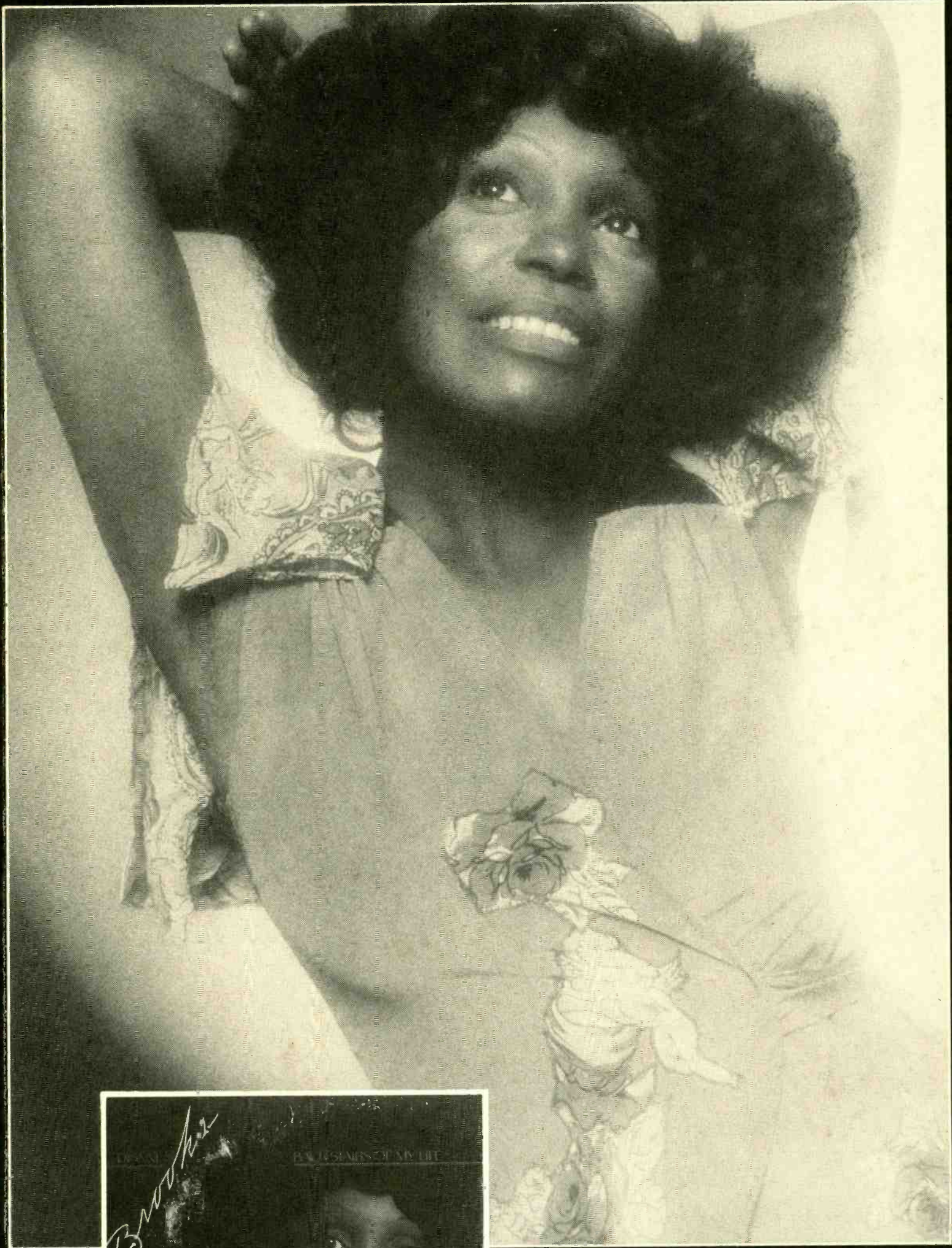
(Continued on page 65)

## SONGWRITERS AGAIN LOBBY IN CAPITAL

NASHVILLE—Buoyed by the success of its first mission to Washington on behalf of improved copyright legislation, the Nashville Songwriters Assn. International is sponsoring another venture to D.C. Ron Peterson, Don Wayne, Kenny O'Dell, Eddy Raven, Patsy Bruce, Paul Richey and Maggie Ca-Wender will journey to Washington Monday (26).

During the three-day trip, the group will call on each member of the full House Judiciary Committee which is considering recommendations to the revision of the copyright law. The first trip, which included performances by the writer-artists as well as personal explanations of the songwriter's cause, drew favorable reaction from congressmen and songwriters alike.

# BACK STAIRS OF MY LIFE



## DIANNE BROOKS'

stunning debut album featuring her unique treatments of Stevie Wonder's "Heaven is 10 Billion Light Years Away" and the Eagles' "Desperado," plus "Kinky Love," "Back Stairs of My Life" and six others.

Produced by Brian Ahern for Happy Sack Productions.  
Warner/Reprise MS 2244.

EARNINGS SOAR 32%

# Record High Pickwick Profits

NEW YORK—Pickwick International sales and earnings hit record highs both for the fiscal year and quarter ended April 30. Sales jumped 17% over fiscal 1975 to \$246.9 million, with net income up 32% to \$9.53 million.

While sales increases were noted in all areas of the company's activities, Cy Leslie, chairman, credited the firm's rackjobbing and retail operations with "particularly impressive" profit contributions.

Leslie underscored Pickwick's bullish stance with regard to retailing by indicating that the number of outlets should rise to some 300 by the end of 1977.

The company's retail web during fiscal 1976 grew to 269 units from

the previous year's 201. A major addition was the acquisition of 49 CBS Discount Records Stores purchased last March.

For the fourth quarter of fiscal 1976, sales totaled \$69.6 million, as compared with \$45 million for the comparable period a year earlier. Income rose 39% for the period, from \$1.8 million to \$2.5 million.

Commenting on Pickwick's prospects, Leslie stated:

"Our fiscal 1977 appears to be well underway to another successful year barring unforeseen repetition of economic recession. In addition to the improved economic climate, we have such indicators as increased households for married and single persons. This augurs well for in-

creased sales in our product as many of these units are furnished with stereo equipment."

Leslie also sees Pickwick's licensing agreement with RCA for the Camden catalog as producing strong sales and profits in the coming year.

He also lauded the firm's U.K. operation as a "model of achievement when measured in local currency. "It enjoyed its 14th consecutive growth year," he stated. Currency translation, however, was said to account for a write-down of \$318,000, a figure reflected in the Pickwick report.

The company has experienced escalating earnings in each of its 23 years, except for fiscal 1975 when the LIFO method of accounting was adopted.

## Sales, Earnings Rise For RCA, CBS

NEW YORK—RCA Corp. and CBS Inc. cite their respective records divisions in reports of solid gains in both sales and earnings for the second quarter of 1976.

Sales of RCA Records, along with tv receivers, picture tubes, solid state

devices and the RCA Service Co., were all substantially stronger than a year ago, noted Anthony Conrad, RCA chairman and president, in announcing the best second quarter net profit in the firm's 57-year history—double that of 1975.

The CBS/Records Group sales increased 15%, "paced by a strong performance by the domestic CBS Records division," CBS Inc. president Arthur Taylor pointed out in remarks to the Wednesday (14) Security Analysts meeting here. Overall, second quarter corporate net income was 40% ahead of the similar 1975 period.

Taylor also noted that CBS Records International sales also increased, though at a slower rate. And the CBS/Columbia Group's various businesses—including Columbia House record/tape clubs—continued to benefit from the resurging consumer economy with group sales up 13% for the quarter.

In a further comment, Taylor emphasized that "the growing strength and position of CBS Records and the way in which the new management group has taken hold gives me great satisfaction."

At RCA, net profit for the three months ended June 30 was \$53.7 million or 70 cents a common share, 100% over the \$26.8 million or 34 cents per share a year ago. Sales for the quarter hit a new high of \$1.32 billion, up 14% from the 1975 figure of \$1.16 billion.

Equalling the record first half earnings of 1973, the Jan.-June 1976 figure hit \$88 million or \$1.14 a share, compared with \$43.8 million or 55 cents a share last year. First half sales reached a record \$2.58 billion, up 15% from \$2.25 billion in 1975.

At CBS Inc., second quarter estimated net income rose 40% to \$47.5 million from \$33.9 million a year ago, as net sales hit an estimated \$529.9 million, a 15% increase from the April-June 1975 figure of \$460.7 million. This represents estimated second quarter per share earnings of \$1.67, compared with \$1.19 a year ago.

For the first six months of fiscal 1976, CBS had estimated net income of \$75.3 million, a 30% gain from the year-ago figure of \$58.1 million. January-June net sales this year are estimated as \$1.05 billion, a gain of 16% over the 1975 total of \$903.3 million.

### Hot Disney Quarter

LOS ANGELES—Profits for Walt Disney Productions, Inc.'s consumer products division jumped 78.7% to \$8 million from \$4.5 million, on 17.4% higher sales of \$20.5 million against \$17.5 million for the third quarter ending June 30.

Consumer products includes music and records, licensing of Disney characters and the Educational Media Co.

## Market Quotations

As of closing, Thursday, July 15, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38½	19½	ABC	34	202	38%	37%	37½	- 1
9%	4%	Ampex	15	305	9%	9%	9%	- ¼
9%	2%	Automatic Radio	9	9	7%	7%	7%	- ¼
20½	10%	Avnet	8	270	20%	19%	19%	- ¾
25½	15	Bell & Howell	—	94	21%	21%	21%	Unch.
60½	46%	CBS	14	230	60%	59%	60%	- ½
7%	4½	Columbia Pic.	6	58	5%	5%	5%	Unch.
15%	8%	Craig Corp.	7	125	15%	14%	15%	+ ¾
63	50	Disney, Walt	24	1728	55	52%	53%	- 2½
5%	3%	EMI	13	106	4%	4	4	Unch.
26%	21	Gulf + Western	5	308	25½	25%	25%	- ¾
7%	5	Handleman	12	8	6%	6%	6%	Unch.
27	14%	Harman Ind.	5	1	21%	21%	21%	Unch.
11½	7	Lafayette Radio	7	34	8%	8%	8%	- ¼
25½	19½	Matsushita Elec.	18	1	22%	22%	22%	Unch.
36%	29%	MCA	6	10	34%	34%	34%	Unch.
15%	12%	MGM	7	42	14%	13%	14	Unch.
65½	52%	3M	26	364	62	61%	61%	- ½
4½	2%	Morse Elec. Prod.	—	—	—	—	2%	Unch.
59	41½	Motorola	31	169	55½	54%	55%	+ ½
33	19%	No. Amer. Philips	9	55	30%	30%	30%	- ½
23%	14%	Pickwick Internl.	10	155	30%	21	20%	- ½
5	2%	Playboy	26	40	3%	3%	3%	Unch.
29%	18%	RCA	18	1051	30%	29%	29%	- ¾
10%	8%	Sony	30	2326	9%	9%	9%	- ¼
40%	16	Superscope	7	75	20%	20%	20%	+ ¼
47%	26½	Tandy	12	198	36%	35%	35%	- ¼
10%	5%	Telecor	8	17	8%	8%	8%	Unch.
4%	1%	Telex	13	272	4%	4%	4%	- ¼
7%	2%	Tenna	17	18	4%	4%	4%	Unch.
12%	8%	Transamerica	10	418	11%	11%	11%	+ ¼
15	8%	20th Century	6	35	10%	10%	10%	- ¼
25%	17%	Warner Commun.	29	76	20%	20%	20%	- ¼
40%	23%	Zenith	19	104	34%	33%	33%	- ½

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	75	10	3	3½	Recoton	—	7	4½	4%
Gates Learjet	4.2	51	11½	12%	Schwartz Bros.	—	—	1½	2½
GRT	—	59	4	4%	Wallich's M. C.	—	—	¼	½
Goody, Sam	4.6	—	2%	2%	Kustom Elec.	8.5	—	2%	3%
Integrity Ent.	4	—	¾	¾	Orrox Corp.	—	—	¾	¾
Koss Corp.	11	10	6%	7%	Memorex	—	105	28%	29
M. Josephson	16	11	6%	7%					

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 Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

## NYSE Halts Trading Morse Electro

NEW YORK—The New York Stock Exchange has halted trading in shares of Morse Electric Products Corp., major supplier of stereo com-

pacts and consoles. Pending an analysis by the company of its \$36.5 million loss announced last week for fiscal year ended March 31.

## UA's 6 Months, 2d Quarter Tops

LOS ANGELES—United Artists Corp. scored record earnings in the six months ending June 30, with second quarter profits more than double those of the previous year's quarter.

For the six months, net earnings were up to \$10 million from \$6.3 million a year ago, while sales rose to \$198.6 million from \$151.4 million. In the second quarter, net earnings climbed to \$4.5 million from \$2 million a year ago.

Included in the division are records, music publishing and other activities although UA Pictures were mainly responsible for the increases.

## Occupancy Zooms At 2 Vegas Hiltons

LOS ANGELES—Due to a strong June surge, the occupancy rate for Hilton Hotels Corp.'s two Las Vegas hotel/casinos jumped to 85% in the second quarter ending June 30 from 82% the previous year's quarter. The June occupancy rate was 13% above the same month a year ago. Earnings from the Las Vegas Hilton and the Flamingo rose 54% from last year's quarter.

Hilton's second quarter earnings report discloses corporate net of \$9.6 million, or 67 cents a share. 63% above prior year levels. Sales rose 13% to \$97.6 million. Second quarter occupancy rate at its other hotels jumped to 69% from 65% a year ago.

## Auto Mfr. Pressures Dealers On Stereos

By STEPHEN TRAIMAN

NEW YORK—The growth of CB radio popularity and particularly the higher priced, higher profit AM/FM/car stereo combinations is bringing pressure from major auto manufacturers on a growing number of dealers who are bypassing factory equipment for local suppliers.

The fact that the "big three"—GM, Ford and Chrysler—offer a limited number of sophisticated car radio/stereo combos at best, and virtually nothing in CB, has accentuated the battleground as dealers are sought out by a growing number

(Continued on page 54)

## Lafayette Dividend

SYOSSET, N.Y.—The Board of Directors of Lafayette Radio Electronics declare a quarterly cash dividend of 6½ cents per share payable on Aug. 20 to shareholders of record July 20. Presently there are 2,174,497 shares of common stock outstanding.

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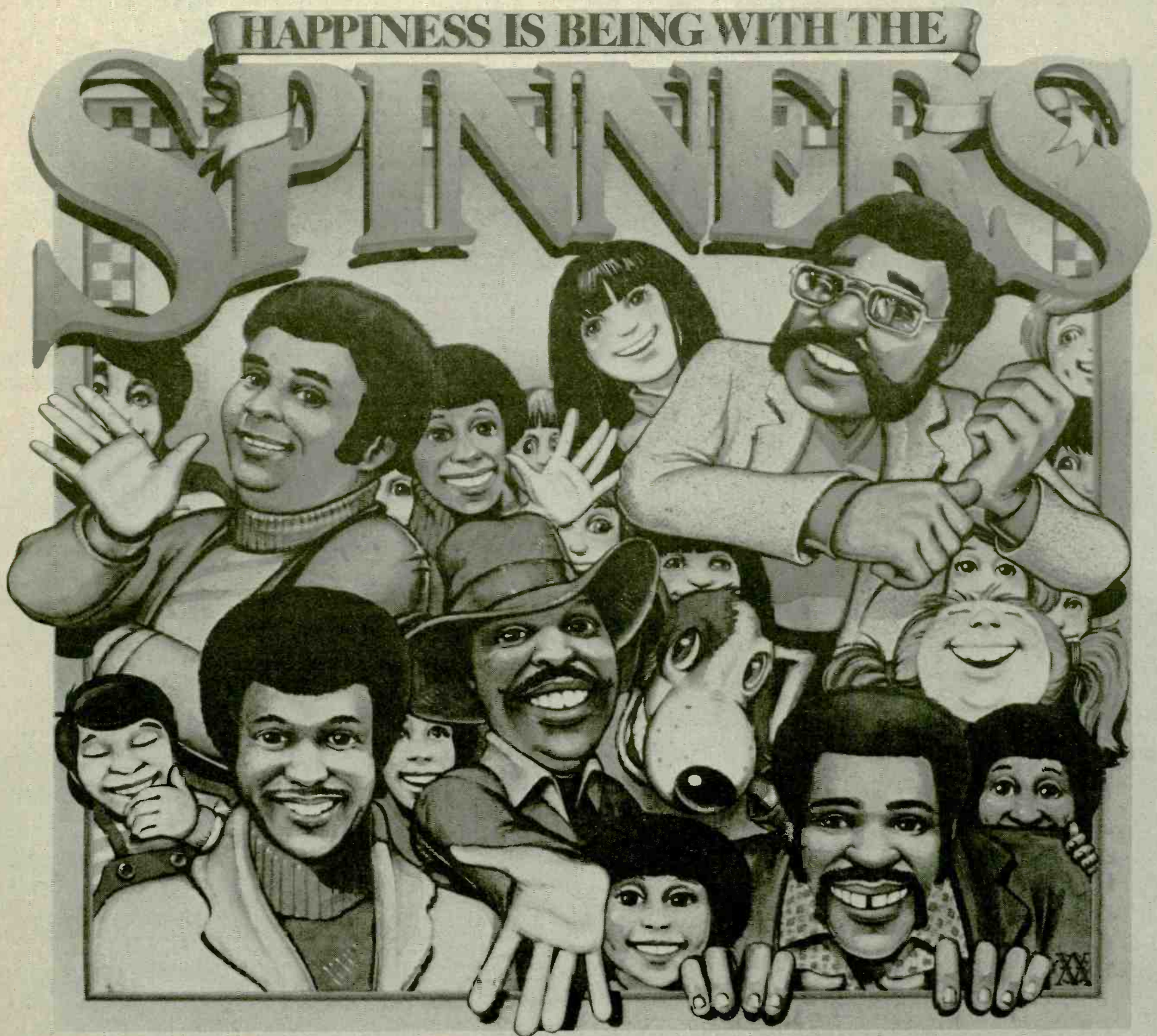
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## 'Soulful Summer' Theme Promotes Cap Black Acts

LOS ANGELES—Capitol Records is launching a "Soulful Summer" promotion behind six of its black artists to "help establish Capitol's identity in the soul music field," reports Larkin Arnold, vice president and general manager of the soul division.

The campaign behind Natalie Cole, Sun, the Sylvers, Tavares, Bill Cosby and Nancy Wilson will focus on 30-second and 60-second radio and tv spots featuring one of the artists and mentioning them all. Posters and in-store displays holding 10 LPs of each artist will also be highlighted, says Don Grierson, national merchandising manager.

As a secondary purpose of the campaign, "it will help move product by creating more public awareness of our soul artists," says Arnold.

## Cleveland WIXY's Path

• Continued from page 3

records (another trick from FM stations) because of similar lyrics or similar music sounds. For instance, John Denver's "Back Home Again" might be played back-to-back with the Beatles' "She's Leaving Home." In many cases, in this particular spot

### Kostal To Disney

LOS ANGELES—Irwin Kostal, two-time Academy Award winner, has been signed to supervise, conduct and orchestrate the music for Walt Disney Productions' "Pete the Dragon."

Kostal, whose awards are for "West Side Story" and "The Sound of Music," will conduct a 75-piece orchestra for the songs which were written by Al Kasha and Joel Hirschhorn, also two-time Academy Award winners.

### Cumberland Will Handle Image Songs

LOS ANGELES—Cumberland Music here has finalized a subpublishing agreement with Australia's Image Music Ltd. which will see the California firm representing Image in the U.S. and Canada. Principals in the pact are Cumberland's Peter Burke and John McDonald of Image.

on the hot clock, a longer LP version of a hit will be played, such as "MacArthur Park."

• The list of current records will be expanded and records that have been recent hits will be retained on the playlist to "elicit listener loyalty and to allow people to listen longer because the tunes are more familiar."

• A segment of hits from 1970 to present will be featured.

• Those records dating prior to 1969 will be played when the sounds of a given record fit today's sounds. All will be recognizable, but not necessarily top five in any given year.

He says that WIXY will continue to check record sales in the market for programming purposes and will be active in breaking new records. But leaving the station are Bill Bailey, the program director, and air personalities such as Randy Robbins (who went to WFIL in Philadelphia) and Paxton Mills.

KJR in Seattle used some three-record sweeps in 1974 when Anthony was programming the station. Many Top 40 stations, from time-to-time, have used sweeps in competitive situations. However, the WIXY move is unique from two standpoints—its competition was totally from FM stations in the market, and Cleveland is now without what you would call a hard rock station on the AM band.

## UA Music Administers For Buddah

By CLAUDE HALL

LOS ANGELES—United Artists Music Publishing Group has acquired administration rights to the Kama Sutra and Buddah music publishing catalogs and Mike Stewart, president and chairman of the UA group, says that several other deals for publishing companies and administration rights are pending.

The deal for the Buddah and Kama Sutra catalogs, which includes the songs in Gladys Knight's soon-to-be released movie "Pipe Dreams" and hits going back to the Lovin' Spoonful and early John Sebastian days, is expected to give a shot in the arm to the copyrights.

Because UA has a worldwide staff of publishing specialists, Stewart says UA "will increase income from those songs tremendously and, more importantly, increase the earnings of the writers."

Stewart had been involved with the Buddah catalog for several years, handling the catalog overseas. "More, More, More" was one of the tunes that became a worldwide hit shortly thereafter.

"Art Kass, president of Buddah Records, and I have been negotiating for sometime. Not that the negotiations were difficult, but it's very complicated to take over a company of that size."

UA staffers were in New York last week getting the copyrights ready for shipment to Los Angeles. Buddah and Kama Sutra will be operating full blast from Los Angeles under the UA guidance by Aug. 1, says Stewart.

UA has about 50,000 viable copyrights in house and "each week we review some of those copyrights to see what's right for today's market, what song we should start working on again." He points out that UA had many tunes revived by the current disco craze. "We call most of those songs 'standards,' because we've lived with them since the days when they were hits. However, a great song never dies, it has continuous life. You just have to market it on a professional basis."

## Loesser Music On the Block

NEW YORK—Negotiations for the purchase of Frank Music, publishing firm set up by the late Frank Loesser, are taking place.

An association of Steve Leber of Leber & Krebs, personal management firm here, and CBS top the interested parties list.

The publishing firm is being run by Mrs. Jo Osborne, widow of the composer/lyricist.

Included in the Frank Music catalog are such hit titles as "Once In Love With Amy" (from the Broadway musical "Where's Charlie"), "Luck Be A Lady" and "A Bushel And A Peck" (from the musical "Guys & Dolls"), "Standing On The Corner Watching The Girls Go By" (from "Most Happy Fellow"), "I Believe In You" ("How To Succeed In Business"), "Anywhere I Wander" and "Wonderful Copenhagen" ("Hans Anderson"), "Baby It's Cold Outside" (an Academy Award winner from the movie "Neptune's Daughter") and "On A Slow Boat To China" (from the motion picture "The Moon of Manakoora").



BRIAN BEAMS—Brian Wilson enjoys playing with the Beach Boys at an Oakland sellout concert, as the noted composer plays personals again with the group.

## Polygram Firms Up 3 Producer Binders

CHICAGO—Producers Don Davis, Joe Beck and Gregg Diamond have been signed to contracts by the Polygram Record Group, requiring each to produce a minimum of 30 album sides over the next two years.

Their efforts will appear on both Polygram labels, Polydor and Phonogram/Mercury.

"There has been no attempt at this time to determine how their work will be apportioned," Irwin Steinberg, president of the Polygram Group says. "It's when either of the labels has somebody that fits the specific producer and the producer has some feeling for that act as well. One label might absorb it all initially or it might be shared."

"Based upon the kind of signings both companies are making," Steinberg continues, "we wanted to have a pool of qualified producers avail-

able to us when the acts needed them."

Don Davis has produced the Dells, the Dramatics and most recently Johnnie Taylor's "Disco Lady" single and the "Eargasm" album, soon to reach platinum status.

Joe Beck recently was represented on the charts with the Esther Phillips recording of "What A Difference A Day Makes." Beck, who played guitar on the last three Paul Simon albums, also has been signed as an artist on the Polydor label.

Gregg Diamond produces the Andrea True Connection. He and Beck will work separately and as co-producers, with their first joint effort being the Polydor group Impact of Brass.

### Allentown Booking A Concert Series

ALLENTOWN, Pa.—Cavalry Jubilee Park in suburban Wescosville, which combines swimming pool and other recreational activities with worship services and Bible classes, has lined up a series of gospel music concerts for the summer season.

Opening the season on May 30 was the Jerry Goff Singers of Nashville, followed with the Anita Bryant Sisters (June 6), Merrill Womach (June 13), the Downings from Nashville Sunday (20), and The Higher Ground singers of the Jimmy Swaggart group, Sunday (27).

Already set for the remaining summer months are the Rowlands & the Master Design July 18-23; the Rev. Brant Gillespie, formerly with the Envoys Quartet, Aug. 18; Kim Russell, Miss Country Music USA, Aug. 22; and the Eastmen Quartet Aug. 29.

## Special Promo For Beach Boys

LOS ANGELES—A special sand-box floor display will be one of the major marketing strategies of Capitol Records as the label launches a Beach Boys campaign.

Jim Mazza, vice president of marketing, points out that the Beach Boys catalog, especially "Endless Summer" which is back on the national charts, always enjoys a resurgence in the summer when sun, sand and surf tunes are appropriate.

Radio spots, 10,000 posters, and the display with rotating crossed surfboards overhead and space for more than 100 LPs and tapes will highlight the campaign.

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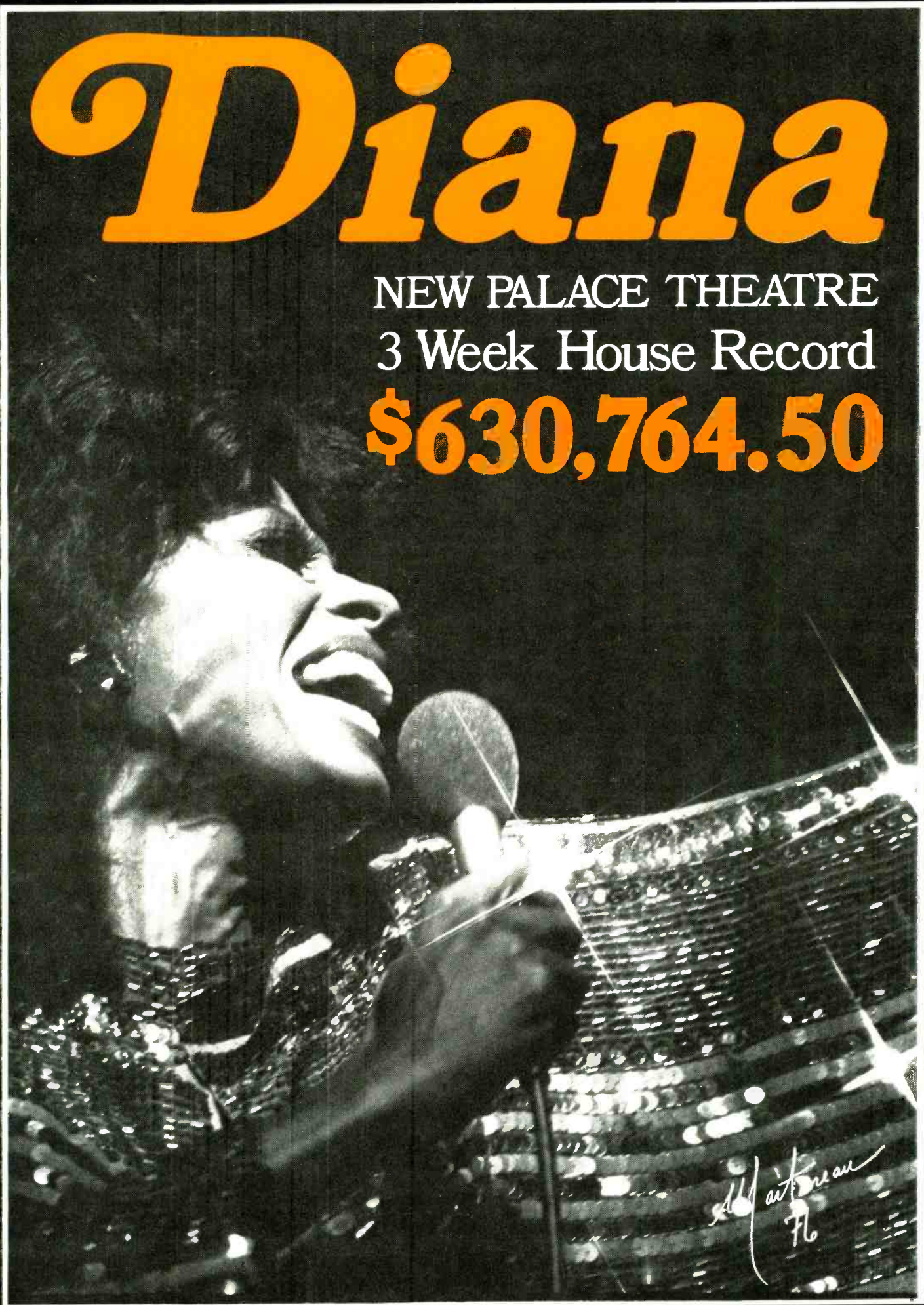
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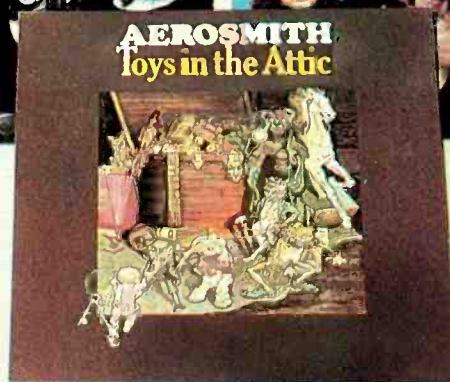
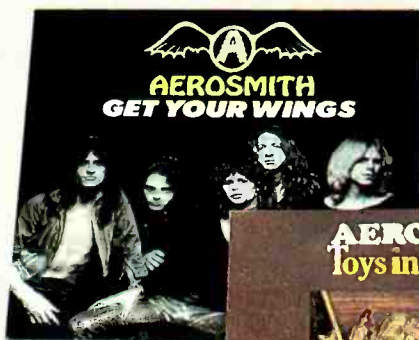
Just that the first three albums were released prior to January 1, 1976, the date the R.I.A.A. officially began certifying albums as platinum.

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## LP SERIES REVIEW

## Pianists Monk And Tyner Pace Blue Note Reissues

LOS ANGELES—The first five albums in a series of jazz reissues of well remembered Blue Note masters will go into the stores this week. Each is a twofer, neatly packaged and replete with literate, informative annotation.

The Thelonious Monk offering comprises 32 memorable tracks from the 1947-52 period, deftly programmed to include "Round Midnight," "Ruby My Dear," "Straight No Chaser" and two versions of "Mysterioso" taped on the same day in 1948.

Monk's backups are impressive with men like Art Blakey, Shadow Wilson and Max Roach on tubs and other sidemen including Milt Jackson, Kenny Dorham, Sahib Shihab, Gene Ramey and Lou Donaldson complementing Monk's inventive pianistics.

McCoy Tyner's approach to the keyboard is far removed from Monk's on Tyner's eight lengthy tracks. "Song For My Lady," "For-

bidden Land" and "Cosmos" are among the titles taped in 1969-70; his conception is almost classical in scope.

Art Pepper, in his album, serves up 23 performances recorded in 1956 in Los Angeles. These are gems which were earlier released on the Intro and Score labels and several offer the venerable, versatile Red Norvo on vibraharp. Pepper's alto sax is virtually forgotten today. But it still merits hearing.

Unlike the other presentations, Elvin Jones' entry of eight long-running tracks have never before been released although all were recorded in 1969 and 1973 in New York and New Jersey. The popular drummer employs amplified instruments and additional percussionists in his romp on vinyl and there are occasional boomy, beautiful baritone sax contributions by Pepper Adams.

Jean-Luc Ponty's tracks from

(Continued on page 73)



**BIRTHDAY SPECIAL**—Paul McCartney and producer Richard Perry celebrate their 34th birthdays with a gala celebration in Los Angeles. Attending the event at Perry's Studio 55 are from the left: Linda McCartney, the two birthday boys and guest Ringo Starr.

## Black Acts, Major Labels

• Continued from page 6

number ones are by contemporary black acts.

Capitol has scored impressively with the Sylvers, Tavares and Natalie Cole, all contemporary acts.

Warner Bros. has had a top five pop LP for the past five weeks with George Benson's jazz set "Breezin'," while it is also steadily climbing with Candi Staton's top 30 pop hit, "Young Hearts Run Free."

Still other majors, which have had success with black artists in the recent past, are now doing even better in this area. United Artists has done well with War for several years, and has also broken out recently with a top 10 album on Brass Construction and a monster single from Maxine Nightingale. A&M has scored previously with Billy Preston and Quincy Jones, but it now has perhaps its strongest r&b success to date with a top 10 album and top three single from the Brothers Johnson.

ABC has had a solid success with Rufus for two years, but Rhythm Heritage's "Theme From 'Swat'" was its first No. 1 hit by a black act since Ray Charles' reign on Paramount in the early '60s. And the Ohio Players are Mercury's hottest black act since the Platters.

This is not necessarily to suggest that black music is up generally over four years ago. At this point in 1972, for example, 24 singles by black acts had made the top 10 on the Hot 100. For this year to date the figure is 21.

But in 1972, almost all of the black hits were on essentially black labels. Motown had five top 10 singles with black acts that year, while Atlantic and Hi each had four; Sussex, Avco and Philadelphia International all had three; and Epic and Brunswick each enjoyed two. Alston, Deal, Volt, Stax, Koko, Chess and Buddah had one each.

The only black artists to score then on major labels were the Fifth Dimension on Bell, Sammy Davis Jr. on MGM, Cornelious Bros. & Sister Rose on UA and Billy Preston on A&M.

Now, though, Columbia, Capitol and WB are in there pitching along with the rest.

Stan Monteiro, vice president of Columbia in charge of national promotion, contends that the label is now "one of the leading labels in black music, and probably the best at crossing black records to pop."

He feels that this recent resurgence is due to the efforts of LaBaron Taylor's special markets team and the hiring of more black promotion men, as well as Columbia's increasing ability to identify the best black markets to penetrate to effect a crossover.

Another factor Monteiro cites is that "in the past, the major labels couldn't understand r&b music, so the Atlantics and Motowns had it all tied up. Now, though, black music has become more sophisticated and it's opened up to everybody."

Larkin Arnold, head of r&b a&r at Capitol and the man who signed the Sylvers, Tavares and Natalie Cole to the label, also sees that sophistication in contemporary black music, noting: "The string and horn arrangements are more intricate and the rhythm patterns are more interesting today."

He feels Capitol is having greater success with black acts than in the last several years because there is "more professionalism by those involved with career development." "Before," he explains, "blacks were not allowed to be in on the policy-making decisions. Now a lot of labels have black vice presidents, including WB, ABC, Columbia, RCA, 20th Century and A&M."

Steve Meyer, Capitol's national promotion manager, credits the success to better artist management and better label a&r and production in the r&b field.

"Capitol has had Nat Cole, Nancy Wilson and Lou Rawls, but obviously we didn't have a strong contemporary r&b image. We wanted to prove that we're a 100% label—not just albums or singles, not just pop or country—so we set about filling in the gaps. We restructured so we'd have more credibility with our black product. We hope to develop even more, possibly entering the jazz field."

Eddie Rosenblatt, WB vice president and director of sales and promotion, notes, "we feel we can make a contribution and a profit in the black music area."

"We never had any black artists in the past. Every company has to first establish a base, and we were a MOR company with Frank Sinatra, Dean Martin and Petula Clark. Then we got into hard rock with Black Sabbath and pop with James Taylor."

"But r&b is a great chunk of the industry, and we realized that we weren't into it. Joe Smith, before he left, and Mo Ostin decided that if we were to grow we'd have to expand into soul and country. Our r&b marketing thrust was initiated last fall when Tom Draper joined and since then we've had success with Richard Pryor, Graham Central Station and the Staple Singers on Curtom."

"It wasn't just a change on our part—the attitudes have changed all the way around. Black radio was iso-

(Continued on page 20)

## New Companies

Blackjack Records formed in Los Angeles in conjunction with Black Slave Music (BMI) as an outlet for r&b/disco releases. First product to be issued will be Carl Todd's "Gotta Know Why" and "I Like It" singles.

AB and B Productions formed in Los Angeles by Lou Alexander, Madelone Baker and Larry Brown as an independent record production company with offices being set up at Audio Arts studios.

Bull-It Records launched in Los Angeles by Dean Somers and Terry McCann. First product features Terry n' Tara with "It's Summer, Summertime." The label is distributed in Los Angeles by Wild.

Noodle Records and Noodle Soup Music opened in New York by Michael Gusick. First product is by Simon Butterfly, a German artist. A Los Angeles office will be opened later.

Trans World Pacific, Inc. started in Los Angeles by Bill Lazerus and Julius Grush. The organization is geared for the pop record market with international marketing, as well as two music publishing companies and artist management and development extensions. First new label offshoot is Chanticleer Records.

Penny Records, a division of House of Penny Productions, Inc., tees in Marietta, Ga. First release will be "Cinderella Girl" by Ken Springer.

## Mogull In Foreign Publishing Deals

NEW YORK—Ivan Mogull has acquired foreign subpublishing rights to a number of catalogs handled by Sidney A. Seidenberg's Music Administration Service Co. The only territories excluded from the deal are the U.S., Canada, the U.K. and Australasia.

Catalogs involved are Lark Music, Tiplot Music, WEMB Music, MEWG Music, Skyforest Music, Django Music, and Sounds of Lucille Music. Included are songs by B.B. King, Gladys Knight, and Bubba Knight, among many others.

In an unrelated deal Mogull also secured subpublishing rights to the Shapiro-Bernstein group of companies in Africa and Spain. He already represents them in South and Central America, Mexico and the Caribbean.

## 2 DISKS ON 'BILLY JOE'

LOS ANGELES—"Billy Joe" is back and jumping off the Tallahatchie bridge again—twice. There's the single on Warner Bros. culled from the film soundtrack of "Ode To Billy Joe" which features Bobbie Gentry and there's a re-release by Capitol of Gentry's original hit single.

In both instances arranger Jimmie Haskell is responsible for the sound. He arranged the distinct string sound for the Capitol single featuring a cello playing a pizzicato line and he did the opening and closing theme for the film which is done at a slower pace.

Haskell recalls that the song was intended as a B side on the Capitol single. For Warner Bros. the song is the A side, the film also has original music by Michel Legrand.

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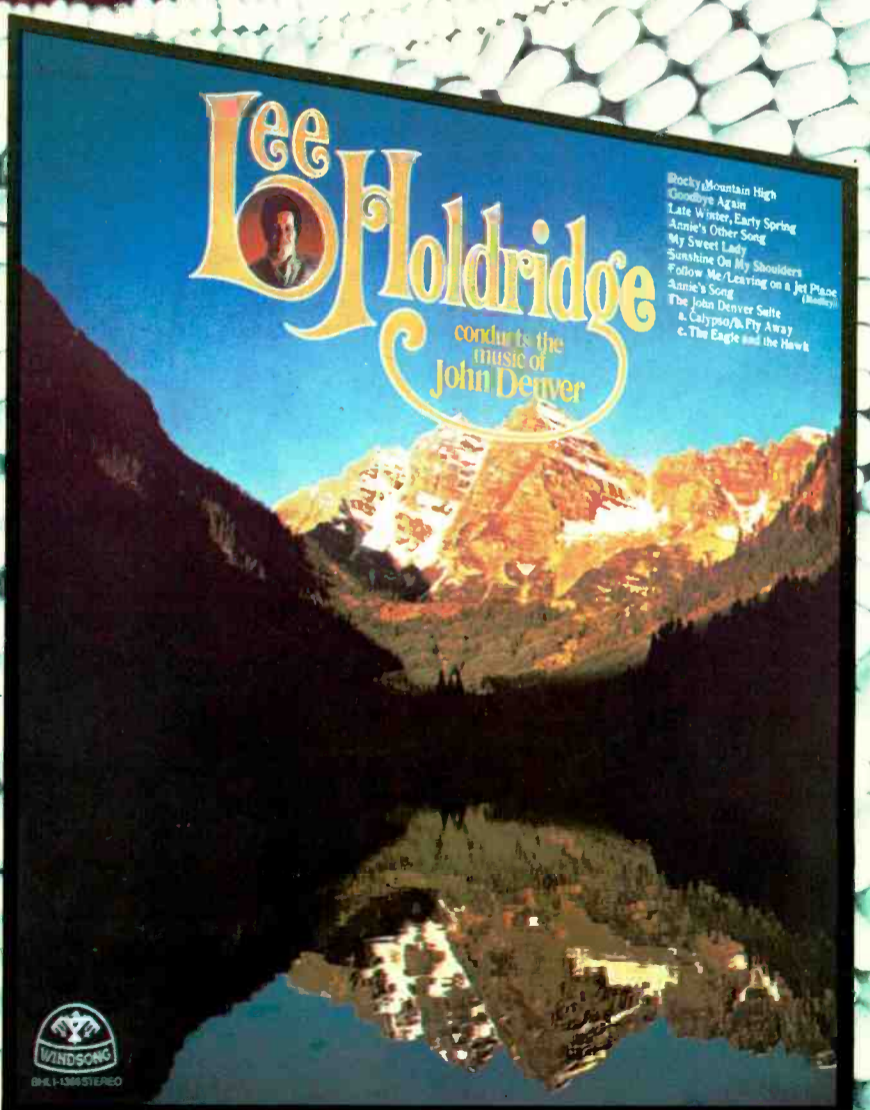
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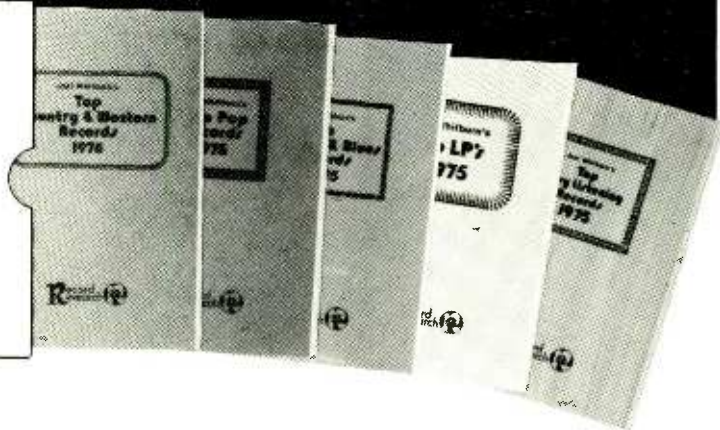
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## General News

DANGER SIGNS POSTED

# Jazz Inundating The Marketplace?

By JIM FISHEL

NEW YORK—The increasing number of jazz LPs hitting the marketplace, sometimes numbering as many as 80 new releases and reissues per week has caused mixed emotion among retailers, distributors and radio stations.

Although most differ, each agrees that the people being hurt the most in this jazz release siege are small independent jazz labels, who are incapable of getting into many shops.

Ray Peck of Chicago-based Kinara Distributors says most of his small labels don't have the clout to force themselves onto the shelves of the major retail chains, so they must remain content with the slow-moving consistency of selling "one and two at a time" to the specialty stores.

"The market is definitely flooded at the present time with jazz releases, and it appears to be continuing to grow," he says.

"However, in the future, many labels will drop out of jazz, except for those with commercial performers, and the indie jazz labels will continue at their same steady pace."

Joe Martin of New Jersey-based Apex-Martin Distributors says there are more jazz releases on the market than ever before, but much of that product is reissue.

He says the selling of catalog items is becoming difficult, but many jazz LPs are selling well because of the crossover market. His only complaint is that manufacturers force the distributor to take a quantity of each new issue and then try to push it on his accounts.

"The distributor is caught in the middle of all this, because many accounts return the product after having little success," he states. "Jazz volume has doubled in the past year, which is healthy, but the amount of product being released by all of the labels into jazz is making an unhealthy situation."

Herbie Cohen of Washington-based Waxie Maxie's retail chain thinks there is no such thing as too much jazz product. He asserts that jazz buyers are into all types of the music, including the large number of newly available reissue.

"While it's impossible to stock every single release, our years of experience tell us which records to order and which to stay away from," he says. "We know the importance of having a well-rounded inventory at our shops, so we order inside (contemporary), as well as outside (progressive) jazz."

"It's my belief that jazz people are recording only good material that will sell to a certain audience and we stock our shops accordingly."

He also says that a shop should not stock jazz with only "one foot in the ring" if it wants to do the most volume.

Ira Sabin of Sabin's Music in Washington says he views the release avalanche as anything but a problem.

"Much of our business is done in the jazz area and we try to stock as much merchandise as possible," he says. "We usually take a copy or two of every album at least on consignment, since most people allow us to exchange or take credit for an album if it doesn't sell."

Besides the domestic jazz releases, Sabin also stocks a full line of imported product.

Jazz radio, long a bastion for even the least-known jazz artist on the smallest jazz label, has been forced

to undergo drastic changes in the face of this market overkill.

Barney Lane, program director of WRVR in New York, says his station receives an average of 15 new LPs per week.

"The last four months have been unbelievable. The amount of releases has increased from a trickle to a flood," he states. "While we still try to give airtime to every LP we receive, it's become much harder."

According to Lane, artists hurt the most are the creative, non-commercial musicians on the small labels, which are sometimes self-owned.

"It seems as though many major labels finally realize that they can make significant amounts of money in jazz sales if they take the time to promote an LP," he says. "I don't think this increase in product has created yet, and I have to view it as a healthy revival for jazz."

Jerry Dean, music director of KJAZ in San Francisco, says he also finds the amount of product increasing. As many as 80 new releases and reissues have crossed his desk in a given week and much of it is not usable for the station's format, he says.

"Because the nomenclature of what jazz really is has changed so drastically in the past few years, we are now faced with the problem of reviewing many more new releases than ever before," he says. "We usually program more than 50% of the new releases we receive, but it's getting harder to do this each week."

He thinks manufacturers have gone "a little overboard" to cash in on the potential jazz sales, but sees no end in sight.

As a feature to its listeners and some of the smaller indie labels, his deejays announce the name and address of record companies whose product is unavailable in the Bay Area.

Dean Goodman, music director of WBUS in Miami, says his station receives 30-40 new releases per week and he sees no end to this escalation. He thinks the success of the first Warner Bros. jazz release, spearheaded by George Benson, has shown other labels that there are big dollars to be made in this area.

Many of the records his station is sent are unplayable because they are "too esoteric" for his format, but he says the labels still continue to send them.

All radio people agree that it's impossible for a new esoteric artist to break into the open, since consumers won't know what he or she sounds like because of lack of airplay, and most dealers won't stock the act if they are unfamiliar with its work.

## Cream Looking To Global Mart

LOS ANGELES—Recently rejuvenated Cream Records will soon go international. Al Bennett, president, has appointed Bobby Weiss' One World of Music licensing agency to handle global negotiations for records and subpublishing.

Weiss planes out Saturday (24) to London for negotiating sessions with Decca, Polydor, EMI and Phonogram and will follow the British visit with treks to Europe and the Orient in behalf of Cream. Bennett's publishing firms comprise Butter, Churn, Little Peanut and Moppet. Don Nix is the label's first major U.S. artist.

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## Retailers Selling To Over 30s

• Continued from page 1

flavored music for teens, subteens and young marrieds.

The retailers who continue to sell music to the over 30 crowd in most instances have been in business many years and are well-known within their communities.

In answer to the question, what percentage of your customers are 30 years and over and how do you encourage and cultivate that clientele? These are the responses:

**Bob Higgins, Transworld Music, which operates nine Northeastern retail stores and has two franchises, Syracuse, N.Y.:** "35%-40%. We stress service. By service, I mean directly assisting a customer. When you see the customer in the classical bins, he must be approached politely for assistance. He'll return. You put aside certain new classical releases for that patron. We must stock country tapes. Newspaper ads are the only way to reach them. FM radio is poor. Special orders and follow-through with the customer on the order are

especially essential. We have two people doing nothing but specials here for the stores."

**Dave Gariano, Garwood Van's, Las Vegas, Nev.:** "70%. We get many tourists as we are adjacent to some Strip casinos. We advertise in publications circulated in the hotels. We customize T-shirts right in the store. Adults will buy an artist T-shirt and an album to go with it to take home. They'll buy tapes to listen to as they drive home featuring artists they've seen here."

**Ray Muffs, Muffet's Music Shop, Providence, R.I.:** "30%, ethnic and international inventory, Portuguese, French and Italian imports, help in this area. They're hard to get. It's all ordered by mail. We do not see salesmen for these specialized lines. Sheet music brings in 15% of the adults. We carry 8,500 singles, of which 3,000 are hard-to-get singles. I sold 32 to one customer this week. MCA and RCA are good about getting singles to us. WKLV, Providence, still buys library material from us."

**V.H. Anderson, Record Center, Chicago:** "40% to 60%. Emphasize product, not price. Our many different listings in the Yellow Pages help. My phone directory bill runs \$152

monthly. One ad is \$60 alone. I run ads under 'Square Dancing' and another under, 'Dance Supplies,' in addition to multiple listings under 'Records.' We work with radio stations and 'The Action Line' in one of the dailies to find hard-to-get records."

**Mrs. Jean Thayer, Jenkins Music, Oklahoma City, three-store local chain:** "10%. Easy listening music, country and a tape inventory are important. Classics, especially the warhorses, must be in stock. I stock little classical vocal, except Beverly Sills. I stock no classical tape. Another local store does."

**Steve Winn, 5th Ave. Record Shop, Seattle:** "75%. We carry a full line of adult product. A lot of jazz and out of print albums. When an album is being deleted, we often buy in, knowing we will have calls for it. We continually advertise in local show programs. KXA and KING-FM are great for classical album ads."

**Ray Utley, H&H Music, five-store Houston chain:** "Can't provide a percentage. We try to be the one record store that will get any record if it's possible. We stock sheet music. We have 30 years' experience. Our (Continued on page 90)

## Publishers Vs. Infringers

• Continued from page 1

have ceased operation as a result of the campaign.

Alan Shulman, formerly with Belwin-Mills and now a member of the NMPA law firm, Arrow, Silverman & Parcher, places infringers in two basic categories. Some are conscious violators of the Copyright Act, he says, but there are others who engage in the practice without knowledge that they are flaunting federal law.

A number of myths persist regarding the right to use another's copyright, says Shulman. Some believe that as many as eight bars of music can be purloined without violating copyright law. And there are others who think that a new arrangement frees them from obligation to the proprietor of the tune.

However, the law is clear. Only the copyright owner has the right to make a duplicate and sell adaptations of his material, or to license others to do so. Violators are subject to a statutory fine of \$250 per infringement, which may rise to as much as \$5,000 for willful violators.

Once an infringer is located and put on notice he usually desists, Feist and Shulman point out. But the problem remains to find them, since

most operate out of a post office box number. The more obstinate infringers, once found merely switch numbers and must be tracked down again.

Active infringers issue catalogs listing as many as 75 arrangements, ranging from small at a low of \$3 and go as high as \$17.50, or even more, for large ensemble adaptations.

Customers are reached by advertising in musician union publications and other periodicals read by working musicians. Typically, arrangements are photocopied as ordered. No stock is warehoused.

Feist notes that NMPA has had to maintain a vigil against print infringers since the association's earliest days. Beginning in the 1930s a major problem was lyric sheets, with fake books surfacing in quantities in the 1950s. Both practices are only occasionally encountered today.

In the case of illegal fake books, where copies had to be printed, bound and stocked, infringers stood to lose a considerable investment if caught and prosecuted. Investigations were often assisted by the FBI, says Feist, with U.S. attorneys also found cooperative in court actions.

## Stax Trial Discloses Start Of 1973 Payola Probe

• Continued from page 3

Stax, went to Memphis International Airport in November 1972 to take a flight to Birmingham, Ala. Baggage inspectors spotted a large sum of cash when his attache case was opened for inspection.

The inspectors called the local FBI, which notified the FBI in Birmingham. When Baylor arrived in Birmingham, FBI agents there confiscated the cash plus a check for \$500,000 which was not further explained.

Information about the seizure was turned over to the IRS which later began an investigation of payola in the recording industry.

U.S. District Judge Harry W.

Wellford ruled before testimony in the trial began, however, that information about the payola investigation could not go to the jury.

Attorney James F. Neal of Nashville, defending Bell, argued that such disclosures to the jury would prejudice them against Bell.

The payola issue was argued by counsel because Harwell, former vice president of Union Planters National Bank, who is on trial with Bell accused of conspiracy to defraud the bank out of \$18 million in loans, wrote memos to his bank superiors assuring them that Stax was not involved in the payola scandal.

Stax was under investigation for more than a year by grand juries in Memphis and Newark as part of the payola inquiry, it was revealed. Stax's records for 1971 and 1972 were confiscated by government agents through subpoena and the inquiry, so far, has produced no payola charge against Stax or its executives.

Harwell resigned from the bank in 1974 and several months later pleaded guilty of embezzling \$284,000 from the bank by fraudulent loans not connected to Stax.

One of his defenses at the trial is that when he pleaded guilty in 1974 and got a five-year sentence his plea covered "each and every fraudulent loan" he made during his seven-year employment.

The first week of the trial was taken up with jury selection and a bank official who was on the stand for three days introducing 1,200 loan documents executed on behalf of Stax. They will be referred to throughout the trial, which is expected to last several weeks.

The next witness, William J. Farrell Jr., handwriting expert for the FBI in Washington, testified of 10 loan guarantees he examined, eight were apparently signed by Bell and the other two were forgeries of Bell's signature.

The prosecutors, Assistant U.S. Attorneys John Mulrooney and Robert Williams, contend that Bell's forged signature on the two documents supports their claim that Bell and Harwell engaged in a conspiracy to defraud the bank. They contend Harwell signed the guarantees for Bell in Bell's absence.

A part of Bell's defense is that Harwell put documents before Bell to sign and Bell signed them without knowing what he was signing.

Three days after the trial began, U.S. Bankruptcy Judge William B. Leffler handed down a decision saying Stax could re-open under the U.S. Voluntary Bankruptcy Act if it posted a \$500,000 indemnity bond or \$500,000 in cash within one week to protect present creditors.

### Majors Into R&B

• Continued from page 14

lated, but now it's opened its doors to Hall & Oates, the Doobie Brothers and Elvin Bishop. And black retail outfits are now open to all kinds of record companies."

Nancy Sain, disco promotion head for UA and its national singles promotion manager, credits extensive marketing techniques for UA's boom. "We have a special mailing list for the exposure of black product that is made up of black radio people and press."

Sain also feels that a&r departments at a lot of major labels have opened up. "Majors are no longer afraid to market black product. A lot of labels stayed away because r&b made them nervous, but now they feel they can promote r&b without jeopardizing their credibility."

Otis Smith, vice president of ABC, makes the point that while "others are just now getting into black music, ABC has been at it for years, having had such artists as Ray Charles, the Impressions and B.B. King.

"We foresaw what was coming which is better than jumping on the bandwagon. We have a better base, as we've always tried to go for all kinds of music."

Capitol's Arnold feels this recent increase in the success of black artists on the major labels could erase the distinctions between black and white music over the next several years, a development which he sees as positive both musically and sociologically.

As Stan Monteiro of Columbia puts it, "music is music. If it's a good record, let's see that it gets played."

Bell, when he heard this news told reporters:

"Fantastic. It's great. I think we'll have a good shot at raising the bond by next week."

The highlights of Judge Leffler's ruling:

1. He described debt-ridden Stax Records as a "financial holocaust" with little hope of success and said he would be "amply justified" in denying Stax's request to re-open.

2. However, Stax's motion to re-open under a court-supervised bankruptcy reorganization plan meets all statutory requirements.

3. Stax's only remaining asset is about \$5 million worth of master recording tapes, all encumbered as security on its \$30 million debt.

4. At a maximum, the tapes could produce about \$13,000 a day in income, but about 75% of that would be absorbed in production costs.

5. Interests on Stax's debt to Union Planters National Bank (estimates vary from \$8 to \$18 million), is \$2,000 a day. And even at Stax's height, during the "Shaft" year of 1972, its total net worth was in the red.

6. If Stax does post a \$500,000 bond and re-opens, the judge will review the situation in 30 days to decide whether further bond should be posted for protection of the firm's creditors.

In testimony in the bank fraud trial, Defense attorney Neal claimed that when Stax was a small company and had a good credit rating with Union planters, paying off a \$1 million loan in the late 1960s ahead of time, the bank was eager to lend Stax money and did not urge immediate pay-back on many loans.

Then when business started to go bad, Neal said, "The bank began to say all Stax is bad and there's been a crime." He said Bell was "ignorant of any wrongdoing and had no part in this gambit."

Ex-banker Harwell, 36, has another attorney, James Eikner who told the jury in his opening statement that "Harwell is taking the rap for mistakes made by his superiors at the bank when Stax began sinking.

"We are told that Harwell approved loans up to \$1.5 million at (Continued on page 74)

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# Radio-TV Programming

## ARB Serves As Guide To Good Programming

**EDITOR'S NOTE:** Ratings are the major nemesis of the program director today in radio—especially if he doesn't understand them. Here, Mike Deeson, program director of WNOR-AM in Norfolk, Va., discusses the uses of the ARB for more effective programming.

Habitually, as the Arbitron reports are released across the country, some programmers get ready to jump out windows... others make praise to the Big Ratings Kahoonna in the sky... and still others begin the laborious task of dissecting the book so they



Deeson

can make intelligent decisions about programming to improve their ratings picture during the next survey.

While many program directors—and general managers, sales managers, and disk jockeys—curse the ratings as a sword of Damocles hanging over our heads, ratings are, in fact, one of the most effective programming tools available.

Besides telling a lot of folks it's time to redo the old resume, what else does an Arbitron ratings book tell us?

The first thing to look at is 6 a.m. to midnight total persons 12-plus. This gives you a general ranking of where your station stands in target demographics. You might have moved from fifth to third in total persons 12-plus; however, your gain might have been exclusively in teens, when you were trying to improve your men 25 to 34 years of age.

Therefore, the next step is to figure out how you did in terms of target demographics. Did your overall rank increase or decrease in target demos?

Next, compute your efficiency factor. What percentage of your audience comes from your target demographics? If, for example, you're targeting 12-34 and 65% of your audience is plus-50, perhaps your music is a little off target. The importance of the efficiency factor is that it gives you an indication of how successful your current programming is no matter how large or small your total audience.

A station that moves from number 3 to number 2 in the market might have cause to worry if it notices that its efficiency factor is drastically changing. At this point, you need to determine if you still want the same

demographics or are the demographics you're doing well with just as salable and viable? It depends a lot on your station's general manager and sales manager.

It's important to stress that salability of your audience. Having great ratings numbers that can't be sold is as useless as having no numbers at all. Therefore, it is important to work with your general manager and determine what demographics he wants—consistent with good programming procedures in each time period—and then program accordingly. On the other hand, it's important to make your general manager aware of how you're going to get those demographics and that most likely you won't go from number 13 in 25-49 adults to No. 1 overnight.

To get a realistic view of how your station is doing in the marketplace, you must classify all of the stations by format. Then you should do an age/sex cell breakdown of each format. If, for example, your station experienced a heavy loss in men 18-24 you might have cause for concern.

However, if in your format breakdown you notice that men 18-24 are deserting AM contemporary stations in droves, then perhaps it is time to reassess your target demographics. It doesn't make sense to try to program to an audience that isn't available for your format.

Breaking out the market according to format gives you an overall view as to where the market is going and it gives you an opportunity to be on top of the trends.

The danger in breaking out the book in formats is that it sometimes can give false hope as to the answer to your station's problems. For example, you might notice that the country format has captured a huge portion of your market, especially adults 25-49, so figure all you need to do is change to a country format and your problems will be solved.

However, in a report available from Arbitron showing the geographic distribution of raw demographics for each station, it may be apparent that the majority of the "votes" for country music comes from outlying areas. If your station is a Class IV station and your signal doesn't adequately cover the outlying areas of the metro area, especially on low power, then you will be supplying a format to people who can't hear it. Therefore, it is imperative to realistically assess your sta-

(Continued on page 30)



**DOUBLE SEDAKA**—Accepting plaques for helping break two Neil Sedaka albums and a single are CFCN program director Mike Button and CFCN air personality Bob Gibbons. Sedaka made the presentations on behalf of his "Sedaka's Back" and "Hungry Years" LPs and "Bad Blood." From left: Mike Stech, Polydor branch manager in Calgary; Gibbons, Sedaka, Button, and Polydor regional manager Mark Hodes. Presentation was made at the Refinery in Calgary, Canada, following two soldout Sedaka concerts.

## 'American Top 40' Ups Ratings In ARB Sweep

LOS ANGELES—The weekly "American Top 40" special produced by Watermark Inc. is proving to be an audience booster, according to Chuck Olsen, vice president of the radio syndication firm.

The three-hour show, hosted by Casey Kasem, brought ratings gains for several stations in the last ARB April/May ratings sweep. At WPGC in Washington, the show was No. 1 in its time slot in men and women 18-34 and teens with an average quarter-hour of 74,600.

Olsen says this is a 20% increase over the last ARB for the show at that station.

At WPIX, an FM station in New York, the show was up 35% over the January-February ARB survey with an average quarter-hour of 120,000. In Chicago, the show was up 41% on WDHF, an FM station. In Los Angeles, the show raised the average quarter-hour ratings at KIIS 42%.

"Equally dramatic ratings increases are coming in from stations such as KRLY in Houston, WIFE in Indianapolis, KBEQ in Kansas City and WSAI in Cincinnati."

The show, based upon Billboard's Hot 100 Chart, celebrated its sixth anniversary on the air.

## Disco Station Reverting To Rock Format

MIAMI—After a few months as a disco station, owner Gene Milner is switching WSRF, his 10,000-watt AM station, back to an album rock format in the next few days. In the morning 6-9 a.m. period, the station will simulcast the programming of WSHE, the progressive station programmed by Gary Granger.

WSRF is automated; Tommy Judge is program director. A 24-hour station located at 1580 on the dial, it didn't make it as a disco station. The opinion is that, for the market, disco is too close to being black in programming and if you're going to program to the black market, you have to make a total commitment a la community service. Not only is this type of commitment expensive today, especially since there were soul music stations in the area, but it is non-reversible.

Too, WQAM is the only AM rocker in the market at the moment and management feels that its potential is much stronger in rock.

## WSOC-AM To News Service

CHARLOTTE, N.C. — WSOC-AM has affiliated with NBC's News and Information Service, according to general manager Les Morris, and will now program an all-news format around the clock, beginning Aug. 16.

"The spectrum of music programming seems to be trending more and more toward FM and there are strong indications that we are rapidly moving into the age of specialized programming on AM radio," says Morris.

## Presidential Panels For Forum

LOS ANGELES—Two presidential panels will highlight the 1976 annual International Radio Programming Forum Dec. 1-4 in New Orleans, reports Paul Drew, chairman.

Drew, vice president of programming for RKO Radio, says that a Friday, Dec. 3, panel will feature five presidents of record companies discussing their views on music trends, radio trends, and what portends for the future. A moderator for this two-hour session will be announced shortly.

On Saturday morning (4) 10-noon, five presidents of radio stations and radio chains will be on a panel discussing their viewpoints of radio and music. A moderator for this panel session will also be announced soon.

Almost the entire agenda for the four-day educational radio programming meeting, the largest of its kind in the world, has been completed after two national meetings of the advisory committee—one in Chicago and one in Los Angeles.

The convention will open Wednesday with a cocktail reception hosted by Billboard and the advisory staff.

The next day, a keynote speech will be presented to officially launch the convention at 10 a.m. This general session will be followed by two "encounter sessions." One of these sessions will deal with governmental action as it regards programming. The other will deal with music in what will be basically a merchandising session. In both of these sessions, two different factions will be pitted against each other, and a referee will be assigned to each.

After an awards luncheon—several radio and record awards will be presented at that time—there will be science workshops throughout the rest of the afternoon. These three workshops will be casual in nature. One will be devoted to demonstrations of FM quad radio, with actual broadcasts presented, and stereo AM, with actual broadcast demonstrations.

Another science workshop will feature the Moffat computer-assisted programming system with Keith James, vice president of programming for Moffat, on

hand to demonstrate. Disk jockeys, program director, and general managers will be able to try the operational unit out.

The third workshop will be devoted to audio process equipment for radio stations and program directors and general managers will be able to test for themselves how each particular unit would affect their radio station's acoustics.

Bruce Earl, chief engineer for the Sterling Recreation Organization's radio chain, also has several surprises lined up for science workshops and further details will be announced later.

After the president's session on Friday morning, registrants will be able to attend the restaurant of their choice in the French Quarter prior to attending a series of afternoon programming workshops. These workshops will deal with programming, sales, finding and training disk jockeys, radio syndication, how to make money in radio programming, and on tipsheets.

After another president's session Saturday morning, there will be free time to tour New Orleans until the awards banquet that night.

The four-day meeting is being held in the Marriott Hotel, on the edge of the French Quarter.

Last year's International Radio Programming Forum in San Francisco featured entertainment in the evening by Glen Campbell, Waylon Jennings, the Grateful Dead, the Pure Prairie League, Dr. Hook and others.

The advisory committee is already working to provide afterhours entertainment this year.

To register, radio men and women should send \$135 to: International Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. After Nov. 8, the registration fee will be \$160. Non-radio people wishing to register should send \$175; after Nov. 8, the registration fee will be \$200 for non-radio registrants. Tickets for spouses to the cocktail reception and the awards banquet will be available for purchase the day of registration.

## Survey Indicates Music Vital To TV Programs' Success

LOS ANGELES—Music may play a significant role in the success of television shows that appeal to younger demographics, as pinpointed by a survey just completed by Radio MuziCo, a broadbased music research firm here.

Steve Gaspar, president, says that 64.4% of respondents to a comprehensive nationwide study of hardcore record buyers and radio fans listed "Happy Days" as a tv program they watch on a regular basis. Fonzie Winkler of "Happy Days" has, of course, become a national figure; though he hasn't gone into records in spite of several offers, he has been traveling around the country emceeding live rock oldie shows. And the theme from "Happy Days" was a hit for Pratt and McLean.

The second most popular tv show also had strong record connections—"Kotter" with 52.9% of the respondents saying they watched this show on a regular basis. Of course, John Sebastian rose back to national prominence with his tune "Welcome Back, Kotter," the theme of the show and a hit record.

"Starky & Hutch" rated 33.6%, the "Midnight Special" got 8.5%, the "Rock

(Continued on page 30)

The Record Industry's Most Dynamic Innovator!  
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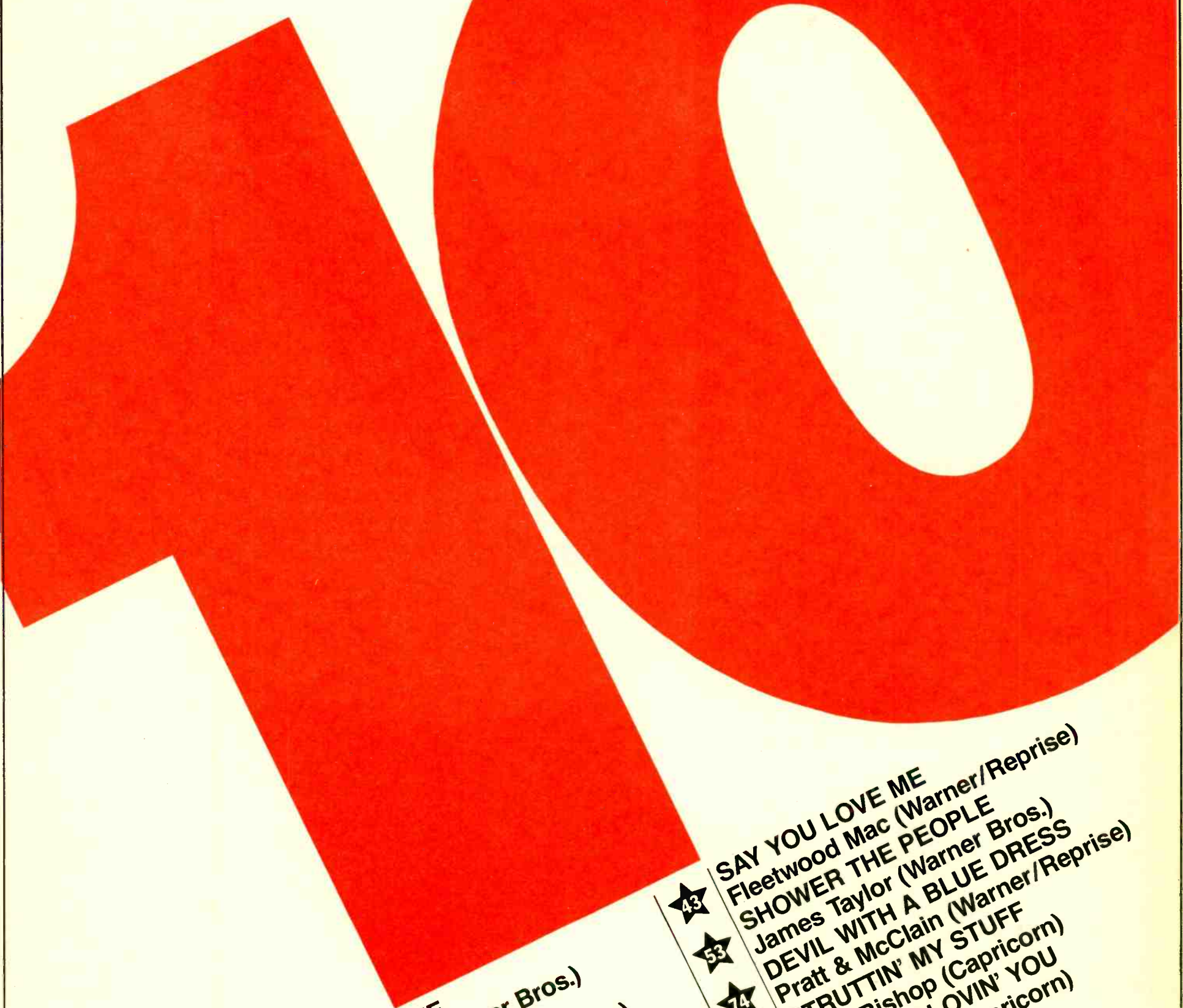
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Gary Wright (Warner Bros.)
- ★ 6 GET CLOSER  
Seals & Crofts (Warner Bros.)
- ★ 9 ROCK AND ROLL MUSIC  
The Beach Boys (Brother/Reprise)
- ★ 23 THIS MASQUERADE  
George Benson (Warner Bros.)
- ★ 26 YOUNG HEARTS RUN FREE  
Candi Staton (Warner Bros.)

- ★ 43 SAY YOU LOVE ME  
Fleetwood Mac (Warner/Reprise)
- ★ 53 SHOWER THE PEOPLE  
James Taylor (Warner Bros.)
- ★ 74 DEVIL WITH A BLUE DRESS  
Pratt & McClain (Warner/Reprise)
- ★ 85 STRUTTIN' MY STUFF  
Elvin Bishop (Capricorn)
- ★ 90 I'VE BEEN LOVIN' YOU  
Easy Street (Capricorn)

To Be Continued





Support the

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tour

July

- 15 — Omaha, NE
- 17 — Wichita, KS
- 22 — San Diego, CA
- 24 — Burbank, CA
- 28, 29 — Phoenix, AZ
- 31 — Berkeley, CA

August

- 1 — San Jose, CA
- 2 — Los Angeles, CA
- 3, 4 — San Francisco, CA
- 6 — San Jose, CA
- 7 — Santa Cruz, CA
- 8, 9 — Berkeley, CA
- 12 — Houston, TX
- 13, 14 — Austin, TX
- 15 — Dallas, TX
- 20, 21 — New York, NY

Support the

**MAN**  
album



Produced by the Manband  
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MCA RECORDS

## Williamsburg's WMBG In A New 'Wide Appeal' Disk Programming Experiment

WILLIAMSBURG, Va.—WMBG is now adding "wide appeal" records to its airplay roster.

"Some records that may deserve airplay just don't get it, and we all pretty much know why: The big stations don't play them. Well, we may not be the biggest and we can't expect to change the industry, but that doesn't mean we can't play a good record," says music director Ben Ball.

"So, we've added a group of disks that we feel fit our market and have wide appeal. Unlike 'extras' these records are added at the disk jockey's discretion according to the flow of the show. The number of records included in this group will vary from week-to-week, actually day-to-day.

"Presently, this out-of-the-box group includes 16 records. They won't all be hits, but some of our past 'box' records are doing fine—the Starland Vocal Band, Steve Miller, Boz Scaggs. Others include the Isleys, Johnnie Taylor, Natalie Cole and the Four Seasons. And then there are those songs that many never make the big time such as Kim Carnes' 'Bad Seed' on A&M Rec-

## Music Vital To TV

• Continued from page 22

Concert" got 7.5%, "Laverne & Shirley" scored 14.4%.

Gaspar and his partner Ernest Burke, marketing director, are careful to point out that these figures represent only people who've responded in the past to request lines at the nation's Top 40 radio stations. On the other hand, it would be accurate to point out that these "request line" radio addicts are also strong record purchasers.

The survey revealed that 45% of the respondents listen to radio four-six hours a day and 24.3% listen to more than six hours of radio a day.

Radio MusiCo tests new records for record labels—sending them out to these "request line" radio fans in most of the nation's major markets.

"I am interested in purchasing a radio station primarily within a 200 mile radius of Dallas-Ft. Worth metropolitan area, but will consider all attractive offers. All responses will be held strictly confidential. We are in a position to make immediate purchase or purchases. Call person to person collect for Mr. Taylor, 213/852-1010, or mail all information to Richard J. Taylor, 8383 Wilshire Blvd., Suite 630, Beverly Hills, California 90211."

ords or "Hypnotize" by Kingfish on Round Records.

"Good product... good music... good listening."

Program director Dan Donovan Albus points out that the station may not be a major market operation, "but I question our minor status... we are in a heavy tourist and college area and if these people counted in ratings, during any given week, we could be one of the largest markets in Virginia."

The staff features Dave Langdon 6-10 a.m., Ben Ball 10 a.m.-2 p.m., Dan Donovan 2-6 p.m. and Alan Diakun 6-signoff. George Thomas does a weekend shift. General manager Donald M. Bentley recently purchased the station.

## ARB Serves As Guide

• Continued from page 22

tion's power, signal, and competitive strength in the market place.

Once again remember, it doesn't do any good trying to program a format that can't be heard in the market.

To determine how successful your station is doing, you've got to figure out how your competition is doing.

Although station A may have a larger average quarter-hour share than station B, it is quite possible that the listeners prefer station B's programming. To determine how successful or how palatable your programming is, you have to determine time spent listening.

To find out how long the average listener is listening, multiply your average persons by the number of hours in the time period and divide by the cume persons. This will give you a percentage of an hour figure.

Multiply that number by 60 and you'll have the average number of minutes of time spent listening.

If you are an AM contemporary station that is fifth in the market and your competition is first in the market, determine how long the average listener listens to your station and to your competition.

If there is a great disparity in the amount of listening time in your favor, perhaps the listeners are more satisfied with your station. It could be that not enough people are sampling your station, which indicates you've got to work on your cumes through outside promotions. Cumes, by definition, cannot be increased through on-air product, because once a person listens five minutes or more, he automatically becomes a cume. Henceforth, to increase cumes, you've got to work on outside promotion.

Of course, you can increase your cumes through recycling the listener; however, this gets into a semantic argument.

Nonetheless, to determine how effective a job you are doing of recycling the listener, check your station's cume daypart combinations as reported in the book. By adding the cumes separately in two time periods and then subtracting the corresponding cume daypart combinations from that, you can see what percentage of your audiences is not being recycled from one daypart to another.

Then, do the same thing for your competition and see if there is a huge disparity between your recycled listeners and your competition.

LOS ANGELES—You can expect to hear Don "Johnny Rabbit" Pietromonaco on AFRTS around the world any day now. ... Ratings came in like somebody waved a wand over WMGK in Philadelphia. Program director Dave Klahr reports that the station went from a 3.7 to a 4.7 share overall in the last ARB book. Staff includes Herb Barry in the mornings, Peter Booker mid-days, Walt McRee evenings, Carol Lynn overnights, and Gary Jacobs on weekends. ... Guillermo Llerena of Radio El So in Lima, Peru, stopped by the other day to visit and then went over to see Don Elliott, production chief at KIIS, who put him on the air. It was the first U.S. radio station that Llerena had ever been in. He was really impressed.

Trending several reports in the hour-by-hour breakouts you can determine where the pockets of listeners are available to be recycled into various dayparts.

In working on listening time, remember that certain formats are going to get longer listening sweeps than others by nature of the format. A beautiful music station will have longer listening sweeps than an AM rocker.

In dealing with competitors, are you sure with whom you are sharing your audience? It seems like a simple question; however, you cannot be sure unless you go through the diaries in Beltsville or have a "mechanical" done, which is a printout available from Arbitron. You can see every diary that mentions your station and any other station that is mentioned. You actually might be surprised as to who your competition really is.

When you try to decide what programming decisions you'll make for each daypart, it is important to determine what the available audience is during each daypart. It doesn't make sense to program to a demographic of metro totals that show the degree of listening of each demo in each hour that isn't available.

Other areas that deserve scrutiny include the hour-by-hour breakdown. However, it is advisable to use many previous surveys to determine any listening trends in your market. The hour-by-hour sample size is so small that in a one book period it may not be statistically reliable.

Another problem with the Arbitron figures is that some programmers lose sight of how they relate to people in the real world. I had a friend who couldn't understand why his women 25-49 dropped off from 3 to 4 p.m. He was about to alter his programming drastically to keep his women during that hour. I suggested he first see what happened to other stations from 3 to 4 p.m. He was later shocked. The entire market had a loss in women 25-49 from 3 to 4 p.m. He was befuddled and his conclusion was that no station was offering women 25 to 49 the right programming 3 to 4 p.m. so he would come up with something revolutionary.

I suggested before he did that, to check what time schools let out in his market. He was again astounded. The fact was, women 25 to 49 were busy each weekday at that time with their kids coming home from school.

Again, all too often programmers see just numbers and don't relate them to people.

Remember, ratings are a reflection of listening habits.

www.americanradiohistory.com

## Vox Jox

By CLAUDE HALL

Ronnie Richards is the morning personality at KLOK in San Jose, Calif.—one of the few women doing a morning show in anything approaching a major market. Ralph Hasty does news on the show. ... I just know that many of you wondered if anybody these days played Lithuanian music. Well, after several years of intensive research, I finally forced WSOU in South Orange, N.J., to confess. This summer, the station not only has an hour a week of Lithuanian music, but an hour of Hellenic music. On Saturday, there's a Ukrainian hour.

Susan Scharf, national record promotion coordinator for small markets at Capitol Records in Los Angeles, writes: "Isn't this a small world, especially the worlds of radio and records. When I first saw the blurb on Jerry G. Bishop a few months ago, I traced him and found him to be doing local television in Chicago. All those great jocks at KYW back in the early 60s really gave me my first peek into radio. I was one of those radio enthusiasts who used to stay up all night to listen to Jay Lawrence playing his one-sie two-sie games and call up or visit Martin & Howard, Jim Runyon, Jim Stagg, Scotty Brink (the Don L. Brink), and Jerry G. (I was an official 'alligator counter'). I'm sure you know where everyone currently is, except for good old Specs. Well, to compete the roster, the last time I heard from him, about a year ago, he was running the Specs Howard School for Broadcasting in Detroit. What a great team Cleveland had and how exciting it is to hear about them."

Bob Shannon is now doing swing on KFI, Los Angeles, and last week filled in during midday at KCBQ, San Diego. ... Audio Stimulation Inc., the radio syndication firm in Los Angeles that produces the Wolfman Jack radio show on about 70 stations around the nation, already has about 100 stations signed up to broadcast a Beach Boys special called "Best Summers Of Our Life." The special is slated to be carried Labor Day by such stations as WROR in Boston, 99X in New York, KRTH in Los Angeles. Mike Kasabo and Dave Nelson worked on the special. The special is on a barter basis and the station getting it has nine avails per hour, according to Don Whittemore, vice president and general manager of Audio Stimulation.

Staff at CKRC in Winnipeg, Canada, includes Larry Stevens in morning drive, Boyd Kozak 11 a.m.-2 p.m., Buster Bo Dean from CJME in Regina in the 2-6 p.m. slot. Raccoon Carney 6-10 p.m., Chris Michaels 10 p.m.-2 a.m., and assistant music director John Keogh 2-5 a.m. ... Madeline Tripoli, promotions director of KXXX in Denver, sent me a 96-KX bullshit, Recently, the station started giving away one of these bullshirts every hour, seven days a week. "Contestants were invited to call in and were asked how they spelled music. If they spelled it KX, they won a bullshit."

Does anyone remember when the great chicken shirt promotion raised a big stink?

Joe Bemay at WDBC in Escanaba, Mich., reports that the station will be celebrating its 35th year on the air Sept. 4 and he'd like ex-disk

jockeys of the station to write him comments and/or send him a tape of congratulations. ... KBRF, Fergus Falls, Minn., would also like to hear from former employes in regards to its 50th anniversary. Larry B. Norne, program director, says that he'd like short promo tapes from former employes of KGDE, KOTE, or KBRF—SO I guess the calls have changed a few times over the years. The station bills itself as the "Voice Of The Otter Tail Empire."

Looking for radio work: Lord Tim, 213-874-4783, and Ken Edwards, 714-449-5919. Edwards had been at KDEO in San Diego the past two and a half years. ... Air-Chexx continues to build up steam. You ought to hear Larry Lujack, an ex-disk jockey, talk about Atlanta radio on No. 6. Don Imus was interviewed by Allison Steele on a two-part thing on No. 5 and No. 6. Air-Chexx costs \$4.95 per copy.

Steve Jordan is no longer music director of KYA in San Francisco; he has been replaced by Jack Bryan, who recently joined the station from Hawaii. Jordan continues on the air at the station. ... Just got a note from Hiedi Theil, London, who also sent me a record called "Jive" by Rosko And The Roskettes on the British version of Private Stock Records. Hiedi says that Rosko has decided to return to the states as of Sept. 25. She also claims that Rosko does "Wolf better than Wolfman." For those of you who know him not, this has to be Rosko No. 2, named after Bill

(Continued on page 31)

## Bubbling Under The HOT 100

- 101—DOE TO BILLY JOE, Bobbie Gentry, Warner/Curb 8210
- 102—SLOW MOTION, Oells, Mercury 73807 (Phonogram)
- 103—THE MORE YOU DO IT, Ronnie Dyson, Columbia 3-10356
- 104—BRAND NEW LOVE AFFAIR, Jigsaw, Chelsea 3043
- 105—LET THE GOOD TIMES ROLL, B.B. King & Bobby Bland, ABC/Impulse 31006
- 106—TELL ME WHY, Stairsteps, Dark Horse 10009 (A&M)
- 107—SIDEWALK SURFIN', Jan & Dean, United Artists 670
- 108—LADY OF SPAIN, Ray Stevens, Barnaby 619 (Janus)
- 109—ANOTHER NIGHT, Camel, Janus 262
- 110—POPSICLE TOES, Michael Franks, Reprise 1360 (Warner Bros.)

## Bubbling Under The Top LPs

- 201—THE RUNAWAYS, Mercury SRM-1-1090 (Phonogram)
- 202—JAN HAMMER, Oh, Yeah?, Nipper NE 437 (Atlantic)
- 203—RICK DERRINGER, Derringer, Blue Sky PZ 34181 (Columbia/Epic)
- 204—ROGER McGUINN, Cardiff Rose, Columbia PC 34154
- 205—MICHAEL FRANKS, The Art Of Tea, Reprise MS 2230 (Warner Bros.)
- 206—THAT'S ENTERTAINMENT PART II/ORIGINAL SOUNDTRACK RECORDING, MGM MG-1-5301 (Polydor)
- 207—DWIGHT TWILLY BAND, Sincerely, Shelter SRL 52001 (ABC)
- 208—IMPACT, WMOT/Atco SD 36-135
- 209—ABBA, Atlantic SD 18146
- 210—CLIFF RICHARD, I'm Nearly Famous, Rocket PIG 2210 (MCA)

Vox Jox

• Continued from page 30

"Rosko" Mercer, otherwise known as Rosko number one. Rosko number two has been on Radio Luxembourg out of Luxembourg for several years. His brother, Peter Pasternak, works for 20th Century Records, Los Angeles. "Jive" goes into my files of records by disk jockeys, along with those by Dave Diamond, Jim Lowe, Gene Price, Ron Fraiser, Jimmy Rabbit and Don Imus.

★ ★ ★

Jim Zachary, 415-254-5494, has a first phone and is looking; "just completed nine months on a Northern California MOR station. On vacation now. Don't plan on returning. I like rock, but don't scream. Only one qualification: I know I'm worth more than minimum wage." ... Jim Ballard, 3437 Sutherland Dr., Lexington, Ky. 40502, writes: "I've resigned as program director of WKQQ here. Double Q was the first station to execute Lee Abrams' album format automated and be successful at it. WKQQ has since, against my wishes, cancelled its contract with Lee Abrams and Kent Burkhardt. This was my second attempt at adapting a live format for use by automation equipment. I think it's an art unto itself and, after WKQQ, I think I've become pretty good at it." In any case, Ballard is looking for another "opportunity to expand my knowledge."

★ ★ ★

Bob Canada, who was consulting a radio station down in deep Southern Fried Chicken Country, is raring for a new programming position. He most recently programmed WWDC in Washington for three years and before that programmed WLEE in Richmond, Va. Very knowledgeable man in either MOR or rock; works like crazy. You can reach him at 301-757-7676.

★ ★ ★

Lord Tim Hudson will be doing weekend air work at KWIZ, Santa Ana, Calif. ... Charlie Tuna (no, not the one in Los Angeles) and Terry Patrick have left WGCL in Cleveland. Tuna, music director and 1-5 p.m. personality, went to WCAO in Baltimore; Patrick, the all night man at WGCL, went to WQXI in Atlanta. ... Lineup at WRVR in New York now has John Baracca 6-10 a.m., Max Cole 10 a.m.-2 p.m., Van Jay 2-6:15 p.m., Les Davis 7-midnight, and Ed Beach midnight-6 a.m.

★ ★ ★

WLNH in Laconia, N.H., is at twice its former FM power, says program director James Marshall Rising. Air lineup has Rising 6-10 a.m., music director Paul Fuller 10 a.m.-3 p.m., Dean Manchester 3-7 p.m., Tim McLaughlin 7 p.m.-1 a.m., and Lew Minter on weekends. ... Jay Reynolds, who left WIFE in Indianapolis years ago to do the all-night show at WABC in New York, is back in Indianapolis at the station. ... Steve Roddy has been shifted from WKIX in Raleigh, N.C., to become program director of KULF in Houston; both stations are owned by Southern Broadcasting and there's probably a job at WKIX if you'll get in touch with program director Pat Patterson.

★ ★ ★

Mark Ford has been named operation manager of Drake-Chenault Enterprises, Los Angeles. He'll report to Lee Bayley, vice president of programming. ... Elma Greer, one beautiful lady, has been promoted to assistant program director of

KSFO to assist program director Vic Ives; she'll also continue as music director.

★ ★ ★

Marge Bush has become adminis-

trative assistant of the Ohio School of Broadcast Technique, Cleveland. As everyone knows, she was music director of WIXY for many years. ... Dale Eichor has been promoted

to operations manager of KWMT, country music station in Ft. Dodge, Iowa. He replaces program director Skip Nelson. Lineup now features Tom Torrance 6-10 a.m., Eichor un-

til 2 p.m., Shannon Reed 2-6 p.m. and Bob Wood until sign-off. Scott Bland and Mike Puetz handle weekend chores. Eichor will also continue to handle the music for the station.

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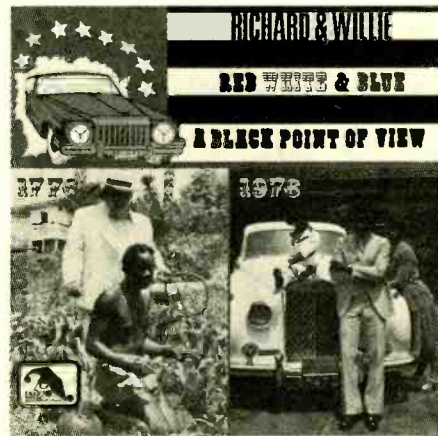
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## More Than Country, Rhythm Aces Assert

By ED HARRISON

LOS ANGELES—The Amazing Rhythm Aces, a six-piece group from Memphis, is determined to break away from its image as "just another Southern country-rock band."

While its second ABC LP "Too Stuffed To Jump" is climbing both the country and pop charts, there is no one category to cast the Aces in.

Its music is an eclectic blend of progressive country, foot-stomping rock 'n' roll, rhythm and blues, jazz and white gospel.

"Don't get me wrong. We don't want to break away from any country thing. We just don't want to be identified solely as country," says Barry "Byrd" Burton, lead guitarist and group producer.

"We love all kinds of music," says Byrd. "Our diversified tastes make the uniqueness that holds this band together."

The Aces were molded around the similar musical interests of lead singer and writer Russell Smith and drummer Butch McDade.

Smith and keyboardist Billy Earheart were writing songs in Tennessee when McDade and bassist Jeff Davis heard one of their tunes, "Third Rate Romance."

McDade and Davis, touring in Canada with Jesse Winchester at the time, brought the tape back with

them and the cut later appeared on Winchester's "Learn To Love It" album.

Following the tour, the four reunited in Tennessee. The addition of Burton, a studio musician, on guitar and James Hooker on piano, made the Aces complete.

"We all just fell into the music," says Byrd. "It immediately became apparent that this just wasn't another band with everyone playing an A chord or D chord. There was something more than that."

Back in the studio, the Aces put "Third Rate Romance" on tape and swiftly it became a national hit. But early success didn't spoil the band.

"Our egos got inflated to some extent but it only made us work harder," says pianist James Hooker. "We realized one record doesn't make a supergroup."

In fact, the original record deal with ABC was for only six sides, but with the enormous success of "Third Rate Romance," its first album "Stacked Deck" was released and met with favorable response.

The Aces are also trying to stop being called a "bar band." Oddly enough, while doing gigs in Memphis, the Aces had trouble getting bar bookings because they weren't permitted to do original compositions. (Continued on page 43)

## Talent Capital Rings Big Grosses Over Holidays

WASHINGTON—Musical expectations for the July 4 weekend may have largely collapsed in the Nation's capital, but the Capital Centre in suburban Landover, Md., may have set a house record for the week leading up to the Independence Day holiday.

The Centre was the scene for seven concerts, five of them sellouts and the other two close, in the week ended July 3. The sellouts included the first three performances by Elton John on his national tour, which were highly received critically as well as financially.

The week began with afternoon and evening concerts by Elvis Presley. With a \$12.50 top, the second highest in the arena's 2½-year history, (only a \$15 top for a Frank Sinatra concert was higher), the arena sold 18,781 reserved seat tickets for a combined gross of \$440,000. Promoter of the two concerts was Management III.

Elton John's three appearances on June 29 and 30 and July 1 were the last to feature a nonreserved seat festival seating policy, under an agreement with Prince Georges County fire officials. With tickets priced at \$8.75 and a festival seating capacity of 22,897, the three concerts grossed \$603,085. Cellar Door Productions was promoter.

The Mormon Tabernacle Choir nearly filled the hall for an appearance on Friday, July 2, and the Osmonds also came close to a sellout in their appearance the following night. Both concerts were produced by the Church of Jesus Christ of Latter-Day Saints.

The Elton John concerts also were the first at which stricter drug enforcement policies went into effect at the arena. Patrons were warned by repeated broadcasts over outdoor loudspeakers not to bring drugs into the Centre, and police were in evidence inside. Only small quantities of drugs were confiscated, and there were no incidents.

A Capital Centre official says that the week was "undoubtedly" the biggest musical week in the arena's history. The only week that came close, he adds, was the week of June 24, 1975, when the Beach Boys and Chicago played five concerts, and the Bicentennial week topped it easily.

55,000 AT STADIUM

## Anaheim Bedlam For Beach Boys

By FRANK BARRON

LOS ANGELES—It was nostalgia. It was bedlam. It was a beautiful day and a beautiful concert. More than 55,000 fans jammed their way into Anaheim Stadium (the California Angels should be so lucky in a week) to see the Beach Boys, America, Santana and new group Gerard.

Stadium manager Tom Liegler and operations director Ed Stotereau policed the entire facility endlessly and smiled happily. "No problems," they both echoed. Firemen, policemen and military police had little to do all day and night for the July 3 event, the first major rock concert in Southern California this summer.

Promoters Steve Wolf and Jim Rissmiller beam. It's their second winner at the baseball park this year. An earlier Who concert there also sold out. Both shows took in about half a million dollars gross.

The fans came early, but caused no problems. Ads and radio warnings cautioned about camping overnight, but still 900 came and slept on the perimeter the night before. "No problem," says Stotereau. "We opened the gates at noon and let them in. There was a mad rush for

the positions near the stage. Then the rest of the kids came in."

Sen. John Tunney was on hand to visit friends with pop group America. Rod Stewart and Leo Sayer sauntered backstage to say hello to everybody.

A hot air balloonist performed his act early in the show, and a female aerialist stunt-piloted her small craft around the Stadium with amazing maneuvers. And in between, professional skateboard champs did their amazingly unbelievable things. A fireworks display ended the night.

Contemporary Security had 240 of its biggest men all around the area, with comparatively little to do. It was a holiday crowd—festive. Ads had warned against alcohol, drugs, bottles, cans and so forth. Most of the youngsters willingly abided. Frisbees and grandstand fireworks were the order of the day.

Clare Bros.' sound was sharp and clear. Tom Field's staging and lighting was outstanding. Backstage, the Moveable Feast handled more than 1,000 hungry and thirsty press, media and backstageers of all types. An NBC filming crew followed the Beach Boys around for a television special to be shown later this season.

But the show was the Beach Boys onstage. Brian Wilson, after about a decade, joined his fellow surfer-singers onstage. The crowd went absolutely wild. It was a night to remember—to recall the mid-60s when the Beach Boys were (as they are now), pure Americana. Almost two hours of solid Beach Boys hits—of the past and the present. Music from "15 Big Ones," the latest Beach Boys album. The group was bigger than the fireworks which exploded later.

America got a big hand and more than the usual amount of squealing from the young ladies present. They, too, made it a festive occasion. And how better to close the set than "Horse With No Name?"

San Francisco promoter Bill Graham introduced his group Santana, then raced offstage and let the band do its great, wild music to the delight of the fans. There is a big reason for the longevity of Santana, and that is "spontaneity." Every tune sounds as though it is being done for the first time.

New group Gerard, just out of (Continued on page 43)

### CAESARS POLICY

## Dinner Shows Officially Trimmed From Menu

LAS VEGAS—Caesars Palace's no-dinner show concept will become the hotel's formal policy after monitoring three months of solid acceptance.

Harry Wald, hotel executive vice president, says the two drink minimum cover, will vary from \$20-\$30 depending on the status of the headlining act.

One of the advantages to this format, according to Wald is, "People will now relate to the performers better than when they are full and seated. At the point they are lackadaisical."

Caesars initiated the first no-dinner show format May 6 during Diana Ross's SRO two-week engagement and continued the trial

basis format through Frank Sinatra, Tom Jones, Sammy Davis Jr. and now into Paul Anka's booking.

Seen as a result of the costly two-week strike in March which boosted labor and food costs, the cutback cost 40 employees their jobs in kitchen and waiting on dinner patrons.

The adopted policy will keep the first show times permanently moved from 8 p.m. and midnight to 9 p.m. and 12:30 a.m. times. The high costs of entertainment, musicians union scale increases and superstar salaries were also blamed for the change.

The Riviera Hotel followed close suit by cutting its six-item menu in half during Neil Sedaka's recent two-week booking.

## Reggae Invades Club In Philly

PHILADELPHIA — Following the success of a reggae-oriented concert at the Tower Theater and with disco spots trying to cash in on the Jamaican beat on a hit-and-miss basis, the first local major exposure for reggae on a regular basis has been set up at Grendel's Lair. The multi-faceted cabaret which features a different type of entertainment in its upstairs room each night of the week, has set aside Tuesday nights for reggae, bringing in an authentic group from Jamaica, called House of Assembly, for a 20-week run.

The six-piece band has Jim Bailey as its front singer, with brothers in drummer Winston Bailey and bass player Norman Bailey. Grendel's Lair continues with jazz combos on Monday nights, the rock music of Johnny's Dance Band on Wednesdays and Spiral on Sundays, with disco dancing the other nights of the week.

## Dixie To Avant-Garde At 9th Montreux Jazz Fest

By MIKE HENNESSEY

MONTREUX—The Montreux International Jazz Festival celebrated its ninth anniversary with a rich and abundantly varied panoply of music that ranged across the entire history of jazz, from the vintage Dixieland of the Preservation Hall Jazz Band through the purple pageant of the highly eccentric Sun Ra Arkestra, to the frenzied avant-garde paroxysm of the Yosuke Yamashita Trio.

If the event generated few magical or memorable moments, it was certainly not due to any shortage of topline musicians or to unresponsive audiences.

All the music played in the Casino throughout the festival was recorded on 24-track tape by Mountain Recording Studio, which is located in the Casino itself. The tapes will be made available to various record

companies and it is expected that there will be live albums coming from Atlantic (Billy Cobham), Warner (Stuff, Ralph McTell and Al Jarreau), CBS (Weather Report), MPS (Monty Alexander), Polydor (Dubliner), ABC (Crusaders) and Phonogram (Eric Burdon).

The festival's total budget this year was \$500,000. It featured something like 500 musicians and attracted a total of 20,000 persons.

While organization is Montreux's strong point, one thing you cannot organize is musical inspiration and this was at something of a premium.

Two features contributing to this are the speed with which groups are being shuttled around the remarkable abundance of summer jazz festivals in Europe, and the impossibility of sustaining audience excitement between sets because of

the inordinate length of time required to dismantle one group's equipment and set up the next.

As it was, the gaps between sets was anything from half an hour to 1½ hours and while festivalgoers could distract themselves by watching video extracts from previous Montreux festivals projected on a giant screen on either side of the stage, or by patronizing the record stall and a food stand in the Casino, this still meant that every set had to cope with a wound-down audience.

It may be something to do with the state of jazz today, its widespread absorption into fusion music, its obfuscation by avant-garde inanities, its virtual obliteration by high decibel sound measure electronic gimmickry, that the most passionate and sustained applause of the festival was reserved for the grand old man

of hard bop, Art Blakey & his Jazz Messengers, playing music which is 15 to 20 years old but which still sounds fresh and vigorous and which is unfailingly, exuberantly and uncompromisingly jazz. Blakey and Weather Report drew a 3,000-plus attendance, the biggest in the festival's history.

The avant-garde night, on the other hand, offered very little in the way of jazz because its participants seemed far more concerned with visual extravagance and relentless musical eccentricity (Sun Ra), fortissimo frenzy, physical contortions and the ponderously solemn nonsense of playing piano with fist and forearm (Yosuke Yamashita), and the tuneless and apparently random plucking of the bass strings of the piano in a vain quest to break new mu-

(Continued on page 69)



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# WE'RE MUSIC LOVERS IN



## NEIL, MEET ROBBIE.

While we were enjoying all this phenomenal success during the first six months, Neil Diamond was in the studio taking care of our next six months. His long-rumored collaboration with Robbie Robertson became a reality a few weeks ago in the form of a magnificent album, "Beautiful Noise," and the single "If You Know What I Mean."

## RETURN TO FOREVER, AL DIMEOLA, HERBIE HANCOCK, WEATHER REPORT, JACO PASTORIUS, RAMSEY LEWIS, FREDDIE HUBBARD, ALPHONSO JOHNSON, DAVID SANCIOS, TONY WILLIAMS, MILES DAVIS, MAYNARD FERGUSON...WHEW!

Everybody knows what these artists have done to tear down the barriers of jazz, rock and everything else. And you've got to know that when Bruce Lundvall personally signs talent like Hubert Laws, RTF, Al DiMeola, Phoebe Snow and Bob James (who produced the new BS&T album after helping Maynard Ferguson double his sales), we're into progressive music up to our eyebrows.

In fact, if it must be known, there are key executives in this company who, on their own time, listen to little else. But keep that under your hat.

## OUR SOUL ROOTS: O'JAYS AND HAROLD MELVIN & THE BLUE NOTES.

Today we consider ourselves among the very best sources of black music in the world. Not so before our remarkable association with Gamble & Huff. The O'Jays and Harold Melvin & The Blue Notes have consistently released albums and singles geared to turn on anybody within earshot of a radio. The gold and platinum they've accumulated stands as testimonial to their success. This year, so far, we saw The O'Jays "Family Reunion" album go platinum, while "Livin' for the Weekend" was a healthy hit single. Harold's big single, "Wake Up Everybody," was also the title of his latest gold album.

## LOU, TOO.

We couldn't wait to hear what Messrs. Gamble and Huff were going to do with everybody's personal favorite, Lou Rawls. We found out fast...and so did America. The new Lou Rawls album is a triumph...by far the best recording ever by the man who made (gasp!) "Love Is a Hurting Thing." And the single from that album, "You'll Never Find Another Love Like Mine" is the kind of smash we dream about—every format, every whichway.

## THE CBS RECORDS PHILOSOPHY CONTINUES.

We were listening to Johnnie Taylor when he was still "Little" Johnnie Taylor. His greatest hits ("Who's Making Love," "I Believe In You") are among the great singles of all time. When Johnnie became available to us, we snapped him up, and he delivered. "Eargasm" is by far his finest album. His first Columbia single, "Disco Lady," was the #1 record in the country throughout the entire month of April, becoming the first RIAA-certified platinum single in the process.

## FROM ZERO TO ONE MILLION... THE AEROSMITH STORY.

Stan Monteiro, Mike Pilot, Bob Sherwood and the whole promotion staff spent a good part of 1975 trying to convince people that Aerosmith truly was a monster act, and that their three gold albums were not a product of our imaginations. You see, Aerosmith took off one region at a time...and non-Aerosmith regions had barely heard of the group that was monopolizing the LP charts and causing near riots in concert. This year we had no such problem, with four platinum albums and a hit single ("Dream On," from their first album!) under our wings.

## HARVEST FOR ISLEY FANS.

Exactly twenty years ago the Isley Brothers (real family-style brothers) arrived in New York from Ohio to play the Palace...their first big gig. Skipping ahead slightly, past "Shout" (one of the most important crossover hits in history), past "It's Your Thing" (another of the most important crossover hits in history), we arrive at a time when an Isley album can go platinum virtually upon release. The album: "Harvest for the World." Platinum, and it's hardly even begun. We hear lots of potential hits on this beauty, and so will you in months to come.

## HOW TO FOLLOW CHICAGO'S GREATEST HITS: WITH A CHOCOLATE BAR.

Chicago proved that the market for quality rock was far bigger than anyone suspected. And everyone in the music business can be grateful that they did. Albums now sell in the millions with amazing regularity...these million sellers are now declared "platinum," and we believe that Chicago's 10 platinum albums helped make the platinum standard a necessity. Just as "Chicago's Greatest Hits" was a dominant factor during the first half of the year, "Chicago X" will be much of the same story in the months to come.

# THE MUSIC BUSINESS.

## BACK IN EVERY WAY.

Billy Sherrill brought our friend Marty Robbins back to the Columbia fold with a Number One country single first shot at bat. And his upcoming new album (produced by Billy) rivals his classic early LP's.

## BLASTS FROM THE PRESENT: SANTANA, JOHNNY CASH AND ROGER MCGUINN.

At all times, crouching in the CBS bushes out of sight, are some of the most powerful forces in contemporary music, ready to strike at a moment's notice. The first six months of '76 saw Santana lash out with a new album that bulleted its way up the charts. Johnny Cash returned to his classic old sound and found a new audience for it: "One Piece at a Time" was a #1 country hit, a healthy pop hit, and the album it inspired is truly inspired music.

Roger McGuinn, who was a highlight of the Rolling Thunder Review, was re-signed by Don Ellis and released a fantastic solo album, "Cardiff Rose," that reviewers are raving about.

## AMAZING BOB.

Just when we were getting used to Bob Dylan changing the face of pop music every few years, he surprised us yet again. "Desire" was the #1 album in the nation for five weeks. The Rolling Thunder Revue made headlines. And, Bob put together a TV show (upcoming) that has the music biz abuzz. Incidentally, album, tour and TV special were all somehow coordinated by Dylan fan, friend and confidant Don DeVito, who also doubles as Columbia's National Director of Merchandising.

## PRIME NUGENT.

Steve Popovich signed him. And then product manager Jim Charne wouldn't let go. So this was the year Ted Nugent came into his own. His first Epic album just went gold, and it's just the beginning of the chart success we expect to share with the prime manipulator of high energy rock 'n' roll.

## RAMPAL'S GREATEST HIT.

In the past few years Jean-Pierre Rampal's albums have been among our best-selling classics. But when Rampal's friend and student Bobby Finn, who also happens to work for us, brought Claude Bolling's "Suite for Flute and Jazz Piano" to Marvin Saines's attention, we were on to a Number One. The album had been out in Europe for some time, but when it hit the U.S., Rampal and Bolling became part of

that near miracle, a classical-to-pop crossover.

## MAURICE MIXES IT UP.

It's difficult to dwell on Earth, Wind & Fire's brilliant album "Gratitude" because we've just heard the tapes of the new album...a true stunner. But that's the future, and in the first six months of '76 Earth, Wind & Fire outdistanced their imitators by a few more miles, while anyone who thought that Maurice White wasn't the greatest mixer in the business had to change his mind. The two-record "Gratitude" album, which included three sides recorded live, was a Number One album on the pop and soul charts. The "Sing A Song" single was Number One soul and Top Five on the pop charts.



## WILLIE IS GOOD.

We put one more "o" in that statement than his fans do. This was the year that Willie Nelson saw more of his old albums re-released than he might have even remembered recording; while his own new album, "The Sound In Your Mind," was Number One country for two solid months.

## THERE ARE NO WORDS FOR BECK.

Jeff Beck is the first of the super rock guitarists to go all instrumental. No lead vocals, just Beck up front doing what he does best (and better than anyone else). "Blow by Blow" was a rock & roll revelation, a big chart album for months, and Beck's first taste of gold. The new "Wired" album finds Jeff even more secure in the new format, creating some of the most amazing sounds of his distinguished career.

## THE PAUL SIMON OF THE YEAR.

In addition to fathering some of the most delightful singles of the year (including the #1 "Fifty Ways to Leave Your Lover") the "Still Crazy..." album was awarded a Grammy as Album of the Year. And who can forget Paul's superb job of hosting "Saturday Night," with his guests Art Garfunkel and Phoebe Snow?

## WE'LL TAKE MANHATTANS.

Connoisseurs of soul harmonies followed the Manhattans through three or four record labels until finally, thanks to Mickey Eichner's bringing them to Columbia, Manhattans albums appeared with some degree of regularity. For their loyalty they've been rewarded with "Kiss and Say Goodbye," a gold #1 soul hit that can be heard anyplace, anytime, since it's found a place in every radio format.

## WELCOME!

**SPARKS, TOWER OF POWER, HUBERT LAWS, TYRONE DAVIS, BURTON CUMMINGS, BOBBY WOMACK, KINKY FRIEDMAN, THE JACKSON FAMILY, MARY KAY PLACE (LORETTA HAGGERS OF "MARY HARTMAN" FAME), GASOLIN, JAMES VINCENT, BONNIE KOLOC, JIMMY PETERIK, CHIP TAYLOR, THE FANIA ALL-STARS.**  
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We're proud that the best albums of your careers are on Columbia and Epic Records.

# WE'RE MUSIC LOVERS IN

## OFF WITH THE COXONES AND JAGUARS, ON WITH THE COLUMBIAS AND VIRGINS.

Up until recently, you couldn't walk into certain of our N.Y. offices without seeing a strange record label on the turntable and being bowled over by the relentless sound of authentic imported-from-Jamaica reggae.

Nowadays the sound is similar, but the labels are ours. Recently our own Arma Andon, Jim Foley and Mike Pillot flew to Jamaica and returned with an insatiable craving for fried ripe plantain, and the rights to the Peter Tosh album. Tosh is the ex-Wailer whose album "Legalize It" is the current rage of Kingston.

Also in the news, Virgin Records made their reggae move with albums by the king of skank, U-Roy, and the sweet-singing Mighty Diamonds. More home-grown reggae is promised for the future.

## AN EDUCATED MAN "GETS DOWN"

The well-schooled keyboardist, Webster Lewis (he assists Gunther Schuller at the New England Conservatory of Music), has just gone disco. Well, virtually. Here's the story: hearing Webster playing at Sly's wedding with his "Post Pop Space Rock Be-Bop Gospel Tabernacle Chorus and Orchestra," Epic's Vice President of Marketing (and former bass player) Jim Tyrrell was floored. Jim says he heard exactly the music he was trying to achieve in his pre-VP days. Jim wound up producing Webster's album, bringing in the cream of N.Y.'s musicians, and what came out is the classiest contemporary soul album we've heard.

## MOTHER, MUSIC AND THE UNIVERSAL LANGUAGE.

Leonard Bernstein discovered that some thoughts use virtually the same sounds in every known language. The sound Ma!, for example, is incorporated into the word for "mother" nearly everywhere in the world. Another thing: he noticed that children throughout the world use the same musical tones in their singsong taunts (you know, nyaa nyaa nyaa nyaa na). Are speech and music related? Are there universal musical sounds that everyone responds to? Why is "She Loves You" more appealing to us than songs that merely "bubble under"? Tune in to the Norton Lectures at your nearest public or school library for the answers to these, and maybe even "The Unanswered Question."

## THE SHAKTI PHENOMENON.

Nobody has more blatantly tampered with success than John McLaughlin... or been more successful at it. Throughout his career he's gone wherever his musical sensibilities took him, and each time there were more people along for the thrilling ride. His new group, Shakti, is inspiring more intense audience enthusiasm than John or we have ever witnessed.

## BOZ & BRUCE, THE COMMON DENOMINATORS.

One way to tell if you're in a CBS Records building, on the East Coast, West Coast, or in between, is to listen for the sounds of a Boz Scaggs album or a Bruce Springsteen album. The five Boz albums (especially this latest Joe Wissert production) and three Bruce albums in our catalog truly do get a disproportionate amount of voluntary in-house play. And bulleting their way into our hearts: Southside Johnny and The Asbury Jukes.

## BARBRA STREISAND IN NASHVILLE, GEORGE JONES IN NEW YORK.

An informal poll of random personnel recently turned up some surprises. Current favorites in Nashville include Barbra Streisand and Leonard Bernstein. In New York they're big on George Jones and Moe Bandy. And L.A. is reggae country.

## FOREVER YOUNG.

Our two-year-old album of Clifford Brown's first and last recordings is still being talked about, written about and hailed by jazz freaks within and without CBS. (Brown, you should know, is the man down beat editor Dan Morgenstern calls "the greatest trumpet player in the history of jazz.") So it stands to reason that the musician who influenced Charlie Parker will be the subject of some upcoming Columbia releases. Lester Young, the man some consider the greatest improviser in jazz history, and others consider the greatest musician of any kind in history, changed the sounds and rhythms of jazz. His very best recordings were done for us in the thirties, and they've been unavailable for entirely too long. That will soon be remedied.

## OUT OF NOWHERE.

In the record business yesterday's "who?" is often today's soaring superstar. A case in point is Starcastle. Epic signed them because our St. Louis branch told us to...big local act and all

that. About a week before the official release, someone from our West Coast office called N.Y. to rave about an upcoming album: Starcastle. That was our first hint of what was to come. When Starcastle hit the radio stations, Starcastle went on the radio stations...and record stores throughout the country had trouble keeping the album in stock. In-store play also led quickly to exhausted supplies. As it stands, Starcastle is the hottest new act we're aware of in '76, and their second album is now in the works; as are future "out of nowhere" success stories.

Wild Cherry is happening every bit as fast as Starcastle.

Boston is a new group whom folks around here are calling the "finest hard rock band in history." And Mother's Finest just may be the rockinest soul band in the world. Cuts from the Boston and Mother's Finest albums are currently much in demand everywhere from thirteenth floor (Epic's) as far down as nine (below which there are few stereos).



# THE MUSIC BUSINESS.

## MAKE ROOM ON THE WALL FOR THE PULITZER.

Columbia's involvement with Broadway has been a grand source of pride and pleasure to us through the years. But this year it paid off in a rather spectacular way. "A Chorus Line" is currently the only album on the charts with nine Tony Awards and a Pulitzer Prize to its credit.

## NEW EXCITEMENT FROM PHILADELPHIA.

News of each new Philadelphia International signing is met with glee and eager anticipation around here. We were delighted to find Don Covay (whose "See Saw" album is one of our all-time favorites) in our midst. Another Gamble and Huff triumph.

## FOR THE SAKE OF ART.

We're serious about our commitment to serious music, and we're proud of it. Our new Modern American Music Series—all of it first-time-ever recordings of contemporary pieces—is a good example. Our recent agreement with Melodiya has brought some incredibly good music from the Soviet Union.

And the one remaining gap in our repertoire is about to be plugged, with a truly huge venture into opera recording, which will include first recordings of Massenet's Le Cid, Donizetti's Gemma di Vergy, Meyerbeer's Le Prophète, and Offenbach's La Grande Duchesse de Gérolstein in addition to works by Bartók, Charpentier, and Kabalevsky. Not to mention the Berlioz Requiem.

## CREATORS CONDUCTING.

Out of our almost unbelievably rich classical archives, Odyssey put together a terrifically gratifying series of recordings, "The Composer Conducts," with works by Hindemith, Poulenc, Milhaud, and Stravinsky.

## IT DOESN'T GET BETTER THAN BOB WILLS AND LEFTY FRIZZELL.

Bob Wills invented Texas swing, and his recordings are what many of us use to unwind after a day of hard listening. They sound so good. As for Lefty, he's the man who taught today's top country stars how to sing and write. You'll hear Merle, and David Allan and many more when you listen to Lefty singing his great greatest hits.

## THE KOVACS UNDERGROUND SURFACES.

If you can guess what record company president owns the world's largest collection of Ernie Kovacs tapes (including rare radio programs that he

and his voice are in the "must be heard" category. People around here are comparing him (in freshness and potential impact—not in style) to the giants. So watch for his first album, and don't try to use it as dinner music.



guards jealously), then you'll know what record company is about to release "The Ernie Kovacs Album" with some of the best of the stuff you'll be seeing on PBS this season. Percy Dovetonsils fans, unite!

## ALL THIS AND SALSA TOO.

The best Latin musicians in America call themselves "The Fania All-Stars." And in what we believe to be the first firm commitment to Salsa by a major record company, we've got 'em. And we love 'em as much as the New York discos seem to.

## PEOPLE PUT DOWN THEIR FORKS AND LISTEN.

The most arresting new voice of the year has got to belong to Tony Bird of central Africa. In a recent New York club appearance the eaters and drinkers remained absolutely frozen throughout his set. He's a true original in every way. His lyrics are pointed and extremely visual. His melodies

**WE HAVE A SAYING.  
YOU CAN'T PAY PEOPLE  
ENOUGH MONEY TO WORK  
THE HOURS WE DO.  
WE'RE MUSIC LOVERS IN THE  
MUSIC BUSINESS,  
AND THAT'S THE TRUE  
SECRET OF OUR SUCCESS.**

**COLUMBIA RECORDS. EPIC RECORDS.  
PHILADELPHIA INTERNATIONAL RECORDS.  
MONUMENT RECORDS.  
T-NECK RECORDS. VIRGIN RECORDS.  
BLUE SKY RECORDS. CARIBOU RECORDS.  
HOT WAX RECORDS. INVICTUS RECORDS.  
TSOP RECORDS.  
SOUND STAGE 7 RECORDS.**

## Philly Belatedly Cooks 33 Concerts

PHILADELPHIA—In an all-out attempt to inject some show excitement in a sluggish bicentennial entertainment scene, and at the same time woo whatever visitors there are away from the historical sites area to the Benjamin Franklin Parkway, a series of 33 free outdoor summer concerts with major show names was lined up in short order. In a surprise move, the series was announced in full-page newspaper ads July 7 and the series was launched on Friday night with Buddy Rich and band first in.

Concerts were staged on a stand set up in front of the Art Museum, which could accommodate some 10,000 persons. Philadelphia '76 Corp., the city's official bicentennial planning agency, called in Electric Factory Concerts, headed by rock concert promoters Larry Magid and Alan Spivak, to line up the series. With a budget of only \$200,000. Ma-

gid and Spivak came up with an impressive array of musical attractions of the pop, contemporary, dixieland, big band and country variety.

According to an Electric Factory spokesman, the performers and musical units "cooperated beautifully" in accepting lower fees because it was a City of Philadelphia-bicentennial offering for free. Some of the bigger names even cut their asking price in half. The series, running Wednesdays through Sundays and allowing Monday and Tuesday for rain dates, will wind up the first three days in September with Tom T. Hall (Sept. 1), Earle Scruggs Review (2) and Woody Herman (3).

In a pitch to get the young adult and family audience, there are no rock groups in the line up to interfere with the many rock concerts Electric Factory is promoting throughout the summer.

## San Diego Civic Booked 64% For Coming 6 Years

LOS ANGELES—Thanks to a heavy summer season of pop and rock concerts by local and out-of-town promoters, the San Diego Civic Theatre is booked 64% for the next six years, according to promotions director Ken Monzingo. And, as of the end of June, 82% of the next six performing arts seasons—September through May—also were booked.

Marc Berman and Jeff Carson of Good Time Productions in San Diego are currently producing an extensive "SuperStar Summer '76" series of pop shows. They will make this an even bigger event in the seasons to come. Another heavy local tenant is California Concerts, which will bring in 15-20 pop concerts annually, half of which play the Civic, the other 50% at the adjoining Golden Hall.

Other concerts are presented by Los Angeles firms such as Pacific Presentations, Fun Productions and Wolf & Rissmiller Concerts.

The theater's major season tenants

are the four local performing arts companies—San Diego Symphony, San Diego Opera, San Diego Ballet and California Ballet. In addition, such companies as the Los Angeles Philharmonic and Community Concerts are booked in for various dates.

Booked dates are used for rehearsals and setup and teardown of stage props (scenery), as well as performances, so companies put holds on full weeks, and even full months at a time.

The Civic is booked heavily this far in advance because it can only accommodate 270-280 use days per year. "We need the dark time, and the ticket-buying market will only support the theater that number," notes Monzingo.

Of available dates left, more than half are Mondays and Tuesdays, notoriously bad concert nights.

## Judge Rules Fans Can't Be Frisked

HOUSTON—U.S. District Judge Carl O. Bue has ruled that a Univ. of Houston policy permitting security guards to search the handbags of persons entering school entertainment facilities is unconstitutional as now written.

A suit filed in 1974 by Deborah Ann Collier, then vice president of the U.H. Student Government, said a security officer seized her purse and searched it as she entered Hofheinz Pavilion for a rock concert in 1973.

Collier claimed the university's policy is unconstitutional because it permits searches without a warrant and/or probable cause.

Judge Bue's ruling said the objective of the policy—to protect persons and property—is valid, but that the absence of any specific guidelines vests the searching office with an unpermissibly broad power to invade the rights of the public from-unreasonable searches.

The policy bans alcoholic beverages and cans and bottles from Hofheinz Pavilion or Jeppesen Stadium, and says anyone with a purse or other container that could conceal such objects should not be admitted unless willing to submit to a search.

## 2-WAY TRASK *ABC Trying To Break Singer In Both Pop & Country Markets*

LOS ANGELES—ABC is out to break Diana Trask in both the pop and country markets. Label launches this program with her new LP, "Believe Me Now Or Believe Me Later," from which the core of her act at the Troubadour here Aug. 18 will be built.

The Australian singer has been singing country music and infusing pop tunes into her repertoire for some time. Her current goal is to score with country oriented pop music fans.

She came to the U.S. the first time in 1959 after opening several shows in Australia for U.S. touring acts such as Sammy Davis Jr., Stan Freberg and Frank Sinatra. While performing on NBC-TV's "Sing Along With Mitch," she was a Columbia Records artist. Then she returned to Australia to star on her own tv show.

"When I came back to the U.S. in 1968, I was completely out of touch with the U.S. music scene." It was Thom Ewen, her husband and manager, who suggested they try Nashville.

But Nashville turned out to be a surprise. "We met with Bob Neal and told him we were interested in getting into country music. He took us to see Buddy Killen at Tree Music."

Killen thought to produce her himself "but the session was a total disaster. I sounded like a pop singer trying to sing country. I told Buddy he should buy the master and bury it in the backyard."

For the next eight months, she

went to "school" in Nashville as a Tree demo singer.

Killen was then producing Joe Tex, a soul artist who was going pop with his records, on Tree's Dial label. It was natural that the next record Trask cut was a Joe Tex hit called "Hold On To What You've Got." Then came "Lock, Stock & Teardrops," a Roger Miller tune. Killen placed her recording contract with Dot and she continued to build.

"I really worked hard to become a country singer." Pete Drake helped her a lot in the early days and is on all of her record sessions, she says.

Today, she spends about 15 weeks a year performing in Las Vegas and Lake Tahoe clubs.

One of the reasons for the Troubadour engagement, however, is that she'd like to play for fans who don't ordinarily see her shows. "people who aren't maybe highrollers, but who buy more albums."

Ordinarily, she'd play the Palamino, well-known country nightclub in Los Angeles.

"I'm not going to forsake my country music fans. I'm just trying to add to my total number of music fans," Trask adds.

## NO LONGER NITTY GRITTY

### 10 Years For Dirt Band; Heads Out On Tough Tour

By COLLEEN CLARK

NASHVILLE—The Dirt Band, formerly the Nitty Gritty Dirt Band, is celebrating its 10th anniversary this month with a four-month tour crisscrossing the country.

United Artists is hoping to add to the momentum by rush-releasing "Cosmic Cowboy," an advance track from the newly completed and forthcoming August LP, to coincide with the summer tour. By the end of this anniversary year, it will have released 10 LPs on the Dirt Band including its latest "The Dirt Band Vs. The Hollywood Time Machine."

The 10-year history of the Dirt Band and various splinter groups and solo artists whose careers are directly related is lengthy. Over the years they've been affiliated with and/or an important part of the careers of Jackson Browne (once a member of the group), Linda Ronstadt, Michael Nesmith, Poco, Eagles, Kenny Loggins and many others. Bill McEuen, the group's manager/producer, has recently made several calculated changes in the band's lineup, as well as the name change.

McEuen has been a non-performing extension of the group since the start, initially serving as the band's manager, later assuming production responsibilities as well. Aside from the Dirt Band association in the early days, McEuen also managed the Hour Glass (now the Allman Bros.) and the Sunshine Company, which is best remembered for its 1967 hits "Happy" and "Back On The Street Again." Times have changed and "The Dirt Band Vs. The Hollywood Machine" demonstrates how far this act has evolved.

Jim Ibbotson has left the group to pursue a solo career. The band now consists of John McEuen, banjo, fiddle, mandolin, steel and acoustic guitar; Jimmie Fadden, drums, percussion, vocals, harp and harmonica; Jeff Hanna, vocals, lead and slide guitar. They are all original members. In addition, two backup musicians have been added.

Jeff Hanna, John McEuen and Jimmie Fadden as individual musicians are among the most accom-

plished. They're featured on countless recordings outside their own—recordings by John Denver, Greg Allman, Dickie Betts and the Marshall Tucker Band, as well as recent hits "Wildfire" by Michael Murphey and Linda Ronstadt's "When Will I Be Loved."

John Cable, formerly with a popular Colorado group, Colors, is a capable composer/singer and an excellent guitar player. For strengthening the rhythm section, McEuen added a black "cosmic cowboy musician." Jackie Clark on bass. Clark is a master vocalist and an accomplished all-around musician. He has played on albums by Ike & Tina Turner, Elliot Murphy, Bonnie Bramlett and Bobby Womack. He has also toured extensively throughout Europe with the Turners.

The new lineup premiered in Atlanta and St. Louis to SRO audiences. The changes to universalize the band's overall attraction and appeal are overwhelmingly increasing the group's popularity and influence with its concert audiences.

## Major Acts At Canadian Gala

LOS ANGELES—Ten headlining days of major stars will be featured at the annual Klondike Days Exposition at Edmonton, Canada, July 21-31, starting with the Beach Boys on opening night.

The schedule also finds Chicago on Friday (23); Gordon Lightfoot (24); Kris Kristofferson and Rita Coolidge (25); Emmylou Harris, Loretta Lynn and Conway Twitty (26); the Carpenters and George Gobel (27); Rufus & Chaka Kahan (28); Seals & Crofts plus Kenny Rogers (29); Jerry Lewis and Connie Stevens (30) and Linda Ronstadt plus the Bellamy Brothers (31).

## The Who Due For 4-Date Aug. Tour

NEW YORK—The Who returns to the U.S. shortly to prepare for a four-date mini tour of markets bypassed in the group's recent March tour.

Scheduled dates are: the Capitol Center Arena, Largo, Md., Aug. 3-4; the Gator Bowl, Jacksonville, Fla., (7); and the Baseball stadium, Miami (9). Raindate for the Jacksonville show is the following day.

The Who returns to the studio this coming October to begin work on an album. In November they embark on major tours of Japan and Australia. Tentative plans for a South American tour are also on the drawing board.

## Washington Changes Mind On Kool Jazz

By BORIS WEINTRAUB

WASHINGTON—The Kool Jazz Festival, scheduled to be held in Robert F. Kennedy Stadium on July 30 and 31, will go on as planned after city and stadium officials dropped some of the restrictive conditions they had imposed.

Festival producer George Wein says that Mayor Walter E. Washington and other city officials had interceded with officials of the D.C. Armory Board, which runs the stadium, and pointed out the contracts that had been signed obligated the city to honor the original plans.

Wein and his local agent, public relations executive Ofield Dukes, had planned to hold the concert at night and each night to sell tickets at the door. After two rock concerts were held in the stadium, which holds about 45,000 for music events, the Armory Board ordered that music events end by dark and that no tickets be sold on the day of the concert, ostensibly as security measures.

The Armory Board actions led other promoters to cancel planned Independence weekend concerts starring the Beach Boys, Chicago and Earth, Wind & Fire. But Wein and Dukes, pointing out that they had signed contracts, pressed for the city to honor them, and the city agreed.

Wein called the action "very moving" and said he was "gratified."

Among the artists scheduled to perform at the two-day festival, one of a series of soul shows that Wein is sponsoring nationally with the backing of Kool cigarettes, are Marvin Gaye, the Staple Singers, Smokey Robinson, B.B. King, Donald Byrd & the Blackbyrds and Harold Melvin & the Blue Notes.

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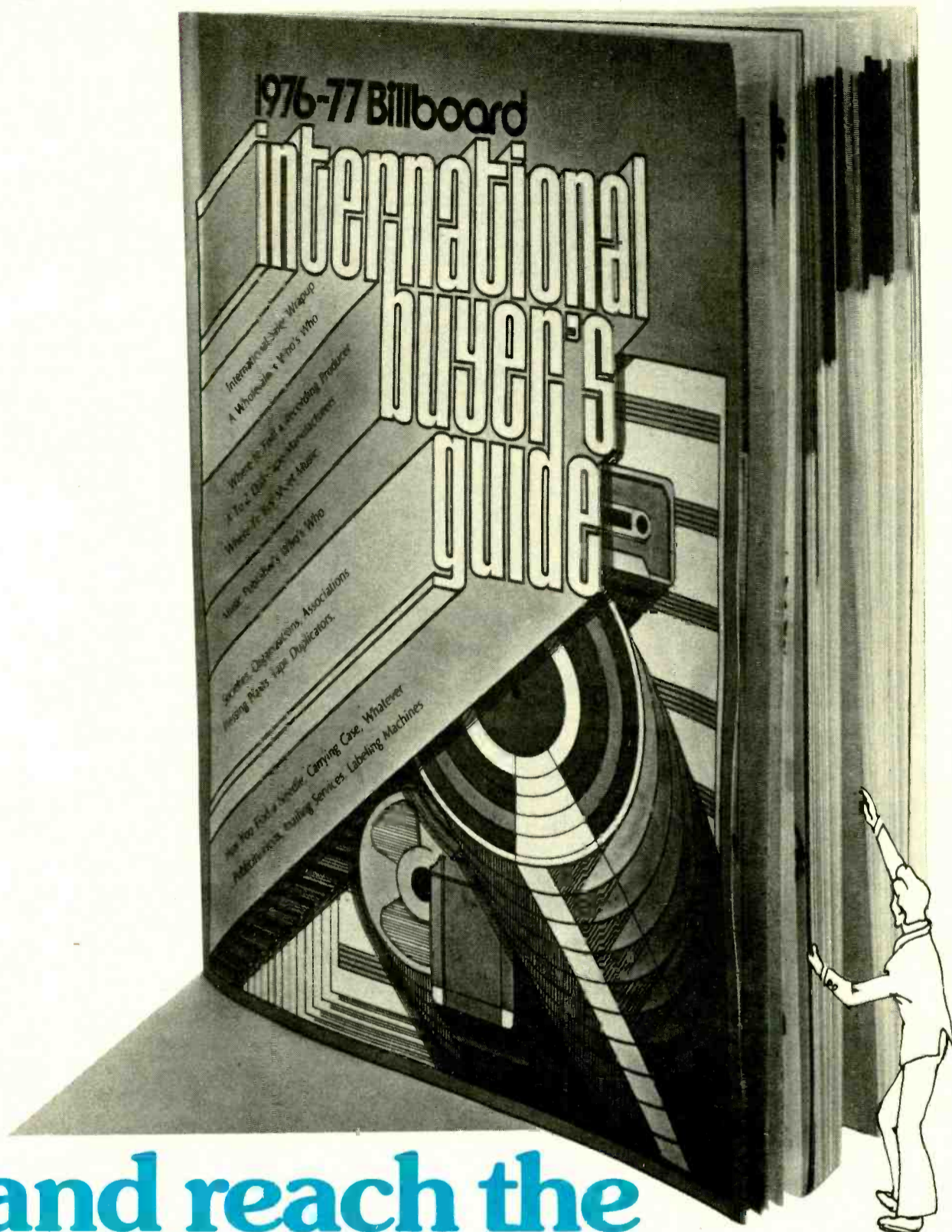
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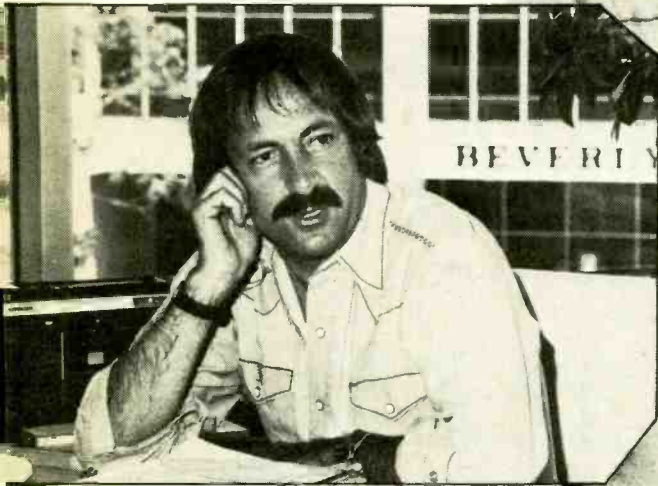
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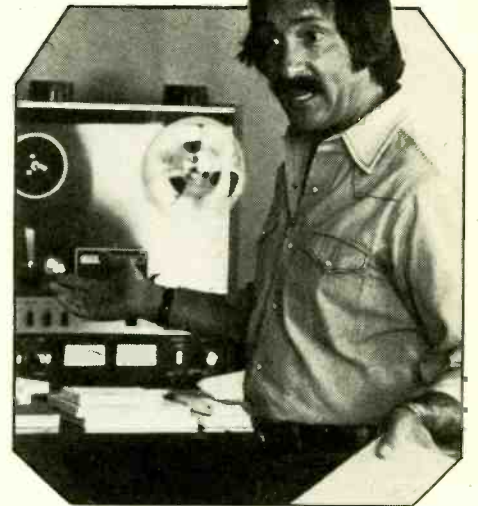
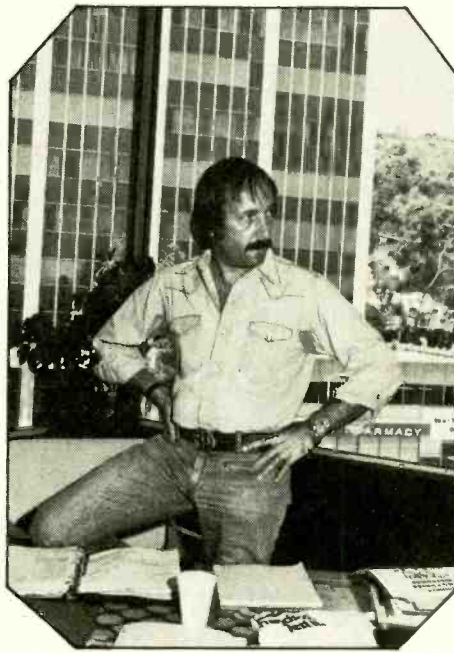
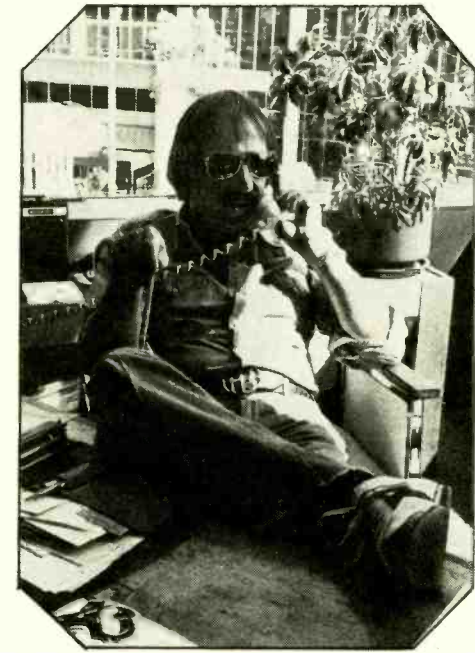
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Coury starts his day off early with phone calls from his den at home to points around the East (top). Later, in his office he directs his promotional staff with continued gusto.



Issuing directives, deciding on strategy and auditioning material, are basic to Coury's office regimen.

# A Day In The Life Of Al Coury

RSO's exhortative chief uses a rant and rave style of product promotion

Billboard photos by Bonnie Tiegel  
An exuberant Al Coury finds pleasure in hearing new music both in his office (left) and in the recording studio with engineer Rob Fraboni (below).



JULY 24, 1976, BILLBOARD

Al Coury is not known to whisper. Everything he does he does with gusto. His enthusiasm for his job is a well-known trademark of this key musicman. Billboard's Jean Williams spent a day listening to Coury as he went about building the RSO organization. This is her report.

Al Coury, president of RSO Records rises shortly before dawn. As his feet touch the floor, he reaches for the telephone.

He relates that his wife Mary Ann, understanding his obsession to build a successful label, does not seem to object when he calls a promotion man's name before saying good morning to her.

Showered and shaved, he moves to the dining room to continue his calls to promotion men and sales managers in the East. Coury goes like a whirlwind, with so many projects going at the same time. Yet, he has the ability to reach out and grab snatches of each project and quickly put it in order.

To an onlooker, he may appear disorganized, but Coury is in full control at all times. His vocabulary is at all times generously peppered with expletives. "I heard the Bee Gees record, because a deejay called me and did a goddamned interview with me on the record," he says to a promotion representative on the phone.

Coury is currently working on product for three acts, the Bee Gees, Lady Flash and Paul Nicholas.

Quickly hanging up the telephone, he swings around as if the conversation never took place, picks up a new khaki jacket and proudly exclaims, "How do you like my father's day gift from my two kids?" Without waiting for a reply, he swings back to the telephone.

"Bill, I have been calling you since 6:45 a.m. Where the hell have you been?" Coury lists radio stations that have committed to play the Bee Gees record. "RKO must go on the damned record this week." He lists other stations in the Boston area that are playing the record and report to the trades. "We must go with the majors this week. We have a hit record," he says.

Coury rants and raves on the telephone. His voice is always demanding, but at the end of each conversation, his voice mellows as he tells his party, "I love ya baby, but we need a hit record."

Calling Marty Markowitz, sales manager of Phonodisc in Miami, he says, "How many pieces do you have out? Ten thousand huh. Bull. Tell any station to call me. I will tell them, who is on the record. I'll call that deejay a liar. I love ya Marty."

The telephone rings, it's the conference operator. It's the Monday morning conference call he has been waiting for. "It's the guys from New York," he laughs.

"You guys have good weather out there (five expletives deleted). We have birds singing out here. I am going to talk about something other than my records now.

"I am addressing all of you. Who do we have to talk to in order to get records out?" Screaming ensues. "If that's your system (Lou Simon, vice president of Polydor), damn it, we have to talk about it later. I will find somebody else to press my records if that's the case."

He calls Bill Brill, Los Angeles promo man for Polydor, "How come KIIS didn't get the record? Did the other MORs go on the record? I am looking to surround KHJ, and KEZY is not the only station to do it. Everytime you leave a station, call me and I will give you an update. I am expecting majors to come in every hour today. I love ya baby."

To Lee Arbuckle, his Texas Southern promo rep, he notes, "You know what the game plan is. I want to go for the kill. Don't come out of Houston until you got that station on the record. Also, drop the record off to the discos."

Red T-shirt, jeans and tennis shoes are his morning attire. But he rushes off yelling, "I have to change my shirt." Once changed, he asks Mary Ann, a quiet lady who seems to sense his needs, "How does my outfit look?" Of course he tops it with his new jacket.

Coury decides to ride with me in my car to his office, leaving one Mercedes in the driveway and another in the garage.

Walking past the steel gray vehicle in the driveway he points to his license plate with a number one prominently displayed.

"I have number one all around me. Even my swimming pool has a number one on its bottom. I swim every morning, and each time I swim across that number one, it reminds me that I am working for promotion one records. The same applies to the car. When I see it, I also see the number one on the plate. I am always surrounded with number one so I can't miss with my records," he declares.

He explains that he is riding with me because he is going to the Paul McCartney concert tonight, and a limousine will pick him up at the Village Recorders. "This is one of the advantages of my position," he offers.

Coury, a slightly built man who appears to be in his early thirties, with confidence to spare, hurries into his office on Sunset Blvd. to be greeted by Janis Lundy, his executive assistant. It's 10 a.m. and he notes that he has already put in a full day's work.

Lundy converges on him with a pile of messages, and Arnie Geller, national promo man for Polydor is on the line.

"It's a pop disco record, but will border on black and MOR," he says to the caller. "The disco version will be part one and two. It will be like Tavares black as opposed to James Brown black."

Coury's office is comfortable, but not elaborate or pretentious. He earlier described his home in the same manner, while adding, "I can live in any kind of home I want. But I am not into those big elaborate homes."

Strolling over to his massive desk, he sits down and promptly props his feet on the top. This seems to be a habit of Al's. He rests his feet on whatever is available.

To Geller he exclaims, "I want my guys to get the records





Singer Yvonne Elliman and producer Freddie Perren (left) discuss working together with Coury. Above: a typical reaction. Below: a meeting with attorney Lee Phillips and below left: viewing LP graphics with Ed Caraeff.



the same time as Polydor guys." Beating his desk with a pencil, he screams. "This is the only damned way I know to operate. I want to know, when will you have records in the hands of my West Coast promo men? I love ya baby."

Janis yells, "Sterling Divers, Western regional man for Polydor is on the line about going to the trades."

"I don't want him to go to the trades about RSO Records," he answers as he picks up the receiver to tell Divers the same thing. "Sterling, you can service them with new product. I don't want any specifics. If they don't ask, don't even mention RSO."

Larimee Ward, Coury's secretary comes in to take a couple of thank you notes. He asks her to get Ernie Phillips, an independent promotion man on the phone. Then advises her that he will talk to promotion men at any point during the next two days.

"Phillips, what the hell is your home telephone number? I am going to wrap up the Bee Gees record this week. The Paul Nicholas record is going to be a sleeper smash. I don't want anybody to think that I am throwing away any records, baby."

"As soon as you get the Lady Flash record, run with it. I want to form a beachhead with these records. Hey, save me a favor for a new group out of New York called the Revelation. I am not going to sign anybody else now because I owe it to my artists to give them all I have."

"Larimee," he yells into the next office, "I am ready to go over the bills. What! What! What the hell is this? Drop a note and tell him that at this time, my budget does not allow me to do this, next letter."

"What the hell is this? A resume, file it until later. Next? You mean we have to give all of these guys credit on the back of our album?"

In the middle of the next letter, Frenchy Gauthier, regional promo man calls. "How do you feel about RKO? You think we may get them this week?" Laughing loudly he adds, "If we get them, it's all over. As soon as you get Nicholas and Flash, get in your new T-bird and get your ass to the airport."

"Larimee, get me Paul Wennik." Wennik is Polydor's sales manager in Boston. "Paul, I'm just checking about airplay in Boston. How many did you ship? Double up on it. Put the records out there. Don't wait till you get RKO. Put the damned records out in anticipation. Put it out now. I tell you the record is home free. I love you too Paul. Show everybody you're a man. Put out 10,000 records."

Tony O'Brien, RSO controller in New York is on the line. "Tony, my staff is overworked. As we go along, I am going to have to review more people." He talks about salary increases for his staff. He runs into Janis' office to ask about a master tape for Lady Flash's single.

RSO has an intercom system, but no one uses it. Janis explains that it is more convenient to call out to each office.

Al and his assistant search through tapes looking for Lady Flash. "Barry Manilow will - - - if he hears this on radio," says Coury. Lady Flash is Manilow's background group. He has written and produced a new LP on his singers.

Coury puts on the open-reel tape from the film "The Big Bust." "Let's stall on the soundtrack until we find out if the film's a hit," he suggests to Janis.

Richard Fitzgerald, RSO's promotion man at-large enters to give Al reports on more confirmed stations. Pleased with the report, Coury decides to call his wife. After approximately five rings, he bellows laughingly, "Where the hell is she? She leaves the house as soon as I leave." He has obviously forgotten that Mary Ann announced that she was taking the children out.

Kal Rudman is on the WATS line, "Yeh, yeh, hey, the ad looks super. You missed a couple of station additions that were apparently reported to Billboard and Gavin, but not you."

"Larimee, where the hell is my next appointment," he calls impatiently. "If he gets here late, - - - him."

Mel Bly of Warner Bros. publishing is on the line. He had asked Coury to go to see an act perform. "I loved them after dragging my ass all the way out to that joint to see them."

"There were more people in the band than in the audience. I got a stool sitting next to the hippy dippy chicks. I want to meet with the group tomorrow. I love ya Mel."

A phone rings. "Larimee, what the hell is that?" "It's your private line Al," she yells back. "What private line? I didn't know I had one. You mean I don't even know the number of my own private line, but someone else has it?" He picks up the receiver, and no one is on the other end.

A number of calls come in from promotion representatives and business associates across country. He says to Robert Edson, vice president in charge of East Coast promotion. "Who doesn't have the record? The bum. You know he messed up in Columbus. Make a note of that and I want it in writing, and copy it." He tells Fred DiSipio, independent promo man, "I want to come on the charts with impact. I don't want to come on at 89 with an anchor, I want to come on at 54."

To Fredric Gershon, New York attorney, he notes, "Where the hell were you over the weekend? I want my records to be shipped out in RSO packages, not Polydor. I am demanding this. We are building a creditable label. When anyone sees the RSO package, they will know it's good product. I love ya baby."

Steve York of station WAUG calls to inform him that the station has not received a particular record.

"I will see that you get the record today Steve, even if I have to fly it to you myself." He calls Richard into his office. "Rich, get a record to Steve today, I don't care what it costs."

Don Sorkin, publisher of Sorkin Music enters, explaining that he has picked up Greyhound Express, a rock group. Sorkin advises Coury that the group is touring with the Electric Light Orchestra. "Al, I want to make an easy deal for them."

He plays a tape for Coury, who shows little emotion while listening. "Sounds good, will you leave this tape with me," says Coury at the tape's conclusion.

"What about the Jimmi Hendrix?" Sorkin injects quickly. "Are they still asking \$75,000 for it? Let me think about it. Let me get into the tapes and I will let you know," Coury answers without seeming to evaluate Sorkin's question.

Julie Chester, a publisher comes in to give Coury a poster of Henry "Fonzie" Winkler, for his children and to set up a date for Coury's children with Winkler.

As Coury happily romps about the office showing off the poster, Ed Caraeff, photographic graphic artist, arrives with a

cover slick of the Bee Gees. Coury expresses his approval of the slick as Janis and other members of the office staff also voice consent. Coury excited tells Caraeff to send the slick to the Bee Gees.

Larimee asks about lunch. He reminds her that he never eats lunch. As she leaves the room, she advises him that she is ordering lunch for members of the staff.

"What! We are operating like a major label, but we don't even have a number one record yet. You could at least wait for a hit."

Enter producer Freddie Perren and singer Yvonne Elliman. Coury has set up the meeting between the two in an effort to bring them together in a recording session.

Perren is in a hurry when he arrives. He is in the process of producing a session on the Revelation. In a conversation about Elliman's new tune, Coury injects, as if to convince Elliman of Perren's competence, "He is great. I know his work. If you can come together, we will have a hit record." He follows with a bit of Coury philosophy. "Bringing the artist and producer together is like a marriage. If the vibes are bad, we will go on to the next step."

He pauses to ask Larimee to send Brother Love of WCAO in Baltimore a telegram congratulating him on the station's increased ratings.

Coury is left alone for all of three minutes, then he invites Rob Fraboni, studio engineer in. Fraboni reports that mixes on Eric Clapton's new LP have been completed.

He has a cassette tape of the new album which he asks Al to put on the player.

Coury's tape player is a custom made machine, which he admits he does not know how to use. "In fact," he announces, "I only know that I paid a lot of money for this damned thing." Rob plays the tape.

He yells for Janis and Richard to come in to listen to the tape. The group stands around smiling, stomping feet and slapping each others hands through three Clapton tunes.

Coury is annoyed because he cannot turn up the volume to its maximum pitch. He explains that the building's other tenants will complain.

He is still in an elevated state, operating at an accelerated speed when attorney Lee Phillips arrives to discuss contracts.

"I am committed to a film that has been panned by critics," he tells Phillips. The pair discuss Perren's contract with which they both seem to be pleased. To another contract, he says, "If we can't be exclusive, then I don't want him."

While proudly displaying a Bee Gees ad in Billboard, Coury quips, "Handsome bastards aren't they." Without waiting for a reply, he tells the attorney just how important the group is to him and the label.

He notes again that he is going to the McCartney concert and jokingly tells Phillips that he purchased his own tickets and has not been invited backstage by Capitol, his former employer.

He mentions that he is bringing in Lady Flash for a photo session. He seems so thrilled with the thought of the Lady Flash album he puts on the group's tape for Phillips' approval.

Phillips listens as Coury dances around the room contending Lady Flash is a combination of the Supremes, Martha and the Vandellas and Tina Turner. "They are class, flash, and trash," Coury says.

As Phillips leaves, a series of calls come in. Following a call that seems to have Coury obligated to listen to an act that he does not appear to be interested in, he says, "When you take over a new company, it's difficult because you may not be aware of previous contractual agreements."

"Someone can call me and say, 'I am signed to your label.' Then I have to scramble around asking, is he?"

He says to Art Gelles, sales manager in Washington, "Thanks for returning my call Art, but I don't know what I called you about."

To a local promotion man who feels slighted because Coury has hired an independent in his market he says, "I know that sometimes local promotion men feel alienated when an independent is brought in. But I know what I am doing. I am not buying positives with independents, I am just trying to cut down on the negatives."

"If I need six promotion men in a market, I will have them no matter what it costs. I operated that way at Capitol and I am operating with this system here. That's why I am successful. I love ya baby."

We leave for the Village Recorder to hear the finished product on Eric Clapton. During the ride Coury explains that at this stage of building RSO Records, his prime involvement is at the promotion and artist level.

"I treat my promotion men like-kings. They travel first class, stay in the best hotels and have generous expense accounts. I know that if I treat my men right, who incidentally are some of the best paid promotion men in the country, they will work their asses off for me."

He further explains that he has taken people into the company who he is personally training. He cites Richard Fitzgerald as an example. "You note that his title is promotion man at-large, well, that's no accident. I have not named him national promotion man although he is taking on some of the responsibilities. Eventually, I plan to turn over this segment of the label to Rich once he is thoroughly trained."

In the studio, Coury, Fitzgerald and Fraboni discuss the tapes' positives. Coury turns and whispers, "This is a very important moment for me. It's like seeing your new baby for the first time."

"This is the first time that I am hearing the entire album." Then he notes that the LP will be released in the fall. After each cut, Coury exclaims, "goddamn that's great."

Once the limousine arrives with Mary Ann, Coury is whisked off to the McCartney concert.

Art direction: Bernie Rollins

JULY 24, 1976. BILLBOARD

# Talent Talent In Action

## JAMES TAYLOR

*Universal Amphitheater,  
Universal City, Calif.*

Taylor's launching of the facility's summer season brought out the people who enjoy the energy in his soft, flowing voice. They also found Friday (9) that Taylor can get down home gutsy on occasion.

Unlike last year's show which included some drop-in guests, this time Taylor was the major music maker, spinning his pretty tales with ease, adding humor via his asides to the crowd, and getting right down with the combinations of musicians he used which ranged from one to six.

Of the 25 songs comprising his 1½-hour show, six were from his new Warner Bros. LP, "In The Pocket," providing a freshness to the program but not a change of pace.

Taylor's music fits into the laid back category, but he does up the tempo and grits his teeth to change the sound of his voice so that he doesn't lose his listeners out of a monotonous sameness.

For the second straight year he used a tape recorder as an accompanying vocal element, using it on the opening "Lighthouse" to produce a duet with himself and on "Shower The People" to achieve a rich choral sound on the choruses.

In addition to playing 6-string guitar, Taylor also played acoustic piano for one short ballad, a song he called "a little outdated."

Taylor's regular rhythm section of drummer Russ Kunkel, bassist Lee Sklar, guitarist Danny Kortchmar and keyboardist Clarence McDonald was augmented by violinist/slide guitarist David Lindley and saxophonist David Sanborn, who Warner Bros. is trying to break on his own.

Collectively, they provided solid, strong backing, adding crashing colors to the uptempo selections. Lindley is an outstanding amplified violinist who is equally dynamic on slide guitar.

Taylor's repertoire included the comically silly "Gorilla," "Honey Don't Leave L.A." (the first stomping tune after five easy rolling numbers), "Daddy's All Gone" (a slow, sad reflection of being a traveler), "Fanfare" (which gave Kortchmar and Sanborn opportunities for some hot solos), "A Junkie's Lament," "Mexico," "Fire & Rain," "Carolina In My Mind," "Family Man" (written after the birth of his daughter), "Hello Old Friend," "Everybody Has The Blues," "Hey, Mr. That's Me Up On The Jukebox," "Heaven To Your Town," "Fool To Care," "How Sweet It Is (To Be Loved By You)" (with an infectious gospelish piano solo), "Money Machine," "Country Road," "Steamroller" (the evening's key blues effort and finally a solo goodnight tune, "Sweet Baby James.")

Taylor's show is enriched by effective lighting effects, spots which flicker on and off or which bathe the musicians in different hues.

This window dressing adds to the impact of the vocalist's generally sweet, relaxed voice. But when he decides to get gutsy and gravelly, he pulls the switch off effectively. **ELIOT TIEGEL**

## LABELLE

*Wollman Rink, New York*

Labelle dazzled New York with a June 16 performance that featured some excellent new material to go along with the group's powerful brand of showmanship. The group performed four songs from its forthcoming Epic album "Chameleon." The new songs were extremely well-received by the over-enthusiastic audience.

Labelle is such an interesting group visually that the audience crowded around the stage to get a closer look, causing a lot of pushing and shoving and a few altercations. Those who could see were treated to one of the finest stage attractions in pop music. Labelle combines sartorial eccentricity with an intense stage manner.

To go along with its visual excellence, Labelle features three of the finest vocalists working today. Patti Labelle, Nona Hendryx and Sarah Dash use their voices like musical instruments to give the group an unmistakable style of its own. Young guitarist Eddie Martinez underscores the solid vocals with lyrical and imaginative solos. Added to this is an extremely competent rhythm section that features drummer, Jeffrey Shannon and bassist Carmine Rojas. **ROBERT FORD JR.**

## BICENTENNIAL CONCERT

*Hollywood Bowl, Los Angeles*

There was more in the air over Hollywood last July 4 than just Roman Candles—at least the air that hovered over the Hollywood Bowl that night. For in that particular spot on the California map there lingered pure musical magic for 2½ hours of classical American entertainment.

In a superb bicentennial celebration package (the 1,520th Bowl concert, according to narrator Ralph Story, who, incidentally, handled those

chores with expected aplomb), Zubin Metha batoned the Los Angeles Philharmonic, vocally buttressed by a vibrantly resplendent chorus called the Interdenominational Choir, through a soul-stirring rendering of works by such American composers as George Gershwin, Charles Ives, Joe Westmoreland, Leonard Bernstein and John Philip Sousa.

Among the highlights (and there were several) was an unfettered presentation of Earl Robinson's and John Latouche's historic WPA-sponsored "Ballad For Americans," with bass-baritone Brock Peters turning in an excellent and seemingly effortless solo performance. (The last time the work was done in the Bowl was 1940, when the late Paul Robeson handled the soloing.) Peters' singing drew a standing ovation.

On the heels of this were solos by choir members, contralto Alice Kelly, tenor Michael Gary and soprano Carolyn Jones. It was the latter's brilliant treatment of "I Believe In Liberty" that had the capacity crowd of 18,000 totally mesmerized, auguring a big future indeed for this lovely young lady.

Second half of the show was dominated by the ebullient baritone Sherrill Milnes. This magnificent singer, whose voice seems tailor-made for outdoor amphitheaters such as the Bowl, served up a spine-tingling "Shenandoah" and even a noteworthy disembodyment of a piece of non-music. William Stearns Walker's unfortunate attempt at musicalizing Lincoln's immortal Gettysburg Address.

Mehta then led the Philharmonic through an inspired rendering of the jazz-oriented Gershwin classic, "American In Paris." Fireworks began going off with the start of Sousa's march, "Stars And Stripes Forever" (the explosions well synced with the music), thus signalling the conclusion to an overall memorable evening.

**JOE X. PRICE**

## NAZARETH IAN GILLIAM BAND

*Beacon Theater, New York*

Nazareth capped its East Coast-Midwest tour with a fast-paced, well-balanced show that had the half-filled hall on its feet from the opening number. The lively July 1 date marked not only the tour's end but also the group's fifth birthday.

Throughout the evening, the A&M recording act maintained a rotation that allowed all four members to satisfy the crowd with solo turns.

Lead guitarist Manny Charlton (who also produced the band's albums) scored with "Bad Bad Boy" while lead singer Dan McCafferty hit his peak with the searing "Loved And Lost." Darryl Sweet on drums and Peter Agnew on bass performed most admirably during the selections from "Hair Of The Dog," the quartet's last gold LP. Somewhat surprisingly, "Love Hurts" did not spark the audience or the band. Nazareth performed the hit minus the energy that characterized its other numbers. The crowd responded accordingly.

The highlight of the 75-minute concert, however, was the group's version of Joni Mitchell's "This Flight Tonight." The ballad may seem an unlikely choice for these hard rockers but Nazareth fit the song into its set remarkably well. It turned the selection into a driving, walloping number without sacrificing the aching sensitivity of the original.

Near the end of the "Hair Of The Dog" segment, Nazareth paid tribute to its Scottish heritage with a bit of showmanship, including the onstage appearances of a kilted dancer, a set of bagpipes and a bottle of Scotch. McCafferty teased the audience with a two-minute turn on the bagpipes. He also led the crowd in a round of "Happy Birthday To Nazareth" before the finale, "Woke Up This Morning." The 10-minute encore, which featured the band's own "Teenage Nervous Breakdown," Cream's "Sunshine Of Your Love," and ZZ Top's "Tush," left the enthusiastic audience wanting more.

The Ian Gilliam Band opened the evening with a 45-minute set of wailing blues and rock. This powerful quintet provided solid entertainment from its opener through the finale, "Smoke On The Water" (introduced as "a well-known ballad"). While the band had some very vocal admirers from its first moment onstage, it converted the entire hall with a "Deep Purple" number. The loud applause turned to loud boos, however, when the group failed to return for an encore. **SCOT HALLER**

## CHICAGO

*Aladdin Hotel, Las Vegas*

Hampered by opening night sound difficulties, Chicago overcame first-half production traumas July 8 during its nearly three-hour, 21-

song set before 6,000 fans. Taking the first selections from its latest album, "Chicago X," the band's unfamiliar songs fell on appreciative but strained ears as loudness and distortion became unbearably annoying. Opening with a weak "Any Way You Want It," the group tried valiantly to save "I Love You," (vocal by Peter Cetera) and trombonist James Pankow's solo creation, "You Are On My Mind."

Following "Another Rainy Day In New York City," a slick, Latin-sounding hit, the jazz-rock ensemble moved into identifiable waters with "Something In This City" and the quieter ballad, "You And Me" with an impressive clarinet solo by Walter Parazaider.

Past hits "Does Anybody Know What Time It Is?" and the lengthy version of "Make Me Smile" brought immediate response and accompanying applause. Cetera was especially outstanding on his guitar solo spots during these selections, as was composer-keyboard artist Robert Lamm while the sound system began to balance out better, emphasizing brass and vocal harmonies.

After intermission, the group returned determined to educate the crowd to new album cuts including "Hope For Love," but again, it was the past hits which caught the important recognition factor—namely "Beginnings," "Question 67 & 68," "Saturday In The Park," "Searchin' So Long" and "Getting Stronger Every Day." The newer, unrecorded material, full of jazz, rock, salsa and experimental effects was interesting but fell victim to sound problems.

No doubt about the group's musical ability can be raised by its performance here, except for its unpreparedness in integrating its mixer with the house sound system, which spoiled the opening night.

Aside from the sound problems, the entire ensemble more than proved its individual abilities with specific solo standouts by drummer Laudir DeOliveira, Lee Loughnane on trumpet and Terry Kath on electric guitar. **HANFORD SEARL**

## CARPENTERS JIMMIE WALKER

*Riviera Hotel, Las Vegas*

Armed with a new, livelier production, the Carpenters turned around their past, stale cabaret show July 1 to an enthusiastic response by a packed Versailles Room audience. Karen healthier and happier, teamed with brother Richard in the Joe Layton production, which featured a circular stage set packed with musical equipment, a tape machine console and the five-man group supporting the brother-sister effort. The Dick Palombi house orchestra circled the modern format, enhanced by coordinated, effective lighting.

After the overture led by Richard and Karen's vocal on "Kind Of A Hush," the two A&M artists glided through the ballad "I Need To Be In Love."

A specialty rendition of the hit "Close To You" spotlighted Richard orchestrating band members on a creative collection of percussive instruments the kitchen sink et al, followed by Karen's velvet vocals on "Don't Be Afraid," "Sing" (with effective tape playbacks of audience participation) and "Yesterday Once More."

The show then moved into a humorous "Grease" sequence, with Karen outfitted as an overly-built Sandra Dee and Richard backed by band members spoffing the '50s. Bass player Bob Messenger supplied knockout DJ ramblings in the play on memories. Richard and Karen then presented a musical diary of their roots, beginnings and trials with Karen utilizing four separate drum sets and Richard culminating the remembrance with a classical piano side of "Warsaw Concerto" backed by the orchestra.

A closing hits medley of 11 tunes rounded out the tight-knit show, which featured special material by Ken and Mitzi Welch, with new, improved Bill Witten costumes. The entire show was much more impressive than past Carpenter bookings.

TV comedy star Jimmy Walker raced through old material used from his past Riviera engagement months ago, occasionally throwing in a new joke. Newer sketches on Washington, D.C., sex scandals, ethnic and family proved successful, but his preoccupation with racial acceptance (referring to blacks some 35 times) was annoying, unprofessional and unbecoming. **HANFORD SEARL**

## GLEN CAMPBELL RIGHTEOUS BROTHERS

*Las Vegas Hilton*

The June 22 opening of Campbell's new musical production turned out a disappointment

both production-wise as well as musically before a capacity house because of poor coordination, confusing material and an awful stage set.

Designed by Joe Gannon of Hollywood, the stage design of elastic strips not only fell apart during Campbell's harmonizing, but distracted badly throughout the entire 17-song, hour-long set.

Campbell's first two selections from Broadway's "Pippin," proved totally unrecognizable to the public in general. He then sang more familiar material, "Gotta Find My Corner Of The Sky," "Country Boy" and "If It Don't Work Out," which he had to be hoping the rest of the show would.

Another production mistake followed with Campbell bringing on his parents, who joined in on "Silver-Haired Daddy Of Mine," totally disassociated from the rest of the show. It works well on tv talk shows, but not in a cabaret setting. Campbell regrouped on Croce's "Time In A Bottle," seemingly was gaining momentum with Gershwin's "Summertime" on electric guitar and leaved out on Berlin's "Over There."

Continuing the salute to American music, Campbell did a fair guitar execution of Copeland's "Rodeo," jumped safely into Steven Geyer's "Blood Line," title song from his latest album, a crossover country song, but then vocally bombed on the difficult Rodgers-Hammerstein "Carousel" soliloquy, meant for strong baritone singers.

Back into familiar waters, Campbell raced through five massive hits, "Gentle On My Mind," Jimmy Webb hits "Wichita Lineman," "Galveston," "By The Time I Get To Phoenix" and "Rhinestone Cowboy."

The Righteous Brothers didn't do much to forestall Campbell's disastrous presentation, hopefully modified after opening night. The same old songs by the two vocalists came off poorly. Act needs new, strong material. **HANFORD SEARL**

## KRIS KRISTOFFERSON RITA COOLIDGE

*Universal Amphitheater,  
Los Angeles*

Informality characterized Kristofferson's set Tuesday (13), as he continuously joked with the audience during many equipment failures. After a lengthy interruption, Kristofferson responded with "we'll move along like a Las Vegas show now."

As for his performance, his raspy and sometimes uncontrolled voice became monotonous. It wasn't until he joined wife Rita, after her set, that any sign of harmony became evident. By himself, he performed songs from his new Monument LP which included "I've Got A Life Of My Own," "The Prisoner," "The Stranger I Love," "It's Never Gonna Be The Same Again" and his two comedic and sarcastic numbers, "Eddie The Eunich," which mocked rock critics and "If You Don't Like Hank Williams," which was a tribute to country and pop stars.

Kristofferson's old hits generated most of the crowd response, especially "Who's To Bless And Who's To Blame" and "Sunday Morning Side-walk."

As a tribute to his seven-piece band, Kristofferson showcased the singing and songwriting talents of keyboardist Donny Fritz and guitarists Jerry McGee and Steve Brutin, each doing a solo composition.

Rita Coolidge opened the second half accompanied by the same band and provided the most effective part of the show. Her soothing and sedative voice mellowed the increasingly restless crowd, as she performed songs by her husband plus Tom Snow and a beautiful rendition of Jackie DeShannon's "I Wanted It All."

Kristofferson rejoined Rita onstage and concluded the show with spirited interpretations of "We Must Have Been Out Of Our Minds" and "Me And Bobby McGee."

By the show's end, it became apparent that Kristofferson's strength lies in his songwriting and not his singing. While he is still a major attraction to both country and pop fans, he lacks the vocal diversity needed to sustain audience momentum. **ED HARRISON**

## JOHN SEBASTIAN JUDY CARTER

*Roxy, Los Angeles*

An excellent example of the communication that can take place in a club setting when a consummate artist confronts an enthusiastic audience was provided in Sebastian's appearance here July 6.

In the course of an hour-long show that included two encores, Sebastian proved that he was, above all, human. When he flubbed a lyric

from a song on his new Warner Bros. album "Welcome Back" he simply said, "Let's try that verse again."

When sound problems persisted, rather than getting flustered, he just said, "If one of you guys could come fix my amp I'll pull a diversionary tactic here." He then played a rollicking, hoe-down number on his harmonica while the stagehand made the repair.

Opening with "Welcome Back," the loping, good-natured tune that gave him a No. 1 single two months ago, Sebastian proceeded to play several songs from his new album, noting: "We're going to keep playing this stuff I'm anxious for you to hear and then we'll play what I know you want to hear."

Sebastian did sprinkle a couple of lesser-known Lovin' Spoonful songs through the early portion of the show, but he saved the group's classic hits for the end of the set, when he said, "Return with us now to those thrilling days of yesteryear" and proceeded to turn out perfectly executed, supercharged versions of "Did You Ever Have To Make Up Your Mind," "Daydream" and "Summer In The City."

After remarking that his four backup musicians were "the best band I've ever had," Sebastian left the stage, only to be brought back for "You Didn't Have To Be So Nice" and "Do You Believe In Magic" and then "Darlin' Be Home Soon."

All in all, he did 17 numbers: seven from his new album and 10 from his Kama Sutra glory days in the '60s.

One measure of the man's artistry is that he is just as strong on fun, uptempo rock numbers like his well-received new single "Hideaway" as on pretty, poignant ballads like his old hit "She's A Lady."

Equally impressive in her half-hour opening turn was Judy Carter, a delightfully hip, somewhat spaced-out and wildly funny comic magician, who, it was announced, has done guest spots on the Mike Douglas and Dinah Shore shows. **PAUL GREIN**

## B.B. KING WET WILLIE

*Wollman Rink, New York*

One of the most endangered species in the music world, a true bluesman, came to Central Park in the person of B.B. King Monday (12). King manages to be true to his art form despite the onset of age and the distraction of commercial sources.

King performed many of his newer, more successful numbers as well as blues standards such as "Caldonia" and "How Blue Can You Get." As always, B.B. put on a complete and professional show that featured the intense brand of showmanship that is common to the blues. King got solid support from his tight, well-rehearsed band that featured some fine soloists. King's guitar work was as sharp as it has been in recent memory and his voice shows no sign of wearing thin. King left the stage with the audience standing, stomping and screaming for more, but it was not forthcoming.

Southern rock band Wet Willie opened with a good set that spotlighted some excellent musicianship. The band performed fine slow material to go along with its better known uptempo material such as "Country Side Of Life" and "Keep Smiling" (which the band dedicated to Democratic presidential candidate Jimmy Carter). While Wet Willie attracted many fans of its own, most of the older fans of King found the Southern rock band annoying. **ROBERT FORD JR.**

## MAC DAVIS

*MGM Grand Hotel, Las Vegas*

In what was one of the best musical presentations at any Strip hotel recently, Davis, supported by his tv series troupe of eight dancers and singers, dubbed "Strut," performed a 12-song, 60-minute show worthy of any audience, any age bracket June 24. Highlighting the production was the best '50s sequence seen in a hotel show, cohesive, tight and freshly executed by "Strut" and Davis before the SRO house.

A Seals & Crofts "I'll Play For You" opened the show, a good first song a bit overpowered by the Tom Moseley orchestra. The hit "Stop & Smell The Roses" was next, with Davis providing excellent phrasing and emphasis, which led into a heavier rock version of "One Hell Of A Woman." "Naughty Girl," laced with gospel-rock overtones and a steady rhythm, preceded the Goldsboro hit, "Watchin' Scotty Grow," one of Davis' most lyrical compositions.

The "Poor Boy Boogie" was the first number showcasing "Strut's" talents, which generated audience participation prior to the '50s medley.

(Continued on page 43)

# Fire Scare At Chicago Rock Event

CHICAGO—Game number one of the "World Series Of Rock," was interrupted here July 10 when fires broke out in the upper grandstand of Comiskey Park and 5,000 fans had to be evacuated. Additional concerts under the world series banner are scheduled for this summer.

Jeff Beck and the Jan Hammer Group were onstage when two blazes ignited within minutes sending clouds of black smoke pouring out of the ballpark.

Aerosmith, Derringer featuring Rick Derringer and Stu Daye also played the afternoon bill that attracted 62,000 to the ballpark. It was the first major rock event staged in Comiskey Park in more than a decade.

An emergency evacuation plan put into effect when the fires erupted was called off because the crowd remained unexcited.

Police and fire officials praised the youthful audience for its calm throughout the disturbance.

Bill Veeck, owner of the Chicago White Sox, who was at the ballpark, said:

"My hats are off to these young people who remained calm in what could have developed into a very nasty situation. Nobody ran. Nobody pushed. I have been in many crowds but never one that reacted and behaved so well."

Thirteen persons including two firemen were treated for injuries in connection with the fires that caused an estimated \$10,000 damage to the ballpark.

# Rhythm Aces

• Continued from page 32

"We did good imitations of the Allman Brothers, Grand Funk, Led Zeppelin and all the heavy metals," says Byrd.

"The audience expected you to imitate as closely as possible. That's how you were judged," says Hooker. "You had to sneak an original in."

Some of the Aces prefer playing larger venues like Madison Square Garden because of the better conditions, larger stage and amplified acoustics. "The audience is there to hear music, not get drunk," says Jeff Davis. Russell likes smaller clubs where he can communicate one to one with the audience.

In Los Angeles for a three-night engagement at the Troubadour, the Aces are completing their most extensive tour. They have headlined in some markets but mostly have played backup to the likes of Waylon Jennings and Tom Waits.

Byrd claims that some of the group's better gigs have been backup to "hard core, shoot 'em up" artists like Edgar Winter and Rick Wakeman. They have met with equally strong acclaim on following nights playing with headliners like Brenda Lee and Freddy Fender.

# Stones Headlining A U.K. Aug. Fair

LOS ANGELES—The Rolling Stones headline England's annual Knebworth Fair Aug. 21. Approximately 100,000 fans are expected.

The Stones are making this post European tour appearance mainly to accommodate fans who could not get tickets to their six June concerts at Earls Court, London.

Sharing the bill will be 10 CC, Lynyrd Skynyrd, Todd Rundgren and Hot Tuna, with one or two performers still to be named.

# Signings

Sparks to Columbia with its first LP to be produced by Rupert Holmes. . . . David Bromberg to Fantasy with a debut double album in production. . . . Actress Deborah Raffin to Toshiba Records of Japan with a single ready for September release and an album in late November. . . . Fruit of the Spirit, Christian musical group to Holiday Records. First single entitled "He Love You And Me," to be released next week.

Skeeter Davis to Mercury Records with single due shortly. . . . Michael Quatro, prodigal artist, to Brentana Management for world-wide representation.

In Nashville, Rick Smith to CinKay Records. . . . Ann J. Morton to Outlaw Productions. . . . Doyle Holly, formerly with Barnaby and Warner Bros., to Fifty States Records. . . . Dewayne Orender to RCA with Danny Davis producing.

Brian Shaw, formerly with RCA, to Republic Records. . . . Dee McCall, also to Republic with Joe Allison producing. . . . Roy Drusky to Scorpio Records. . . . Jeanne Pruett to Top Billing, Inc. with an exclusive personal appearance contract. Bill Eldridge to RCA with Jerry Bradley producing. . . . Linda Darrell to RCA with Chet Atkins producing.

Kinks to Arista Records following a long stint with RCA. . . . Garland Jeffreys to A&M Records. . . . Country artists Linda Darrell and Bill Eldridge to RCA Records. Darrell will be produced by Chet Atkins and Eldridge by Jerry Bradley.

Gospel singer LaVerne Tripp to QCA Records, Cincinnati. . . . Jockey Sandy Hawley to Dore Records. First release is "Dusty My Darling," and "Little Orphan Boy" set for July 14.

Margo Smith to Lavender-Blake Agency in Nashville. . . . Steve Douglas to Darva Records and to MBA Productions with Roy Montgomery as personal manager. . . . Joe City, high energy rock band, to American Bands Management. . . . Artist/writer/producer William Goldstein to Motown Records.

Ralph McDonald, studio drummer heard on many New York recordings, to T.K. Productions. He'll record on the Marlin label. . . . Producer-writers Chuck Jackson and Marvin Yancy re-sign long-term contract with Chappell Music. . . . John Edwards, part-time replacement last year for Philippe Wynn of the Spinners, to Cotillion Records. . . . Johnny Bristol, writer-performer-producer, to Atlantic/Atco Records.

Former Supremes star Cindy Birdsong and veteran entertainer Mable John signed with The J.R.T. Co. for public relations representation by J. Randy Taraborrelli.

Singer/songwriter Andra Willis to MCA Records. First release will be "The You In Me," produced by Jerry Fuller for Moonchild Productions.

Songwriter Gavin Christopher to Island Records. Initial release entitled "Love Has A Face Of Its Own" will be shipped July 15 with an album scheduled for release in mid-August.

Four-man group Baby to Chelsea Records. First album tentatively titled "For Cry'in Out Loud" will be released in August.

L.T.D., A&M recording artists, to Gemini Artists for bookings. . . . Tommy Wills, country instrumentalist, re-signs to Country International Records. . . . The Buckeye Politicians, six-member band from Columbus, Ohio, to Utopia Records. The group's first LP is shipping in early August. . . . The Good Rats, Long Island-based rock band, to Sutton Artists for bookings. . . . Ralph Graham, singer-songwriter, to RCA Records.

# N.J. OKs Rock

TRENTON, N.J.—The State's Appeal Court ruled against Jersey City and will permit concert promoter John Scher to stage a rock concert with the Grateful Dead Aug. 4 which was cancelled by the city. Judges Harold Kolovsky and Francis X. Crahay, of the appellate division of the State Superior Court, overturned a decision by a lower court judge who had previously ruled the city had a right to cancel the concert originally scheduled for July 2 at Roosevelt Stadium there.

# Anaheim Bedlam

• Continued from page 32

Colorado, sounded as fresh as the air of that state, and manager Larry Fitzgerald of Caribou Management has another winner on his hands, to go along with Chicago.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (20,000 &amp; Over)</b>				
1	KISS/BOB SEGER/J. GEILS BAND—John Scher, Roosevelt Stadium, Jersey City, N.J., July 10	13,867	\$7.50-\$8.50	\$105,388
<b>Arenas (6,000 To 20,000)</b>				
1	ELTON JOHN—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 6, 7, 8, (3)	57,000	\$8.50-\$9.50	\$528,603*
2	JEFFERSON STARSHIP/HENRY GROSS—DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., July 10	11,419	\$6.50-\$7.50	\$83,360
3	AEROSMITH/RICK DERRINGER/STU DAYE—Daydream Prod., Arena, Milwaukee, Wisc., July 8	9,565	\$5.50-\$7.50	\$64,236
4	JAMES TAYLOR—Feyline Inc., Red Rocks Theater, Denver, Colo., July 6	9,000	\$6.50	\$59,366*
5	MARSHALL TUCKER BAND/CHARLIE DANIELS BAND/GRINDERSWITCH—Entam Ltd., Scope, Norfolk, Va., July 9	8,437	\$6-\$7	\$53,786
6	JESSE COLIN YOUNG/EMMYLOU HARRIS—Feyline Inc., Red Rocks Theater, Denver, Colo., July 10	8,455	\$6	\$51,977
7	AEROSMITH/RICK DERRINGER—Sunshine Promotions, University, Notre Dame, Ind., July 11	7,754	\$6-\$7	\$49,296
8	SEALS & CROFTS/LOGGINS & MESSINA—Cornucopia Prod., Coliseum, New Haven, Conn., July 7	5,700	\$7.50-\$8.50	\$48,400
9	KISS/BOB SEGER & SILVER BULLET BAND—Entam Ltd., Coliseum, Richmond, Va., July 8	6,430	\$6-\$7	\$41,332
10	WAR/PAPA JOHN CREACH—MorningSun Prod., Concord Pavilion, Concord, Calif., July 11	6,888	\$5.50-\$6.50	\$40,905
11	LOGGINS & MESSINA/JOHN MILES—John Scher, Casino Arena, Asbury Park, N.J., July 9	4,775	\$6-\$6.50	\$38,919
12	TED NUGENT/GENTLE GIANT/WET WILLIE/STARZ—Pacific Presentations, Hulman Center, Terre Haute, Ind., July 9	4,200	\$5.50-\$6.50	\$23,016
<b>Auditoriums (Under 6,000)</b>				
1	LYNYRD SKYNYRD/OUTLAWS—Alex Cooley, Fox Theater, Atlanta, Ga., July 7, 8, 9 (3)	12,000	\$6.50	\$78,000*
2	GORDON LIGHTFOOT/LIONA BOYS—Electric Factory, Academy Music, Philadelphia, Pa., July 10 (2)	5,306	\$6.50-\$7.50	\$38,990
3	KRIS KRISTOFFERSON/RITA COOLIDGE—Northwest Releasing, Symphony Hall, Phoenix, Ariz., July 10 (2)	3,331	\$4.50-\$6.50	\$21,600
4	MARSHALL TUCKER BAND/CHARLIE DANIELS BAND/GRINDERSWITCH—Entam Ltd., Civic Center, Beckley, W. Va., July 8	2,673	\$5.50-\$6.50	\$15,939
5	NEW RIDERS OF THE PURPLE SAGE/STANKEY BROWN—John Scher, Casino Arena, Asbury Park, N.J., July 10	2,132	\$6-\$6.50	\$13,082

# Talent In Action

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Davis then illuminated another composition, "In The Ghetto," a hit for Elvis, and ventured a combination of hits—"Baby Don't Get Hooked On Me" with "Something's Burning," both Kenny Rogers and the First Edition hits.

He then mellowed a soft ballad, "Every Now And Then," written a few months ago. The show concluded with a magnetic "I Believe In Music," to a standing ovation.

HANFORD SEARL

## DON HARRISON BAND KEITH CHRISTMAS

Roxy, Los Angeles

Despite faulty microphones that diminished the amplification of Harrison's vocals and Stu Cook's bass, the Harrison band still managed to deliver a rousing 10-song set June 30 of loud but tasteful rock.

With Russell DaShiell on lead guitar and the forceful ex-Creedence rhythm section comprised of drummer Doug "Cosmo" Clifford and bassist Cook backing Harrison, its set clearly reflected the hard driving thunderous sound that characterized Creedence.

Performing tunes from its Atlantic LP, Harrison opened with "Rock And Roll Revue" and a spirited rendition of Tennessee Ernie Ford's "Sixteen Tons."

Highlights of the set were "Who I Really Am," an infectious rocker featuring Cook on bass, "Rock And Roll Lady," "In The Rain," "Romance" and "Sometimes Loving You" with Harrison on piano.

What's disconcerting about the band is the lack of diversity in Harrison's voice. In a set of quick tunes the sound becomes repetitious, making it difficult to distinguish one song from another.

The band is undoubtedly a conglomeration of accomplished musicians and only with some polishing and more variation in vocals and lyrics and a deviation away from the Creedence influence will it differ from countless other rock bands.

Manticore recording artist Keith Christmas opened the show with an interesting set of off-beat funky folk songs. Appearing on only 10-minute notice, Christmas held the crowd's attention with his optimistic "High Times Are Coming Soon," "Souvenir Affair" and "Happy Birthday 2000."

Onstage his demeanor consisted of drinking beer, smoking cigarettes and carrying on informal conversations with the crowd.

Christmas displayed an uncanny ability as a songwriter, evident in tunes such as "Rolling Pin" and "Life In Babylon," an autobiographical look at life in Los Angeles.

ED HARRISON

## Austin Rock Firm

AUSTIN—Mayday Productions, promoter of last May's highly successful "Sunday Break," has signed Fleetwood Mac and the Band to appear at an outdoor rock concert on Sunday, Sept. 5 (Labor Day weekend) on the shores of Lake Austin.

Billed as "Sunday Break II," the event is to be held 18 miles west of Austin in a grassy natural amphitheatre on the 5,000-acre Steiner Ranch.

Promoter Win Anderson says five more bands and a master of ceremonies are still to be booked.

# NEC Plots 11 Autumn Conclaves

By JIM FISHEL

NEW YORK—The NEC will hold the largest number of fall meetings ever—11 conferences planned during October and November in various sections of the U.S.

Areas covered are the upper Midwest, Great Lakes, Southwest, East Coast, Wisconsin, Far West, Pacific Northwest, Southeast, Atlantic Canadian/New England, South Central and Illiana.

NEC officials expect more than 5,000 to attend these gatherings. As in years past, there will be designated exhibit hall hours, talent showcases, video and film screenings and educational sessions featuring participants from both sides of the booking fence.

Kicking off the fall schedule is the Upper Midwest meeting, Oct. 7-10 in Minneapolis at the Leamington Hotel. Among the innovative programs planned for this convention are dance band and disco showcases, in addition to standard talent showcases.

Schools from Iowa, Minnesota, North Dakota and South Dakota will attend the proceedings, under the direction of Kirkwood Community College's (Cedar Rapids, Iowa) John Swanson.

The following week, Oct. 14-17, the Great Lakes area (schools from Ohio, Kentucky, Western Pennsylvania, West Virginia, and Michigan) will converge on Cleveland's Holiday Inn-Downtown. Under the direction of Robert Ruday, student activities director at the College of Steubenville (Ohio), this convention will model itself after a national convention with its roving artists and creative playhouse showcase.

One of the more anticipated gatherings of the fall meeting schedule is the Southwest confab, Oct. 21-23 in Las Cruces, N.M. Under the leadership of Barbara Hubbard, director of campus activities at New Mexico State Univ., this convention will attract students from Arizona, Colorado, New Mexico, Utah and Wyoming.

Grossinger's in New York's Catskills will again be the scene of the East Coast gathering, scheduled for Oct. 24-27. Leading these meetings will be Ron Feldstein from SUNY/Oneonta. Showcases include talent, innovative artist, meal speaker, emcee and lights and sound. States participating are New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware and the District of Columbia.

Wisconsin schools, and bordering colleges in Minnesota and Michigan, will converge on the Holiday Inn in LaCrosse, Wis., Oct. 29-31 for the annual Wisconsin meetings. Leading this gathering is Tony Toteroto from the Univ. of Wisconsin/Parkside.

Diane Annala, director of arts and lectures at the Univ. of California/San Diego, will again direct the NBC's Far West conference, scheduled at San Diego's Del Coronado Hotel, Oct. 29-Nov. 1. Participating schools will cover the states of Nevada, Hawaii and California.

The Pacific Northwest conference will be held Nov. 4-6 at the Davenport Hotel in Spokane, Wash. Maria Cooper of Western Washington State College will lead the meetings, covering schools in Washington, Oregon, Montana, Idaho and the Western area of Canada.

(Continued on page 63)

## INDIGO RANCH *Once Indians' Holy Ground, Now Unconventional Studio*

By JIM McCULLAUGH

LOS ANGELES—Nestled away in the serene hills of Malibu's Solstice Canyon overlooking the Pacific—attainable only via a steep, meandering road chock full of hairpin turns—lies L.A.'s newest "get away from it all" recording studio, Indigo Ranch.

Resting on 60 national park-like acres, both grounds and house are steeped in local legend. Several generations ago it was holy ceremonial ground to Schumash Indians, and local scuttlebutt has it that fabled actor John Barrymore used it to "dry out" since the property was at one time owned by his long-time good friend and hat industry giant, John B. Stetson.

One of its more startling visual aspects is an El Capitan-resembling rock which has golden eagles nesting on top of it, one of the rare places within distance (40 minutes) of a major city that can make the claim.

A few of the artists who have used the six-month-old facility include Billy Preston, Silver, Michael Pinder of the Moody Blues (a co-principal), American Flyer with George Martin, Albert Lee, the Dillards, Keith Christmas, Daniel Moore, Wendy Walton, as well as BTB, Preston's backup band.

The two other principals in the studio are Michael Hofmann and Richard Kaplan.

"Indigo evolved," explains Kaplan, "from searching for a place that offered an environment suitable for creativity. We looked for places in the Southern California market within 100 miles of here. We searched for six months for the right location and then this place came along and everybody knew immediately it was perfect. It wasn't a negative spot as if the grounds had been Indian burial grounds. The Schumash came here to celebrate.

"This canyon has a positive spirit attached to it and even seems to have magic to it. The house has stood since 1922 and has missed all the

fires. All the houses in the area have burned at least once every 10 years. The land was being held by a group of attorneys for investment purposes and just by coincidence we happened into a real estate agent who said he might have something we would be interested in. We were right on the verge of taking a building in Santa Monica."

Kaplan's background is in light and sound production and he had worked with Pinder for a couple of years on sophisticated electronics design and equipment. Two years ago he and Pinder decided to open a studio somewhere. Hofmann, who had worked in UCLA's department of psychology recruiting subjects for marijuana research, came aboard last year as a third partner.

"We began actual operations six months ago," says Hofmann, "and we were doing in-house productions while doing construction."

"Word has been spreading on Indigo," continues Hofmann, "by word of mouth only. The key element was to get people up here for their first looksee. But once an artist has been up here the chances of him or her returning are really good. For example, George Martin had looked at a lot of studios and when he saw Indigo his mind was made up. The artists love it. The bulk of our clients has been Easterners, people from England, as well as people from here. I think a lot of them feel it's nice to be away from Melrose Ave."

Kaplan adds, "Obviously it's not the beginning of a trend since you do have Caribou and Shangri-La and places like that, but we feel there isn't any other place quite like this. Musicians, producers and engineers are sensitive people and are sensitive to all sorts of things I characterize as vibes and the vibes from this place are very special. This exact same studio someplace else wouldn't be the same."

The property is also Kaplan's home: he has a house adjacent to the

studio while Hofmann plans a home on the property also. A chateau is currently being built to more comfortably accommodate artists.

"People feel like they are coming into someone's home," says Hofmann, "and not a studio. There's no rush, no clock. Most people take it by the day so things happen casually and quick. There's a minimum of down time. Producers have walked out of here saying they have had less down time here than anywhere they have worked."

Another thing Indigo has going for it, observes Kaplan, is the feeling "their technical trip is together."

"We have an Aengus-Jensen console, a 3M 24-track, several 2-track mastering machines, 34 channels of dbx noise reduction, all sorts of limiters, equalizers, special effects, phasers, and all the normal stuff as well as some custom designed things. We have a few tricks of our own and people are starting to recognize the Indigo sound."

"Dean Jensen," continues Kaplan, "is our super duper engineer and technician. He's on call with almost every major studio as the genius they call on when their own highly egotized super crew of Ph. D. electricians can't figure out a problem. Dean Jensen is the final word. He was included by the Aengus Company in the installation of our

(Continued on page 74)

## Philly Dell Eliminating Audio Bugs

PHILADELPHIA—Avram Meltzer, Israeli sound acoustician, has been brought in by the new Robin Hood Dell West to help solve the sound problems for the city's summer park concert hall.

The new Dell West, built at a cost of \$7.5 million to house the June-July concert series of the Philadelphia Orchestra with leading soloists and guest conductors, has been plagued with sound problems since its opening.

Problems are faced by the fact that in its 15,000 capacity, there are 5,000 seats under roof but with open sides, another 5,000 seats in back of the roofed theater and completely open air, and still another 5,000 accommodated on the grassy lawns flanking each side of the roofed auditorium.

The 16 stage microphones all feed into loudspeakers in back of the theater, and what has been coming out for the people outdoors has been equivalent to a scratchy record.

Meltzer, after making initial tests, says that use of symmetric cloud reflectors to capture the varying frequencies of instruments and voices rather than the present asymmetric cloud reflectors, will eliminate the unwanted sound flutters and shorten the reverberation time.

Meltzer had improved the acoustics at the Mann Auditorium in Tel Aviv, Israel, and devised the computer-controlled sound system for the Paris Orchestra's concert hall. While ideal reverberation time is about 2.2 seconds, Meltzer feels that by adding some absorbent material to the back wall of the roofed theater, he will be able to improve the present correction from 4 to 2.5 seconds. Meltzer replaced Heinrich Keilholz, who created the original acoustical plans for the park concert hall.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Steve Miller has been in Columbia Recording in San Francisco laying down tracks for a new album. With him was the fine group of musicians who backed him up on his recent tour. Among them: **Byron Alred** on keyboards, **Gary Mallaber** on drums, **Norton Buffalo** on harmonica, **Dave Denny** on guitar, and **Lonnie Turner** on bass. **Michael Fusaro** handled the engineering chores.

Also in at Columbia were **Sly Stone** working on his latest LP with **Bianca Thornton** assisting on vocals and **Michael Fusaro** handling the board; **Lenny White**, who was laying down a few tracks backed by **Neil Schoen** on guitar and **Brian Augur** on organ, produced by **Pat Gleason** with **George Engfer** engineering; **Crackin'**, which started its first LP, with **Russ Titelman** producing and **Gene Paul** handling the board; and **The Rubinoos**, who completed a single and began work on an album with co-producers **Michael Kaufman**, **Glen Kolotkin** and **Gary Phillips**.

At Filmways/Wally Heider in the Bay City, **Edwin Hawkins** was in working on his new album with **Phil Edwards** engineering. Also in were **Rex Larson** and Indigo who were produced by **Eric Jacobsen** with **Steve Jarvis** at the board; **Crackin'**, which dropped by for work on its upcoming Warner Bros. LP, with **Al Bunetta** producing and **Gene Paul** engineering; and finally **Wah Wah Watson** who put the finishing touches on his latest album with production handled by **David Rubinson** and **Fred Catereo** and **Susie Foot** sharing engineering chores.

Congratulations to **Bill Youdelman**, who was just named chief engineer at Filmways/Wally Heider in L.A.

\* \* \*

In at A&M in L.A. were **Ray Coniff**, **Dick Bogert** and **Joni Mitchell** who were working on LP projects. Also in was **Quincy Jones** who is cutting an album. **Herb Alpert** is producing **Letta Um-Bula**.

\* \* \*

At Filmways/Wally Heider Recording in L.A. in recent weeks, the **Supremes** recorded their next Motown album under the aegis of producer **L.T. Horn** with **Jerry Stroud** at the board. The **Fifth Dimension** was also in for **Marc Gordon** Productions with **Marc** himself producing and **Sye Mitchell** engineering. **Cybill Shepherd** cut some tracks for **Copa de Oro** Productions with **Frank Marshall** producing and **Jimmy Hite** handling the engineering chores. **Arista's** group, **Silver**, also started work on a new LP with producer **Tom Sellers** and engineer **Joe Sidore**. **Richard Delvy** finished the music tracks for next season's **Fat Albert** television cartoon series for **Filmation**. Major Filmways/Wally Heider Recording remote dates included the entire program at the July 4 **Willie Nelson** Picnic in Texas and **Richard Pryor's** two nights at the **Roxy**, July 9-10.

\* \* \*

In notes from around the country: Remember the **Platters** and some of their big hits such as "I'll Never Walk Alone," and "My Prayer"? A former member of that group, **Bernard Purdie**, has organized an 11-piece combo and is recording between road appearances at **Allied Recording Studios** in Memphis with the view of turning out more hits. He comments, "It's not the easiest thing to do to change groups and establish yourself but it's fascinating and a

challenge. It also gives one a lot of additional freedom in seeking a musical direction."

Also in Memphis, **Kenneth Herman**, who bought **Sonic Studios** 18 months ago for recording, says he is negotiating to sell it to devote more time to his music publishing companies. "I now need to devote most of my energies to the publishing companies," Herman says. "It will be better for me and the songwriters I represent because I will have more time to present their material to artists."

\* \* \*

ABC/DOT's artists **Jerry Max Lane**, **Johnny Carver**, **Tommy Overstreet**, and **Bill "Crash" Craddock** have been in at **Woodland Sound Studios** in Nashville working with their producer **Ron Chancey** with engineer **Les Ladd** and **Lynn Peterzell** as back-up engineer. **Eddie Raven**, also of ABC/DOT, was also in working with his producer **Don Gant**. **Little Richie Johnson** was in producing some new material on **Albert Young Eigel** and **Kelly Warren** with **Rex Collier** handling engineering. **Mercury's** **Nick Nixon** and **Reba McEntire** were also in working with their producer **Glenn Kenner** with **Larry Maglinger** working the board. **Woodland's** involvement with the **Record Academy** is rather extensive this year with **Glenn Snoddy** serving on the national television committee and as an alternate trustee while engineer **Les Ladd** has been elected to a term as governor of the Nashville chapter.

\* \* \*

Singer/songwriter/producer, **Ray Griff**, was in recently at the **Capitol Studios** in L.A. for a mastering session on his forthcoming album for the label, which is to be titled "The Last Of The Winfield Amateurs."

\* \* \*

In New York, **Bubba Knight** producing the soundtrack for the new **Gladys Knight** picture "Pipe-dreams," co-produced by **Dominck Frontieri**, scheduled for a winter release.

The soundtrack is by **Gladys Knight** and the **Pips on Buddah**. Also in the studio was **Gene McDaniels** who was recording a new group **Mystique** for **Curtom Records**. He was also at the **Record Plant** recording new group **Platypus** and new femme singer **Afrika**.

\* \* \*

At **Sound Room Recording Studios** in Upper Darby, Pa., the studio has just installed 24-track. New equipment includes the **Harrison** programmable model 3232 console, with 32-in, 32-out. Installation also includes a 3M series 79 24-track tape recorder with 14-inch reel capacity and eight more channels of **Dolby**. Owners and chief engineers **Fred** and **Charlie Galletti** are now making plans to build another room with another **Harrison** board.

\* \* \*

**Harry Chapin** was in at **Elektra Recording Studios** in Hollywood to record his seventh album for the label. The LP was produced by brother **Steve Chapin** and engineered by Toronto-based **John Stewart**.

**Sound Labs** saw **Jimmie Haskell** in to conduct and arrange for **Fire & Rain's** new 20th Century release. **Haskell** then went over the hill to the San Francisco Valley and North Hollywood's **Devonshire** studio to work with producer **Rick Hall** on **Mac Davis'** new single for CBS records.

## JVC Center Swings Into Stereo Mastering Service

LOS ANGELES—The JVC Cutting Center is "officially into" stereo mastering now, according to Stan Ricker, chief engineer, having expanded its concepts from a previous position in the record industry of cutting CD-4 quadraphonic only.

"Our main emphasis," explains Ricker, "here is half-speed mastering of all products, whether 45 r.p.m. 12-inch disco, 7-inch or 12-inch LP albums. The research technology that went into the development of CD-4 cutting has many important fall out concepts and hardware which are highly beneficial to stereo and mono cutting of all audio products on disk. Personally, I view CD-4 cutting technology as an intermediate step between regular real time stereo mastering and cutting of videodisk product.

"For instance," he continues, "take the development of the diamond cutter tool or stylus used. This makes the most accurate clean cut ever seen in audio disk cutting and lasts forever. Many reputable mastering facilities change the cutting tool about every 30 LP sides or when the cut looks bad or sounds bad. Each tool costs approximately \$17 and is made of sapphire or industrial ruby.

"The diamond cutter tools used here cost approximately \$166 and I'm on my second one since New

Year's day. The first one did not wear out. I received a new test stylus from the Audio Research Center in Japan during the May AES Convention here in L.A. and was asked to try it and evaluate its operating characteristics and it's still going strong.

"Basically," he continues, "I feel there are two super quality mastering nuts in town: **Doug Sax**, with his complete dedication to the direct to disk format and we here at **JVC** with our purist approach with half speed mastering, half-speed dbx's, half-speed **Dolbys**, half-speed equalizers.

"We believe in this approach to the technical problems of disk cutting. It's the major single reason why European recordings have sounded better than U.S. products for at least two decades. Due to cutter head and amplifier technology in the early days of the LP records, half-speed cutting was necessary to get sufficient level and frequency range on the disk.

"Today, it isn't necessary, but this old technique, together with today's best equipment makes a product that is remarkably cleaner and more accurate. It stands equal in all respects to the articulate, clean transparent sound of direct to disk, with its low distortion and has the advantage of being repeatable, due to working from a tape master."

JIM McCULLAUGH

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	16	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
2	2	10	<b>THOSE SOUTHERN KNIGHTS</b> Crusaders, ABC/Blue Thumb BTSD 6024
3	8	6	<b>GOOD KING BAD</b> George Benson, CTI 6062
4	5	10	<b>HARD WORK</b> John Handy, ABC/Impulse ASD 9314
5	4	7	<b>FEVER</b> Ronnie Laws, Blue Note BN-LA628-G (United Artists)
6	11	6	<b>BOB JAMES THREE</b> CTI 6063
7	3	14	<b>LOOK OUT FOR #1</b> Brothers Johnson, A&M SP 4567
8	6	10	<b>FLY WITH THE WIND</b> McCoy Tyner, Milestone M 9067 (Fantasy)
9	10	7	<b>EVERYBODY COME ON OUT</b> Stanley Turrentine, Fantasy F 9508
10	12	10	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
11	9	16	<b>ROMANTIC WARRIOR</b> Return To Forever, Columbia PC 34076
12	7	14	<b>BLACK MARKET</b> Weather Report, Columbia PC 34099
13	13	10	<b>SALONGO</b> Ramsey Lewis, Columbia PC 34173
14	18	39	<b>FEELS SO GOOD</b> Grover Washington Jr., Kudu 24 S1 (Motown)
15	27	6	<b>ARBOUR ZENA</b> Keith Jarrett, ECM 1070 (Polydor)
16	19	7	<b>EARL KLUGH</b> Blue Note BN-LA596-G (United Artists)
17	14	21	<b>THE LEPRECHAUN</b> Chick Corea, Polydor PD 6062
18	23	16	<b>AURORA</b> Jean-Luc Ponty, Atlantic SD 18163
19	29	37	<b>TOUCH</b> John Klemmer, ABC ABCD 922
20	20	41	<b>KOLN CONCERT</b> Keith Jarrett, ECM 1064/65 (Polydor)
21	24	7	<b>THE PAUL DESMOND QUARTET LIVE</b> Horizon SP 850 (A&M)
22	17	24	<b>SECOND CHILDHOOD</b> Phoebe Snow, Columbia PC 33952
23	15	16	<b>REFLECTIONS OF A GOLDEN DREAM</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA)
24	21	19	<b>OPEN YOUR EYES YOU CAN FLY</b> Flora Purim, Milestone M 9065 (Fantasy)
25	16	16	<b>PRIMAL SCREAM</b> Maynard Ferguson, Columbia PC 33953
26	28	3	<b>THE NEED TO BE</b> Esther Satterfield, A&M SP 3411
27	22	37	<b>CITY LIFE</b> Blackbyrds, Fantasy F 9490
28	31	3	<b>ALL THE THINGS WE ARE</b> Dave Brubeck, Atlantic SD 1684
29	32	28	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity, Polydor PD 6057
30	26	6	<b>THE MEAN MACHINE</b> Jimmy McGriff, Groove Merchant GM 3311 (PIP)
31	37	3	<b>OH, YEAH?</b> Jan Hammer, Nemperor NE 437 (Atlantic)
32	36	7	<b>LOVERS</b> Cannonball Adderley, Fantasy F 9505
33	38	10	<b>BIRD/THE SAVOY RECORDINGS</b> Charles Christopher Parker, Savoy SJL 2201 (Arista)
34	35	7	<b>OSCAR PETERSON IN RUSSIA</b> Pablo 2625.711 (RCA)
35	<b>NEW ENTRY</b>		<b>NEW LIFE (Dedicated To Max Gordon)</b> Thad Jones & Mel Lewis, Horizon SP 707 (A&M)
36	25	6	<b>IT'S JUST A MATTER OF TIME</b> Marlena Shaw, Blue Note BN-LA606-G (United Artists)
37	<b>NEW ENTRY</b>		<b>BLACK WIDOW</b> Lalo Shifrin, CTI 5000
38	<b>NEW ENTRY</b>		<b>THE CHALLENGE</b> Hampton Hawes, RCA JPL1-1503
39	<b>NEW ENTRY</b>		<b>CHARLIE PARKER/The Verve Years (1948-50)</b> Verve VE-2-2501 (Polydor)
40	30	7	<b>MYSTERIES</b> Keith Jarrett, ABC/Impulse ASD 9315

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## Jazz

# Miamians Rallying To 4/4 Beat

### WBUS-FM & Records Unlimited Ignite Jazz Fever

By SARA LANE

MIAMI—Greater Miamians are being turned onto jazz via WBUS-FM and Alan Benjamin's Records Unlimited store located near the Univ. of Miami.

Benjamin noticed the increase of interest in jazz and subsequent increase in sales of jazz records several months ago when he moved from North Miami Beach to his South Miami location.

He reports that sales of jazz record increase monthly and currently 50% of the total volume is in jazz.

"First of all," he explains, "I think college kids are much more into jazz today than they were when I was in school some 10 years ago.

"WBUS has had a lot to do with the increase of interest in jazz—in Miami anyway. It has a very loyal audience and one which supports the station.

"In fact, WBUS sells a lot of records for us which is more than a lot of stations do. Many big name jazz artists are now being bought by the rock buyer who's getting into jazz.

"People will come in and buy a George Benson LP along with one by America. Kids' musical tastes are expanding. And let's face it, the bulk of your buyers are the younger people."

Although the proximity of Records Unlimited to the Univ. of Miami which has a fine school of jazz has "something" to do with sales, Benjamin is not in any way dependent on students for the bulk of his sales.

The basic jazz buyers, ranging in age "anywhere from 18 to 70" are heavy buyers often purchasing 10 to 15 albums at one time. Many will spend a couple of hours looking through the racks.

"They really shop whereas the average rock buyer knows what he wants when he comes in, buys it and runs out," Benjamin says.

Benjamin feels the area could—and would—support more jazz concerts featuring name talent. Personal appearances by top names are few and far between. In fact, it's almost an open market in Miami and a savvy promoter could make a killing by sponsoring monthly jazz concerts to the starving jazz aficionado.

"Personal appearances are beneficial to both the artist and to us," Benjamin continues. "Anytime one comes to town, his sales go up. Weather Report was here a couple of months ago and not only did it sell out at the concert, but its LP sales went up.

"Billy Cobham sold out two performances at Gusman Hall a few

weeks ago. The promoters didn't expect it. In fact, they were apprehensive when we told them they should schedule two performances in the same night. They never believed they'd sell out both, but they did." Top selling jazz acts in Miami today are George Benson, Quincy Jones, Stan Kenton, Buddy Rich, Stanley Turrentine, Wes Montgomery, Cannonball Adderley and Miles Davis ("we sell a lot of the 15 and 20-year-old Miles albums").

"Benson is so hot right now: everyone is buying 'Breezin'—the number four jazz album in the country," Benjamin says.

"For years he was strictly a jazz musician and paid his dues. Now, he's crossing over and instead of the usual long jam, the solos are shorter and more restrictive to the melody. It's really an easy-listening type of jazz which seems to appeal to a broader audience."

Although big name artist concerts are few, Miamians do have an opportunity to visit smaller clubs and her people like Ira Sullivan and "friends" who drop by the Unitarian Church on Friday and Monday evenings to jam with the multi-talented instrumentalist. Visiting artists include guitarists Stan Samole and Joe Diorio, pianist Tony Castellano and drummer Steve Bagby.

Kepler, a Univ. of Miami-based group, has been appearing at the tiny Checkmate Lounge in South Miami. Joe Donato and his Good Bread Alley, featuring former Miami student pianist Mike Gerber, performs at Les Jardins. And at the Miami Airport Inn the jazz/rock group Impact of Brass appears regularly. While Miamians may not be treated to frequent name talent concerts, if they do a bit of looking they can find jazz in the smaller clubs.

JULY 24, 1976, BILLBOARD

### A CALIFORNIA ODDITY

## Sip & Listen With the Grapes

LOS ANGELES—At least three wineries in Northern California are entertaining their customers this summer with a series of concerts, mostly jazz oriented. All the shows are in outdoor vineyard settings, using, in the main, top talent.

The Paul Masson Winery of Saratoga is holding its fifth annual "Vintage Sounds" series in September, with a different show every weekend. There is a 2:30 p.m. curtain time, with wine tasting during the intermission and the featured acts going on at 4 p.m.

Admissions range between \$6.50 and \$5.50, depending on the stature of the headliner. Jan Ross and Diana Powers handle the bookings via Browne Vintners of San Francisco, the marketing company for Masson.

The same winery also presents occasional classical concerts, this being its 15th year in that field. All shows are in a natural amphitheater setting, with seating for 1,000 near the sherry cellars, overlooking the Santa Clara Valley.

The schedule includes Art Pepper & Trio, the George Shearing Quintet (Sept. 4-6); Martha Young and Carmen McRae (11-12); Bobbi & I, and Great Guitars with Charlie Byrd, Herb Ellis and Barney Kessel (18-19); Martha Young and the Cal Tjader Quintet (25-26).

First classical show was in June with the New York Chamber

Soloists. Canada's Purcell String Quartet comes in Aug. 7-8, then on Aug. 28-29 there will be a Paul Masson command work to feature Grant Beglarian, with Sandor Szabo conducting.

The Winemasters Guild Winery in Lodi started its impressive lineup in mid-July. The setting is a rolling lawn near the winemaster's house, with seating for about 1,200. Don Bruce takes care of the bookings. Concerts are held in the evening, and all events are benefit shows for various local groups. Wine is served at intermission.

Some of the upcoming shows include Mike Bloomfield and Friends, plus Dave Alexander Trio (July 24); JoAnne Castle and Ken Delo (31); Stan Kenton (Aug. 7); Turk Murphy and his Dixieland ensemble (14); Dick Bright (21); Cal Tjader (28).

Ella Fitzgerald launched the seventh annual Robert Mondavi Summer Festival at the Oakville winery in Napa County late in June. All future shows have been sold out. Programs begin at 7 p.m., and six events in all are listed throughout the summer. The Robert Mondavi Winery jazz concerts are held on Sundays.

## Jazz Beat

LOS ANGELES—Station WSIU-FM, the voice of Southern Illinois Univ. at Carbondale, is intensifying its airings of jazz disks according to Rick Zurick, producer. Station uses a 50,000-watt Dolby B encoded stereo signal and alleges it serves an audience of 1.3 million listeners. ... Dennis G. Fech, WFAM program director at Jones College in Jacksonville, has spotted "World of Jazz" from 4 p.m. to 8 p.m. daily. That's in contrast to just once a week when the series first aired a year ago.

Luis Gasca bows his first trumpet LP on Fantasy, "Collage." He is currently working in Texas with the Tortilla Factory Band and will then go out on the road, reports Al Lopez from San Angelo. ... Casablanca has entered the jazz field with the Douglas LP of "The Last Poets," a group which Alan Douglas recorded in the 1960s on his own label.

The Univ. of Nevada, Las Vegas, 18-piece jazz band, came in second in the international collegiate competition at the Montreux Jazz Festival. Which makes Monk Montgomery, Las Vegas Jazz Society president, especially happy, since the society helped obtain funds for the band to make the trip to Switzerland in the first place. A concert headlined by Maynard Ferguson helped raise the \$28,000. Band is currently playing other jazz gigs in Europe. Miami State came in first.

Speaking of Montreux, the 10th annual festival produced a 144-page book featuring words and pictures of festival activity, including a list of some of the 1,500 acts that have performed at Montreux.

WIQB-FM in Ann Arbor, Mich., has a Monday

(Continued on page 63)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	5	10	<b>I'M EASY</b> Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
2	1	6	<b>IF YOU KNOW WHAT I MEAN</b> Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
3	3	7	<b>YOU'LL NEVER FIND ANOTHER LOVE</b> Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
4	7	4	<b>ANOTHER RAINY DAY IN NEW YORK</b> Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
5	10	5	<b>SHOWER THE PEOPLE</b> James Taylor, Warner Bros. 8222 (Country Road, BMI)
6	6	7	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
7	13	6	<b>EVERYTIME I SING A LOVE SONG</b> John Davidson, 20th Century 2293 (Peco, BMI)
8	32	3	<b>LET 'EM IN</b> Wings, Capitol 4293 (MPL Communications/ATV, BMI)
9	2	7	<b>I NEED TO BE IN LOVE</b> Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
10	9	11	<b>MOONLIGHT FEELS RIGHT</b> Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
11	16	6	<b>GOT TO GET YOU INTO MY LIFE</b> The Beatles, Capitol 4274 (Maclen, BMI)
12	4	9	<b>TODAY'S THE DAY</b> America, Warner Bros. 8212 (Warner Bros., ASCAP)
13	12	8	<b>MAMA MIA</b> Abba, Atlantic 3315 (Countless, BMI)
14	8	14	<b>AFTERNOON DELIGHT</b> Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
15	17	6	<b>KISS AND SAY GOODBYE</b> Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
16	24	6	<b>LET HER IN</b> John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
17	30	3	<b>PEAS IN A POD</b> Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
18	37	3	<b>DON'T GO BREAKING MY HEART</b> Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
19	47	2	<b>SUMMER</b> War, United Artists 834 (Far Out, ASCAP)
20	28	4	<b>A LITTLE BIT MORE</b> Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
21	14	9	<b>A FIFTH OF BEETHOVEN</b> Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
22	11	12	<b>NEVER GONNA FALL IN LOVE AGAIN</b> Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
23	18	11	<b>MISTY BLUE</b> Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
24	26	5	<b>IF YOU LIKE THE MUSIC (Suicide And Vine)</b> Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
25	20	6	<b>THINK SUMMER</b> Roy Clark, ABC/Dot 17626 (September, ASCAP)
26	42	2	<b>SEE YOU ON SUNDAY</b> Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
27	15	11	<b>A BUTTERFLY FOR BUCKY</b> Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
28	25	5	<b>C'MON MARIANNE</b> Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
29	33	3	<b>THIS MASQUERADE</b> George Benson, Warner Bros. 8209 (Skyhill, BMI)
30	29	8	<b>SILVER STAR</b> Four Seasons, Warner/Curb 8208 (Seasons/Jobete, ASCAP)
31	27	4	<b>IT KEEPS YOU RUNNIN'</b> Carly Simon, Elektra 45323 (Turipin Tunes, ASCAP)
32	35	6	<b>GOOD VIBRATIONS</b> Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
33	19	9	<b>MAKING OUR DREAMS COME TRUE</b> (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
34	38	3	<b>THEME FROM STAR TREK</b> Deodato, MCA 40578 (Bruin, BMI)
35	40	3	<b>SOLITARY MAN</b> T.G. Shepard, Hitsville 6032 (Motown) (Tallyrand, BMI)
36	39	3	<b>LIGHT UP THE WORLD WITH SUNSHINE</b> Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
37	49	2	<b>GOTTA BE THE ONE</b> Maxine Nightingale, United Artists 820 (Unart, BMI)
38	43	4	<b>SONG FROM M*A*S*H*</b> New Marketts, Farr 007 (20th Century, ASCAP)
39	31	7	<b>I WANT TO STAY WITH YOU</b> Gallagher & Lyle, A&M 1778 (Irving, BMI)
40	41	5	<b>I'LL GET OVER YOU</b> Crystal Gayle, United Artists 781 (Pulleybone, ASCAP)
41	45	3	<b>VAYA CON DIOS</b> Freddie Fender, ABC/Dot 17627 (Morley, ASCAP)
42	48	2	<b>ADIOS</b> Santa Fe, Chelsea 3042
43	<b>NEW ENTRY</b>		<b>TEACH THE CHILDREN</b> Anthony Newley, United Artists 825 (Tarashel, ASCAP)
44	<b>NEW ENTRY</b>		<b>DEVIL WOMAN</b> Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
45	<b>NEW ENTRY</b>		<b>RAIN OH RAIN</b> Fools Gold, Morning Sky 700 (Arista) (Frank Snare/Big Shorty, ASCAP)
46	<b>NEW ENTRY</b>		<b>STEPPIN' OUT</b> Neil Sedaka, Rocket 40582 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
47	<b>NEW ENTRY</b>		<b>YELLOW ROSES</b> Johnny Mathis, Columbia 3-10350 (American Broadcasting, ASCAP)
48	44	3	<b>EVERYBODY IS A MASTERPIECE</b> Three Dog Night, ABC 12192 (Warner Bros., ASCAP)
49	46	4	<b>I'LL BE THERE</b> Paul Delicato, Artists Of America 122 (Jobete, ASCAP)
50	<b>NEW ENTRY</b>		<b>SAY YOU LOVE ME</b> Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)

JULY 24, 1976, BILLBOARD

# Classical

## Shaw's Finger In Hurok's Dike

• Continued from page 1

in recent months, some obviously intending to join Marvin Josephson's new ICM Artists Ltd.

The latter division is headed by Sheldon Gold, former Hurok president, and includes long-time Hurok executive Walter Prude among its top personnel.

Among artists reported ready to ankle Hurok are such luminaries as Isaac Stern, Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman, Claudio Arrau and Roberta Peters.

In effect, these defections were confirmed by the Hurok organization when their names were not included in a list of artists accompanying the notice of the Shaw pact.

Hurok Concerts was purchased by its present owners, American Management Corp., a firm headed by Maynard Goldman and Paul Del Rossi, in June 1975. This was little more than a year after the death of Sol Hurok, whose personal contacts with artists and flair as an impresario kept the firm a leader in the management field for decades.

Roger Hall, with Goldman and Del Rossi in the firm when Hurok was taken over, resigned two weeks ago to launch an entertainment enterprise of his own.

The alliance between Shaw and Hurok will provide their artists with backup support "no other service can equal," Shaw says. He notes that together they will have 12 salesmen out in the field promoting appearances, more than any other agency with equivalent artist list.

The association will also provide opportunities for joint appearances by certain Shaw and Hurok artists, which Shaw says has already been tried successfully in England. He cites joint concerts there by Julian Bream and Janet Baker as an example.

From neither side is there any expectation that competition for new artists will create conflicts of interest. Each will continue to sign talent independently.

Del Rossi does say, however, that the alliance may develop into a "more formal merger somewhere down the road." He views the current agreement as "a first step in that direction."

Goldman stresses that Hurok has no intention to become heavily involved in pop and rock. Rumors to that effect are known to have disturbed some old-line classical artists in the house.

But Goldman does say that he intends to continue what he describes

as the Hurok tradition of diversifying and extending the scope of attractions handled.

Sharing artistic supervision with Shaw is George Perper, Hurok executive vice president. Perper will still devote a major portion of his effort to working with European and Soviet artists, although he is expected to spend more time at Hurok New York headquarters than in the past.

In a suit filed in State Supreme Court here last month, Hurok seeks a total of \$4 million in damages against Sheldon Gold, ICM and Marvin Josephson Associates.

The suit charges that Gold, while president of Hurok, "engaged in a

course of conduct which was deliberately intended to undermine Hurok business while at the same time benefiting his own personal interests."

It also alleges that after leaving Hurok, Gold "contacted artists represented by Hurok in an attempt to induce them to terminate their relationships with Hurok in order to permit Gold and ICM to act as their manager."

Hurok claims that its former contract with Gold bars him from engaging in a similar business for a period of a year after leaving the company. Gold's tenure at Hurok was terminated this past May.

## 'Super Special' Campaign Is Launched By Red Seal

NEW YORK—RCA Records kicks off a new merchandising plan next month that will see special promotion put behind selected classical albums thought to have wide consumer appeal.

The first album chosen for this concentrated push is a new recording by Eugene Ormandy and the Philadelphia Orchestra of Holst's "The Planets." Like others to follow at occasional intervals, it will be offered to the trade for a limited time at a reduced price.

Columbia Masterworks has claimed success with a similar program under which it has released and marketed three "records of the month" at incentive prices.

Trade ads have already begun appearing on the RCA entry and a hefty consumer ad budget has been earmarked for its support, according to Ernie Gilbert, director of Red Seal marketing.

In the New York market area, 2-minute radio spots will highlight radio buys on both WQXR and WNCN. These bonus-duration spots were chosen to allow a good sampling of the sound and performance to enhance the sales message.

Easels with headers for both in-store and window display have been prepared and, during the run of the promotion, albums will be belly-banded to identify them as "Red Seal Super Specials."

### DUE IN AUGUST

## 'Sine Qua Non' Adds Line; Moves Into Tape Market

NEW YORK—Sine Qua Non Records will launch a new higher-priced series under the "Superba" logo late next month made up largely of material secured under a new license with EMI in England.

At the same time, the label will mark its entry into the recorded tape field with an initial release of 44 titles on cassette and 8-track.

Suggested list price of the Superba disks will be \$4.98, but the discount structure will allow dealers to market the product at about \$2.98, according to Sam Attenberg, SQN president. The series will thus fall into a similar price-discount category as RCA's Gold Seal line.

SQN tapes will list at the same price as their disk equivalents, or \$3.98, says Attenberg. For a limited period they will be offered to quantity buyers at \$1.80 each. The introductory offer will also give such buyers one free tape with each 10 ordered, he adds.

The company expects to issue periodic releases of tape units until a good portion of the label's 130 single disks are also represented in cassette and 8-track formats.

The first Superba release will consist of 11 items, 10 of which derive from EMI. The single exception is an album by the Bach Cantata Singers, a Boston-based group which formerly recorded for Advent Records.

Thirty Superba LPs will be made available by year's end, says Attenberg.

The EMI material, none of which has previously been issued on a domestic label, includes recordings by the London Philharmonic, the New Philharmonia and the London Philomusica orchestras, featuring

such conductors as John Pritchard and Charles Mackerras. Soloists include the guitarist John Zarabin, to be heard in a pair of Rodrigo concertos; and the violinist Maurice Hasson performing concertos by Paganini and Prokofiev.

An additional 27 titles will also shortly be released on the firm's regular SQN label. Among the highlights cited by Attenberg are recordings by Philippe Entremont, Jean-Pierre Rampal and Anthony Newman.

In most cases, SQN entries are reissues licensed from a variety of companies, including Decca and Museexport in Europe, and Vox and ABC in this country.

While SQN is continuing its basic drive of promoting its line through book and college stores, it is increasingly extending its reach into the traditional record retailing market. Attenberg says.

## RCA CUTS 3 IN CHICAGO

CHICAGO — RCA Records brought its remote crew to the Medinah Temple here last week to complete its Brahms symphony cycle with the Chicago Symphony under James Levine.

In four sessions held Monday (12) and Tuesday (13) the composer's second, third and fourth symphonies were fixed on tape. The label has already released the Brahms First with Levine and the Chicago.

RCA classical chief Tom Shepard was producer at the sessions.

# The Beach Boys



# 15 Big Ones

*Kittyhawk*



*To The Beach Boys:  
Our Best Wishes for Continued Triumphs*

*Caritas Management Corporation*





5 BIG ONES: (above) 1. Alan; 2. Brian; 3. Michael; 4. Dennis; 5. Carl.

# 1 5 B I G O N E S

By JOEL SELVIN

It looks like this year will be the biggest in the 15-year history of The Beach Boys. The group starts its summer touring season over the Fourth of July weekend with stadium concerts in Oakland and Anaheim. Over the next three months The Beach Boys will perform before more than one million people.

A one-hour television special, to be produced by Emmy-winner Lorne Michaels of "Saturday Night," will be broadcast on Aug. 5 over NBC-TV. There are plans for a joint Carnegie Hall concert with the Joffrey Ballet, which has performed a suite of Beach Boys songs for several years.

## BIG BROTHER IS BACK

Most important of all, the first new studio album by The Beach Boys in four years, "15 Big Ones," has been released by Reprise/Brother Records to coincide with the tour. "15 Big Ones" is a title that refers both to the number of cuts on the album and to the group's anniversary this year. It is also the first Beach Boys record in nine years to bear the legend: "Produced by Brian Wilson."

In a business where few acts make it back to the top after being there once and slipping, The Beach Boys achieved the impossible. In the decade since "Surfin' U.S.A.," a new generation grew up and found as much meaning in the surf and summer songs as did their older brothers and sisters 10 years ago.

Two summers ago, Capitol Records released a double-record set of 10-year-old Beach Boys recordings, "Endless Summer." The album shot straight to the top of the charts and turned gold. Last summer another Capitol double-record oldies set, "Spirit of America," earned another gold album. The sudden popularity of the old Beach Boys records was unprecedented in rock, and only a few years before, most of the Beach Boys LPs were cut out of the Capitol catalog.

For the last six years The Beach Boys worked extensively on the road, building the group's concert appeal to where a 12-city tour last summer with Chicago pulled more than \$7 million at the boxoffice. Today The Beach Boys rank among the top concert attractions in rock.

But it has been four years since "Holland," the last Beach Boys studio album was released, and the time has never been more right for a new Beach Boys album. Many groups frankly influenced by The Beach Boys close harmony vocal style have come into their own, reflecting greatly on the originators. Simple, positive songs, always the long suit of The Beach Boys, are experiencing renewed popularity. And, summer is here.

## HIS WORK WAS DONE

In between the Cottage Thrift Shop on the corner and the parking lot across the street from the Santa Monica Greyhound station, Brother Studios hides behind an innocuous, anonymous exterior. Only two large philodendron plants flanking the front door outside give any hint of affluence.

Inside, however, gold Beach Boys albums line the walls. Out back, at the top of the loading dock ramp, the first gold album—the one for "Surfin' U.S.A."—is embedded in concrete.

The studio itself is dominated by a huge circular stained glass window at one end. Window boxes of green plants run along another wall. The recording console combines two 24-

track units in the compact control room. Equipment is all immediately accessible and ingeniously fitted into nooks and corners, including a miniaturized 1,500 hole patch bay.

After more than four months in the studio, sessions for the new album draw to a close early in May. One of the last sessions finds Carl Wilson mixing down the final version of "Everybody's In Love," a Mike Love song from the new album. Engineer Steve Moffitt is assisting, but it is Carl who actually operates the board. He gets the mix just about right in a little more than an hour and a half.

"Time to call in the brain trust," he says. The other Beach Boys are collected from various parts of the building. Mike Love, wearing a hat even inside the studio, hovers above the console, fiddling slightly with the knobs. Al Jardine settles back in the engineer's chair. As the tape begins to roll, Dennis Wilson pops his head inside the door and cocks his ear. He stays just long enough to make a comment and leave.

Love is concerned chiefly with the flute fills between verses (played by jazzman Charles Lloyd) and he takes over the flute track for the next mixdown. Jardine wants to hear more harp, but refuses to touch the board ("I just listen"), even when Carl offers.

The next time through does it. The mix is committed to the master tape, ready to go to the factory. The album would be finished in the next day or so.

"Where's Brian?" someone asks. "Probably went back to where he came from," another answers. Older brother Brian Wilson has not been around the studio for the past couple days, but no one seems surprised. His work is done.

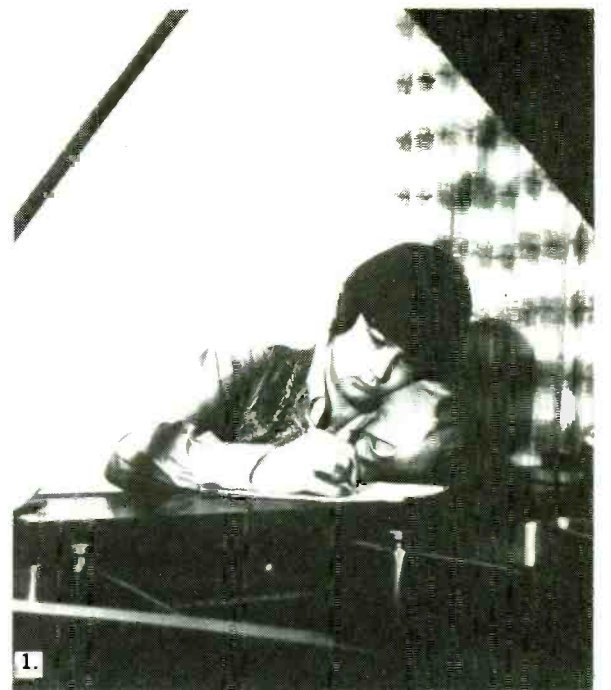
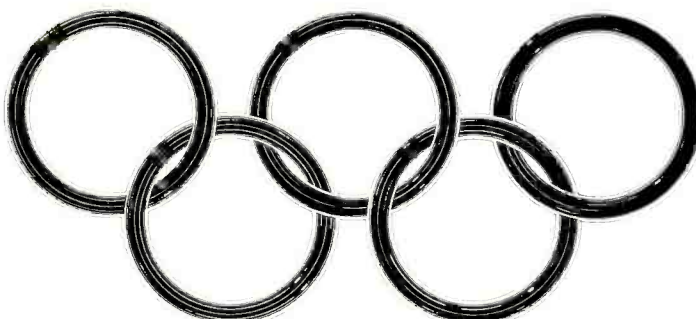
## GENIUS OR LACK OF

"As a group we are democratic. Then we defer to Brian's judgment," Carl Wilson says, explaining the decision-making policy of The Beach Boys in the studio. An uncompromising artist, Brian Wilson has fashioned an album as certain to draw controversy as it is to sell a million. Since the group has been living, so to speak, on its own oldies of late, using other people's oldies for half the LP's material could be greeted either as a small stroke of genius or a total lack of originality. The customary smooth and polished Beach Boys vocal sound has been altered into something much more raw, vital and urgent. Precision gives way to immediacy.

For the album sessions The Beach Boys work on more than 30 different titles. Tape box lids lying around the studio turn up a number of the oldies titles not used on the album and they are tantalizing: "Sea Cruise," "Come Go With Me," "On Broadway," "Shake, Rattle And Roll," "Mony, Mony." A version of "Michael (Row The Boat Ashore)" is pulled from the album in its final stages.

The oldies on the album are Chuck Berry's "Rock And Roll Music" (the current single), the Dixie Cups' "Chapel Of Love."

(Continued on page B-4)



GOOD VIBRATIONS: 1. Brian at work in 1966; 2. Dennis, age 1, and Brian, age 3½; 3. Mike and Al in 1975; 4. Dennis, age 5; 5. Brian, age 7½; 6. The Beach Boys in 1965.

Sunny And The Sunglows' "Talk To Me," Freddie Cannon's "Palisades Park," the Six Teens' "A Casual Look," Fats Domino's "Blueberry Hill," the Five Satins' "In The Still Of The Night," and the Righteous Brothers' "Just Once In My Life."

Brian Wilson contributes five new original songs, which run from the summer-inspired fantasy "Back Home" and the summer credo "It's OK" to an interpretation of rock history, "That Same Song," a love song, "Had To Phone Ya," and the jingle-like "TM Song." Mike Love's "Everybody's In Love" and Al Jardine's "Suzie Cincinnati," a holdover from "Sunflower" days, complete the LP. The average song length is under 2½ minutes; the longest track just breaks 3½ minutes.

## AND MIKE LOVE ON SAXOPHONE

The story of The Beach Boys has been told so many times in so many places, it begins to assume almost the status of a new American legend, and, indeed, their story is the stuff of modern myths. To date, The Beach Boys have sold some 75 million records and have outlasted any other group in pop music with the same members intact.

From the onset, Brian Wilson dominated the group. He formed the band in his senior year at Hawthorne High with his two brothers, Carl and Dennis, an older cousin, Mike Love, and a classmate, Al Jardine. The Wilsons were a musical family—the mother, Audrey, played organ at home, and the father, Murry, never gave up his aspirations as a songwriter—and the three boys grew up singing together. Audrey Wilson even played on the boys' first record, cut under the name Kenny and the Cadets by Hite Morgan, Murry Wilson's publisher.

It was Dennis Wilson, still the only surfer in the group, who convinced his land-locked brother Brian to write a song about the sport. Dennis, The Beach Boys' link to sea and surf, noticed the burgeoning popularity of surfing and described the whole scene in detail to Brian.

According to Carl Wilson, Al Jardine was interested in forming a folk group, a la the Kingston Trio, who were popular at the time. "The surfing group was a hot rumor around our house for months," the youngest Wilson brother said. He and Brian were the only members who already played instruments, so the other members were arbitrarily assigned axes: Dennis got drums; Al, who wanted to play bass, was convinced to take up rhythm guitar, as Brian took the bass and Carl the guitar. Mike Love was to play saxophone, but, somehow, that never worked out.

Called the Pendletones at the time, the group cut another record for Hite Morgan, Brian's composition "Surfin'," which became a Los Angeles-region hit, earned the group its name (given them allegedly by Russ Regan, president of 20th Century Records now, then a local promotion man for Candix Records), and landed the boys a contract with Capitol Records. The group's first Capitol single, "Surfin' Safari" and "409," was a nationwide hit and the surf music craze began.

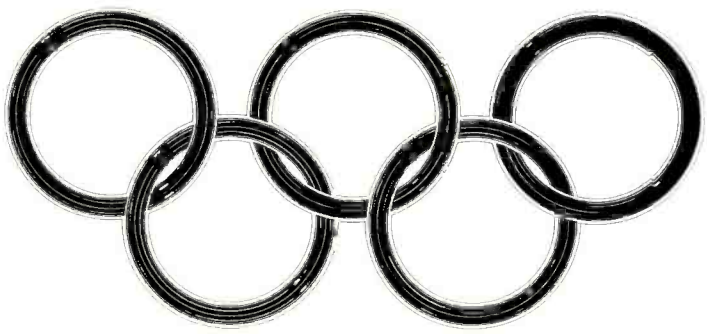
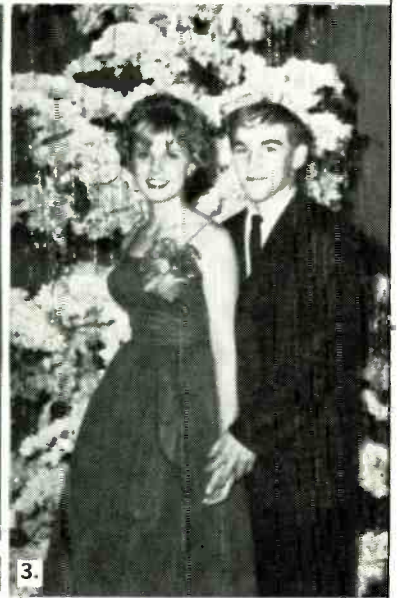
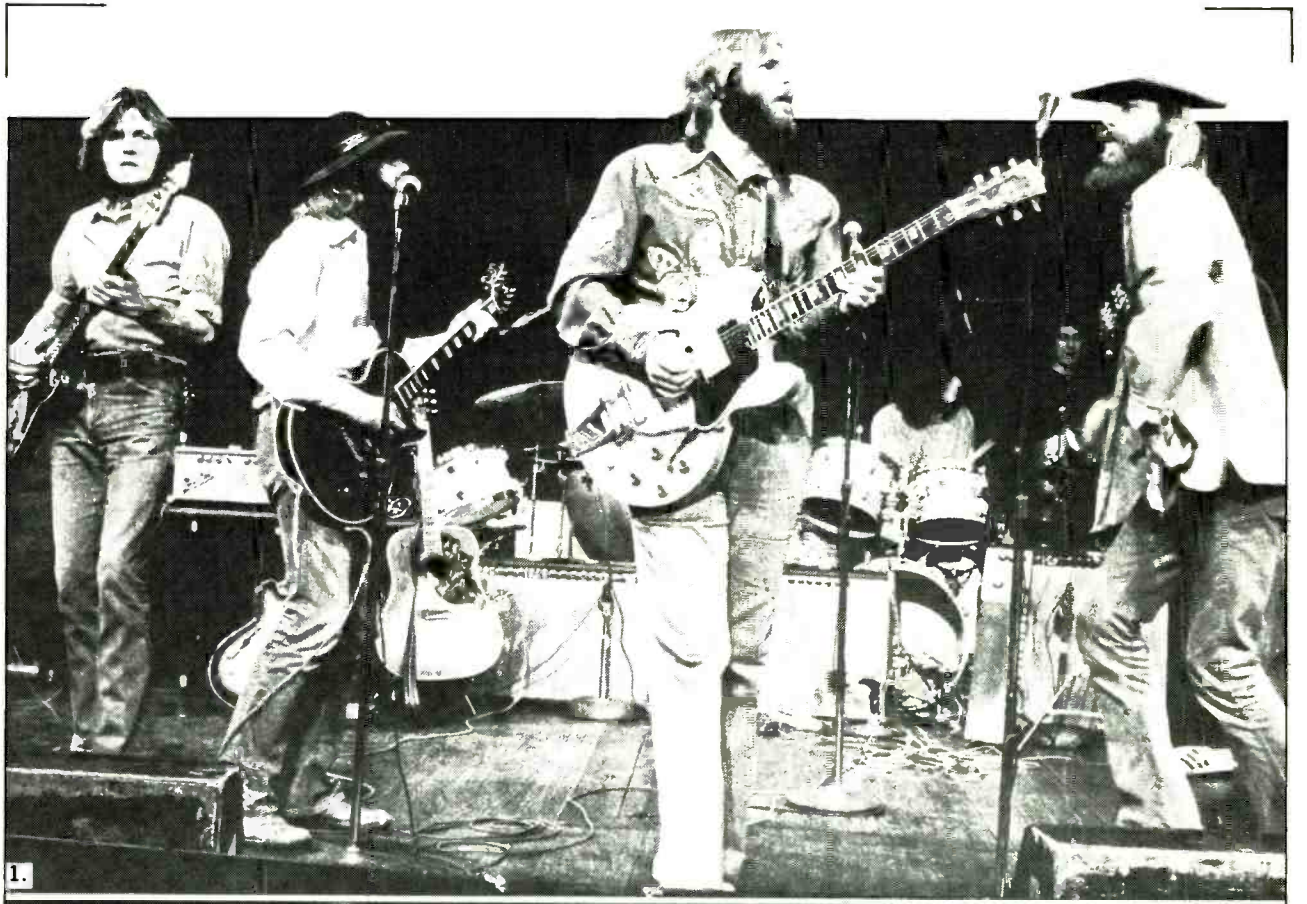
Brian's talents blossomed. He wrote, arranged, produced, played and sang on all The Beach Boys records. His effortless falsetto immediately marked any of The Beach Boys ballads, as Mike Love, with his more nasal, middle-range voice, handled most of the rockers in the early days. Brian moved quickly from car and surf songs to subjects with broader scope, as his production and composition skills grew by leaps and bounds. The group's records never left the charts through 1963 and 1964, including seven consecutive top 10 singles.

Throughout his career, Brian wrote with a variety of lyricists, working, at first, with Gary Usher and Roger Christian on car songs like "409" or "Little Deuce Coupe." Mike Love has always been an important collaborator who shares many composer's credits with Brian ("Fun, Fun, Fun," "Warmth Of The Sun") and wrote three songs with him for "15 Big Ones." Brian also worked with Van Dyke Parks on the "Smile" album and Tony Asher on "Pet Sounds."

The Beach Boys played their first public performance New Year's Eve 1961 on a Ritchie Valens Memorial show at the Long Beach Auditorium. The group performed three songs, for which they were paid \$300. A year later The Beach Boys had a top 15 record to their credit, their first album out, and teetered on the brink of the massive national success that was just weeks away.

At the time, the general thinking was that a hit pop group was good for two, at the most, three hit records and would last about a year. The Beach Boys made one LP for Capitol during their first year on the label. The next year the group made four albums. The intense release schedule, coupled with the gruelling schedule of concert appearances, took its toll on the relatively shy oldest Wilson brother.

(Continued on page B-6)



**SURF'S UP:** 1. Bruce Johnston, Al, Carl and Mike in concert in 1971; 2. Dennis (on drums), Brian, Al, Carl and Mike perform in 1963; 3. Dennis and a date at Hawthorne High's 1958 prom; 4. Al's oldest son; 5. Al and Linda Jardine in 1976; 6. Dennis in 1967; 7. Brian in 1966.

# Happy Birthday, Sweet Fifteen!

Celebrate the best Beach Boys summer ever with 15 Big Ones.<sup>MS-2251</sup> Featuring the smash hit "Rock and Roll Music," plus "It's OK" and 13 others. Produced by Brian Wilson. On Brother/Reprise records and tapes.





**SPIRIT OF AMERICA:** 1. Brian, Al and Brian's wife Marilyn in 1975; 2. Brian, Carl, a friend and Dennis in Hawthorne in 1950; 3. Brian in 1959; 4. Brian at 2 weeks in the arms of father Murry Wilson, 1942; 5. Mike (white hat) and (descending) Alan, Bruce Johnston, Dennis, and Carl.

# 1 5 B I G O N E S

## PET SOUNDS, BEFORE ITS TIME

Brian suffered a nervous breakdown at age 21 on an airplane trip to Houston two days before Christmas 1964. The strain of doing everything proved too much. Shortly after, he retired from touring with The Beach Boys to concentrate on making the group's records. He was replaced on the road at first by Glen Campbell and, later, by Bruce Johnston, who made surfing records (with producer Terry Melcher) as Bruce & Terry. Johnston remained with The Beach Boys six years.

After he quit touring, Brian began to experiment with orchestration, ultimately leading to his 1966 masterpiece, "Pet Sounds," an album far ahead of its time and misunderstood in its day. No pop producer before, not even Phil Spector, had marshalled such lush, ambitious arrangements, and the fact that the album didn't outsell the group's earlier efforts was a blow from which Brian never recovered.

He immersed himself for the next year recording an album with Van Dyke Parks that was to be an even more ambitious project. He was locked in some unspoken competition with the Beatles, who had yet to release "Sergeant Pepper," and whispered rumors of the grand scale of the "Smile" album added to its pre-release reputation.

In October 1966, with no sign of "Smile" in sight, The Beach Boys released "Good Vibrations," which became the group's first million-selling single, Brian's definitive piece, and remains to this day The Beach Boys' biggest selling single. Without explanation, "Smile" was scrapped. In its place came "Smiley Smile," an album recorded in about two weeks, with "Good Vibrations" on it. "Smiley Smile" was a bunt," Carl Wilson says, "instead of a grand slam." For the first time the credit on the LP read: "Produced by The Beach Boys."

Brian retreated to his Bel-Air mansion, where he set up a studio in his living room and recorded the next Beach Boys album, "Wild Honey." "When we did 'Wild Honey,'" Carl says, "Brian asked me to get more involved in the recording end. He wanted a break. He was tired. He had been doing it all too long."

## RESISTANCE WORE THIN

As Brian receded from total control of the group, other members stepped forward. On the next album, "Friends," Al Jardine and Dennis Wilson entered the picture as important songwriting factors in the group, as Carl took a more active role in producing.

The emergence of FM "underground" radio, along with San Francisco bands like the Grateful Dead and British groups like Cream, pushed The Beach Boys out of the limelight. Always essentially a "singles" band, The Beach Boys had to withstand a period where that ran against the hip esthetic.

Nevertheless, the cultural ferment of the period did not leave the group untouched. Carl Wilson was indicted for his refusal to be inducted by the draft, and courts considered the validity of his conscientious objector's status for years before clearing him.

In 1967 the group began their continuing involvement with transcendental meditation after meeting the Mahareshi Mahesh Yogi in Paris. The Beach Boys performed before nearly 500,000 protesters at the 1971 May Day demonstrations in Washington. Later that year the group cancelled part of a tour

to play a benefit concert for the Berrigan brothers defense fund.

Philosophy entered the business scene too, as The Beach Boys established their own record company, Brother Records, a "non-business concept" that released "Smiley Smile" through Capitol, before disappearing, only to be pulled out of mothballs once the group changed labels.

In 1970, after seven years with Capitol, The Beach Boys signed with Warner Bros. and reactivated the Brother label. The release of an outstanding LP, "Sunflower," that year, and subsequent live appearances at Hollywood's Whiskey a Go Go (where Brian joined the group onstage briefly for the first time since Houston) and the Big Sur Folk Festival helped establish the group's credibility with the counter-culture. In April 1971 when the Beach Boys joined the Grateful Dead onstage at Fillmore East for a jam session, such acceptance became a certainty.

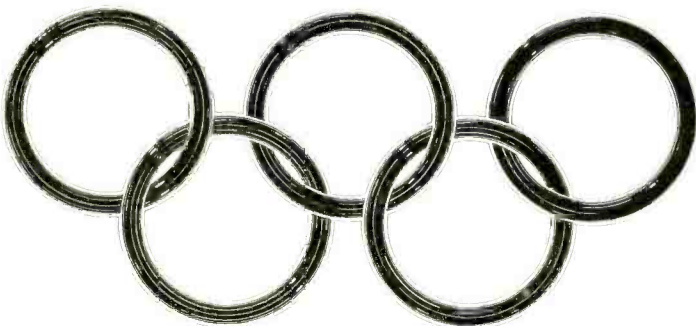
Resistance began to wear thin by the time the "Surf's Up" LP was released in late 1971. The album included the famed title track, which Brian performed five years before on a network television special hosted by Leonard Bernstein and originally intended to be part of the "Smile" album, which he was recording when the tv special was filmed.

Politics also reared its head on "Surf's Up." For the first time, The Beach Boys took note of such social concerns as pollution, health and nutrition, and student demonstrations, in songs such as "Don't Go Near The Water" or "Student Demonstration Time."

The group spent virtually all of 1972, and a small personal fortune recording the last Beach Boys studio album, "Holland," in the Netherlands. Blondie Chaplin and Ricky Fataar, former members of South African rock band Flame that Carl Wilson produced for Brother Records (the only non-Beach Boys album ever released by Brother), went along as members of the band.

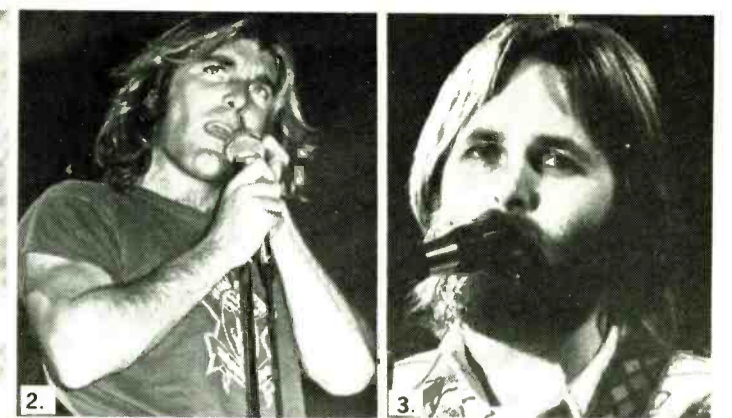
After recording facilities in the European country were found inadequate to the group's needs, The Beach Boys shipped an entire 24-track studio, piece-by-piece, from the West Coast. Every Los Angeles-Amsterdam flight for three months carried something to The Beach Boys, sometimes just a tiny part. When it was all assembled and turned on for the first time, smoke poured out of the board.

(Continued on page B-8)



***Congratulations  
to the legends of  
American Music***

Steve Wolf · Jim Rissmiller · Larry Vallon



ENDLESS SUMMER: 1. Brian relaxes in 1975; 2. Dennis in '75; 3. Carl in '75; 4. Carl, age 8; 5. Dennis, age 10; 6. Brian, age 7; 7. Dennis in 1963.

# 1 5 B I G O N E S

Over the next three years the group built its following through literally hundreds of concerts. A double-record set of old hits recorded live earned a gold album six months before the first Capitol re-release set was issued. That was the last regular release album from The Beach Boys until now. Last summer Reprise/Brother put out "Good Vibrations," a reissue album of later Beach Boys cuts, in addition to the two Capitol sets. "We knew about the reissues," Mike Love explains, "and we had the sense that we should stay out of their way."

Constant touring boosted The Beach Boys to the top ranks of contemporary rock concert attractions, capped by the joint tour last summer with Chicago and the Wembley Stadium concert with Elton John, at which most British critics agreed The Beach Boys surpassed the titular headline act. A new generation of teenagers discovered The Beach Boys and, with Brian Wilson back at the helm of the group's recordings, The Beach Boys have returned to full strength, ready to do it again.

## KEEPIN' IT IN THE FAMILY

One key to the longevity of The Beach Boys is the family connection. Mike Love's mother was Murry Wilson's sister, making him a cousin to the Wilson brothers. His brother Steve Love manages The Beach Boys currently and his other brother Stan Love, a 6 foot 9 inch former NBA forward, also works for the group. His sister Maureen played harp on the new album, her first appearance on a Beach Boys record since "Catch A Wave." Carl Wilson's brother-in-law Billy Hinsche, once a member of Dino, Desi & Billy, also worked on the new album and plays in the band on tour.

All three Wilson brothers are married (Dennis married for the third time last month) and have children. They all still live in the Los Angeles area, Denny and Carl on the beach. Mike Love resides in Santa Barbara overlooking the ocean and Al Jardine lives on a ranch near Big Sur where he has installed a recording studio.

All The Beach Boys and many of their associates practice transcendental meditation in some form; Mike Love and Al

Jardine are TM teachers. Even Beach Boy engineer Steve Mofitt meditates. Brother Studios comes equipped with a meditation room. Brian contributed an original to the new album, "TM Song," singing the praises of the mental discipline advocated by the Mahareshi Mahesh Yogi. "I wrote the song for the Mahareshi," Brian told a San Francisco press conference held to celebrate the new album, "and I hope he hears it. His method for cultivating the mind is so advanced, it merited at least a couple songs." Indeed, "TM Song" coupled with "Transcendental Meditation" from the "Friends" LP, makes for the second Beach Boys song to extol the virtues of TM.

## DEAN ONCE SANG LEAD

A lot of studio musicians who played on "15 Big Ones" were veterans of previous Beach Boys records. Daryl Dragon and Toni Tennille, former Beach Boys band members known professionally now as the Captain & Tennille, sang backgrounds on Mike Love's "Everybody's In Love" on the new album. Even the album cover and new logo were designed by an old friend, Dean Torrence, who runs Kittyhawk Graphics now, but was once one-half of the surf and car singing duo Jan & Dean. Brian Wilson co-wrote many Jan & Dean hits in the heyday of the surf/car craze ("Drag City," "New Girl In School," "Dead Man's Curve") and Torrence once sang lead on a Beach Boys record ("Barbara Ann").



## I FEEL MORE SECURE AT HOME

A month ago The Beach Boys staged an extravagant press affair in San Francisco to celebrate the new album. All the group members attended—including reclusive Brian, participating in his first Beach Boys press function anyone could remember.

About 60 members of the press, radio and television were assembled and waiting in the Presidential Suite of the Sheraton Inn-Fisherman's Wharf when Brian Wilson strode in and made a beeline for the small room where the television lights and photographers waited.

Wringing his hands and nervously tapping his toes, Brian sat straight as a pole, obviously uncomfortable, but smiling bravely. Al Jardine missed his flight, but the interview began anyway.

"I read in the background material," the tv interviewer starts, "that you don't care much for touring, going out on the road or doing interviews like this. . . ."

"No, I feel more secure at home," Brian jumps in, "where I can do sketchworks for albums, sketching out songs, calling up Paul McCartney, being on an ego trip. Something where there's some kind of ego involved keeps me going." People listen intently, taking him seriously, and Brian warms to his task.

"Elton John was over at my house . . . Andy Williams. I get this feeling. I think, hey, I like it here." The other Beach Boys start chuckling.

"I like to get that social thing moving," Brian continues, as the laughter accelerates. "In fact," he declares, "I think it's healthy to meet stars. . . . Hey! What's so funny?"

After the television crew finishes, the press breaks into four separate rooms for individual interviews with one of four Beach Boys, as Brian roams room to room at his whim. He joins Mike Love and a dozen or so reporters in one room and holds court briefly with the same combination of excitement, bluster and nervousness he exhibited before the tv cameras. He fields a question about how he selects lead singers for specific songs among the Beach Boys.

(Continued on page B-20)

# The Beach Boys



## ON TOUR

- |   |   |
|---|---|
| 7/2 Oakland Stadium, Oakland, California            | 8/29 Stadium, Hartford, Connecticut                     |
| 7/3 Anaheim Stadium, Anaheim, California            | 8/30-31 Capitol Center, Washington, D.C.                |
| 7/12-14 Pine Knob Theater, Detroit, Michigan        | 9/1 Nassau Coliseum, Hempstead, L.I., New York          |
| 7/15-17 Chicago Stadium, Chicago, Illinois          | 9/2 Erie Stadium, Erie, Pennsylvania                    |
| 7/18 Mile High Stadium, Denver, Colorado            | 9/3-4 Canadian National Exhibition, Toronto, Canada     |
| 7/21 Edmonton Coliseum, Edmonton, Alberta, Canada   | 9/5 Civic Center, Ontario, Canada                       |
| 7/23 Arrowhead Stadium, Kansas City, Missouri       | 9/6 Forum, Montreal, Quebec, Canada                     |
| 7/24 Wisconsin State Fair, Milwaukee, Wisconsin     | 9/14 <i>To be announced</i>                             |
| 7/25 Iowa State Fair Park Raceway, Des Moines, Iowa | 9/16 Brigham Young University, Provo, Utah              |
| 8/6 Parade Stadium, Minneapolis, Minnesota          | 9/18 Dome Stadium, Seattle, Washington                  |
| 8/8 Kiel Auditorium, St. Louis, Missouri            | 9/19-20 Canadian National Exhibition, Vancouver, Canada |
| 8/11-12 Spectrum, Philadelphia, Pennsylvania        | 9/21 Coliseum, Portland, Oregon                         |
| 8/13 Coliseum, Hampton Roads, Virginia              | 9/24 Coliseum, San Diego, California                    |
| 8/14 Three Rivers Stadium, Pittsburgh, Pennsylvania | 9/25 Hughes Stadium, Sacramento, California             |
| 8/15 Columbus, Ohio                                 | 9/26 Stadium, Santa Barbara, California                 |
| 8/26 Music Center, Saratoga Springs, New York       | 10/1 Mid-South Coliseum, Memphis, Tennessee             |
| 8/27 Rich Stadium, (tentative), Buffalo, New York   | 10/2 Barton Coliseum, Little Rock, Arkansas             |
| 8/28 Roosevelt Stadium, Jersey City, New Jersey     | 10/3 Tulsa State Fair, Tulsa, Oklahoma                  |

ICM

INTERNATIONAL CREATIVE MANAGEMENT

# DISCOGRAPHY

## SINGLES

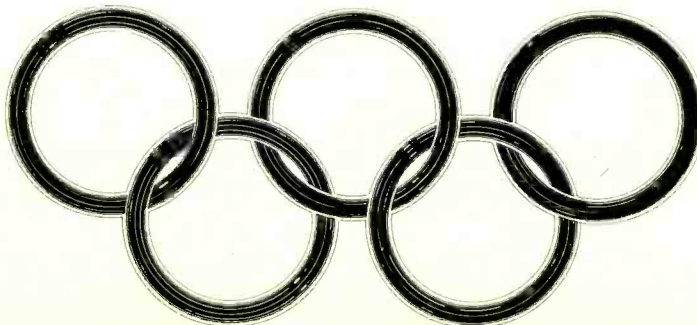
Dates Released	Position	Weeks	Title	Label
2/17/62	75	6	SURFIN	Candix 331
8/11/62	14	17	SURFIN' SAFARI	Capitol 4777
10/13/62	76	1	409	Capitol 4777
12/1/62	49	8	TEN LITTLE INDIANS	Capitol 4880
3/23/63	3	17	*SURFIN' U.S.A.	Capitol 4932
4/27/63	23	13	SHUT DOWN	Capitol 4932
8/3/63	7	14	*SURFER GIRL	Capitol 5009
8/17/63	15	11	LITTLE DEUCE COUPE	Capitol 5009
11/2/63	6	12	*BE TRUE TO YOUR SCHOOL	Capitol 5069
11/2/63	23	11	IN MY ROOM	Capitol 5069
2/15/64	5	11	*FUN, FUN, FUN	Capitol 5118
5/23/64	1	15	**I GET AROUND	Capitol 5174
5/30/64	24	10	DON'T WORRY BABY	Capitol 5174
9/5/64	9	10	*WHEN I GROW UP (TO BE A MAN)	Capitol 5245
10/17/64	44	6	WENDY	Capitol E.P. 5267
10/17/64	65	5	LITTLE HONDA	Capitol E.P. 5267
11/7/64	8	11	*DANCE, DANCE, DANCE	Capitol 5306
2/27/65	12	8	DO YOU WANNA DANCE?	Capitol 5372
3/6/65	52	5	PLEASE LET ME WONDER	Capitol 5372
4/17/65	1	14	**HELP ME, RHONDA	Capitol 5395
7/24/65	3	11	*CALIFORNIA GIRLS	Capitol 5464
11/27/65	20	8	THE LITTLE GIRL I ONCE KNEW	Capitol 5540
1/1/66	2	11	*BARBARA ANN	Capitol 5561
4/2/66	3	11	*SLOOP JOHN B	Capitol 5602
7/30/66	8	11	*WOULDN'T IT BE NICE	Capitol 5706
8/13/66	39	8	GOD ONLY KNOWS	Capitol 5706
10/22/66	1	14	**GOOD VIBRATIONS	Capitol 5676
8/5/67	12	7	HEROES AND VILLAINS	Brother 1001
11/4/67	31	6	WILD HONEY	Capitol 2028
12/23/67	19	9	DARLIN'	Capitol 2068
4/20/68	47	7	FRIENDS	Capitol 2160
7/27/68	20	10	DO IT AGAIN	Capitol 2239
12/14/68	61	6	BLUEBIRDS OVER THE MOUNTAIN	Capitol 2360
3/8/69	24	10	I CAN HEAR MUSIC	Capitol 2432
7/5/69	63	6	BREAK AWAY	Capitol 2530
3/7/70	64	5	ADD SOME MUSIC TO YOUR DAY	Reprise 0894
10/30/71	89	5	LONG PROMISED ROAD	Brother/Reprise 1047
2/24/73	79	7	SAIL ON SAILOR	Brother 1138
5/12/73	84	4	CALIFORNIA SAGA (ON MY WAY TO SUNNY CALIFORNIA)	Brother 1156
8/17/74	36	8	SURFIN' U.S.A.	Capitol 3924
4/12/75	49	10	SAIL ON SAILOR	Reprise/Brother 1325
6/5/76	...	...	*ROCK'N'ROLL MUSIC	Warner/Reprise/Brother 1354

## ALBUMS

Dates Released	Position	Weeks	Title	Label
11/24/62	32	37	SURFIN' SAFARI	Capitol 1808
5/4/63	2	78	*SURFIN' U.S.A.	Capitol 1890
10/12/63	7	56	*SURFER GIRL	Capitol 1981
11/9/63	4	46	*LITTLE DEUCE COUPE	Capitol 1998
4/11/64	13	38	SHUT DOWN - VOL. 2	Capitol 2027
8/1/64	4	49	*ALL SUMMER LONG	Capitol 2110
11/7/64	1	62	**THE BEACH BOYS' CONCERT	Capitol 2198
3/27/65	4	50	*THE BEACH BOYS TODAY	Capitol 2269
7/24/65	2	33	*SUMMER DAYS (AND SUMMER NIGHTS)	Capitol 2354
11/27/65	6	24	*THE BEACH BOYS' PARTY	Capitol 2398
5/28/66	10	39	*PET SOUNDS	Capitol 2458
7/23/66	8	78	*BEST OF THE BEACH BOYS - VOL. 1	Capitol 2545
8/12/67	50	22	BEST OF THE BEACH BOYS - VOL. 2	Capitol 2706
9/30/67	41	21	SMILEY SMILE	Brother 9001
12/30/67	24	15	WILD HONEY	Capitol 2859
7/6/68	126	10	FRIENDS	Capitol 2895
9/7/68	153	6	BEST OF THE BEACH BOYS - VOL. 3	Capitol 2945
3/1/69	68	11	20/20	Capitol 133
8/16/69	136	6	CLOSE UP	Capitol 253
9/26/70	151	4	SUNFLOWER	Reprise 6382
9/11/71	29	17	SURF'S UP	Reprise 6453
6/3/72	50	20	PET SOUNDS/CARL & THE PASSIONS "SO TOUGH"	Reprise 2083
1/27/73	36	25	HOLLAND	Reprise 2118
12/8/73	25	19	THE BEACH BOYS IN CONCERT	Reprise 6484
7/20/74	1	74	**ENDLESS SUMMER ■	Capitol 11307
8/3/74	50	11	WILD HONEY & 20/20	Reprise 2166
9/11/74	125	6	FRIENDS & SMILEY SMILE	Reprise 2167
5/3/75	8	30	SPIRIT OF AMERICA	Capitol 11384
5/31/75	158	5	HOLLAND	Reprise/Brother 2118
7/19/75	25	16	GOOD VIBRATIONS - BEST OF THE BEACH BOYS	Reprise/Brother 2223
7/10/76	...	...	15 BIG ONES	Warner Bros. 2251

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\*\* = No. 1  
 \* = Top 10  
 ■ = Active on charts  
 ... = See current charts





# The Beach Boys

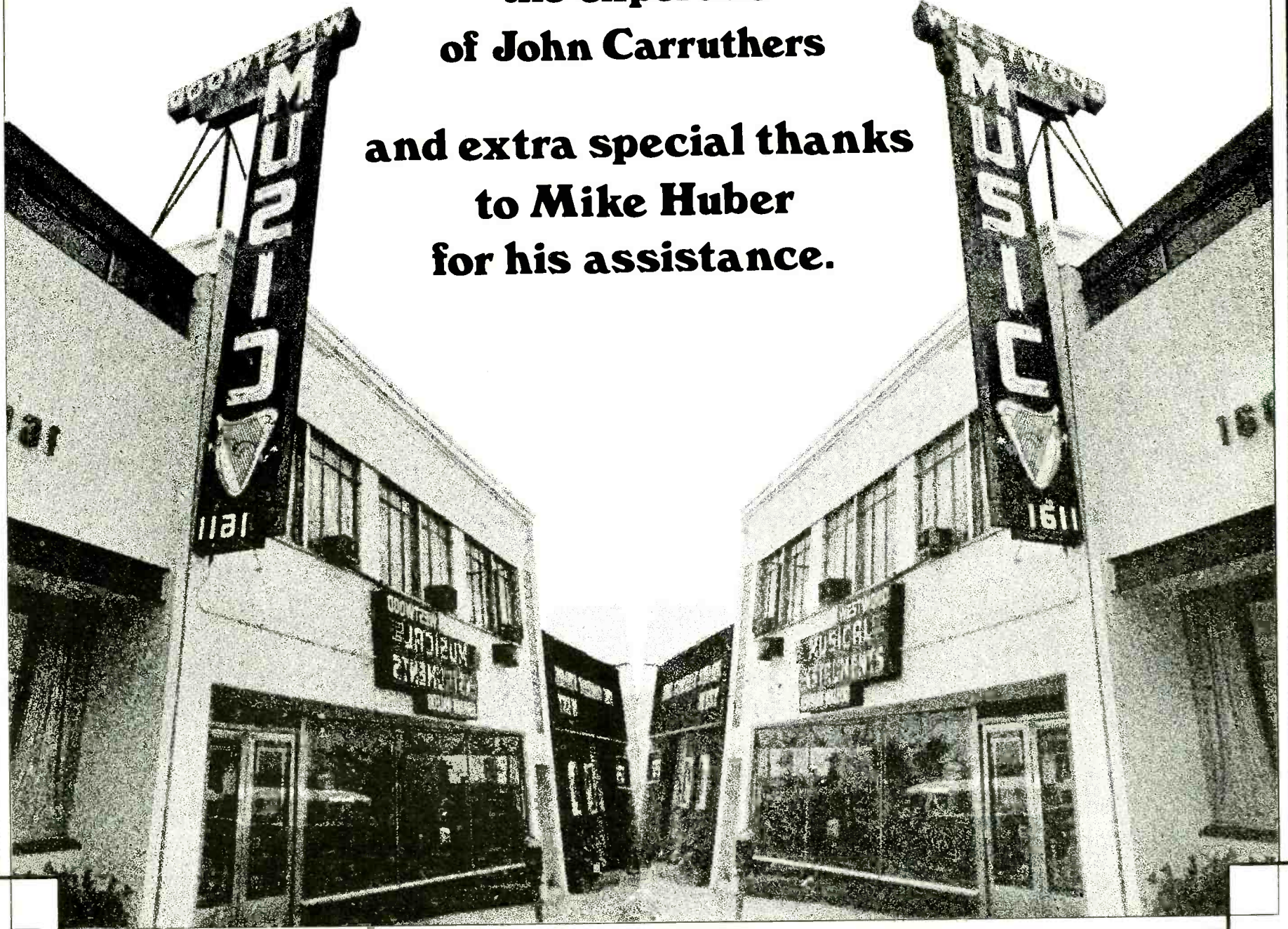
would like to thank

**Westwood Music-**

**Fred Walecki,**

**the expertise  
of John Carruthers**

**and extra special thanks  
to Mike Huber  
for his assistance.**





Carl going into Marsella Denver Coliseum



NOV 29 1975  
 CELLAR DOOR PRESENTS  
 THE BEACH BOYS  
 JACKSONVILLE COLISEUM  
 NOV 29 1975  
 SAT 8 00 PM  
 DAY-SHOW \$7.00

BIG SUR FIRE BRIGADE  
 FUND RAISING DRIVE  
 DRAWING APRIL 15, 1976  
 First Prize—1 Cord of Madrone Firewood  
 Second Prize—1 Cord of Oak Firewood  
 Third Prize—1 Cord of Mixed Firewood  
 (Delivered)  
 4th—Table Slab & Ends 5th—Table Slab  
 6th—30 France Pucks 7th—100 Pickets  
 8th—30 Patio Blocks 9th—Saw/Prizy  
 DONATION \$1.00 Need Not Be Present To Win

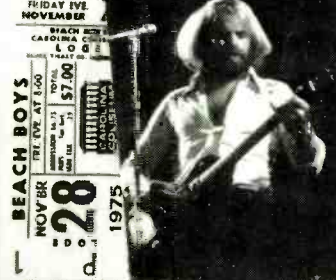
No. 3515



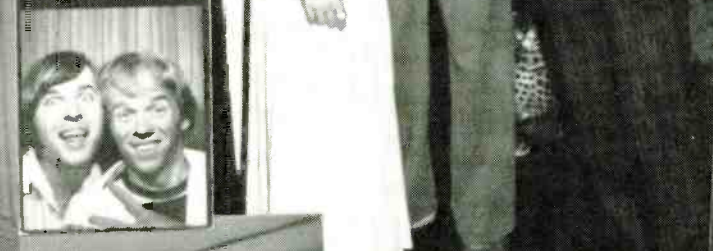
Club Fiesta  
 Attractions at a Glance!  
 SHEFFIELD

W/C Mon Nov 30	FROM AMERICA THE BEACH BOYS PAUL MELBA KELLY FORD
W/C Mon Dec 7	THE BARRON KNIGHTS LEWIS RICH KIM DAVIS
W/C Mon Dec 14	THE PAPER DOLLS MIKE BORTON HARPER BROS

BEACH BOYS  
 NOV 28 1975  
 AUDIT STUB  
 NOVEMBER 1975  
 ADM \$7.00



FLOOR \$7.50  
 SUN. NOV. 16 8:00  
 OLYMPIA STADIUM  
 THE BEACH BOYS  
 CONCERTS WEST & CREW  
 1975  
 FLOOR 679



1975 IOWA STATE FAIR  
 EMPLOYEE/PERFORMER CREDENTIAL  
 GOOD ANY ONE DAY  
 Assail to Grounds Only - Admits Automobile  
 August 15-24  
 HANDED FALL  
 JEAN LEVY, Pres.

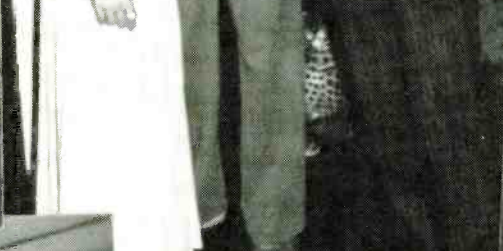
THE BEACH BOYS  
 Thursday, Oct. 10, 1975  
 This Ticket is Subject To A 3% Sales Tax  
 PUBLIC \$5.00

AA2 I  
 STUDENT  
 THE BEACH BOYS  
 OCTOBER 31, 1975  
 \$5.00

MISSOURI STATE UNIVERSITY  
 THE BEACH BOYS  
 OCTOBER 31, 1975  
 \$5.00

AA2 I  
 STUDENT  
 THE BEACH BOYS  
 OCTOBER 31, 1975  
 \$5.00

PACIFIC REPRESENTATIONS  
 THE BEACH BOYS  
 CONVENTION CENTER  
 ALHAMBRA, OHIO  
 SAT. EVE.  
 8:30 P.M.



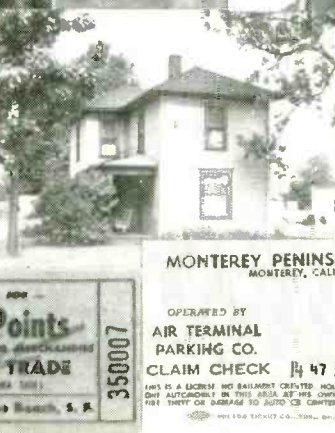
AA2 I  
 STUDENT  
 THE BEACH BOYS  
 OCTOBER 31, 1975  
 \$5.00

MRY  
 SEE OTHER SIDE FOR STATEMENT OF LIABILITY  
 11-42-92  
 11-42-95

MONTEREY PENINSULA AIRPORT  
 MONTEREY, CALIFORNIA  
 OPERATED BY  
 AIR TERMINAL PARKING CO.  
 CLAIM CHECK #47317



NOV 29 1975  
 CELLAR DOOR PRESENTS  
 THE BEACH BOYS  
 JACKSONVILLE COLISEUM  
 NOV 29 1975  
 SAT 8 00 PM  
 DAY-SHOW \$7.00



Two Points  
 35007  
 PLAYED AT THE BEACH, S.F.

MONTEREY PENINSULA AIRPORT  
 MONTEREY, CALIFORNIA  
 OPERATED BY  
 AIR TERMINAL PARKING CO.  
 CLAIM CHECK #47317

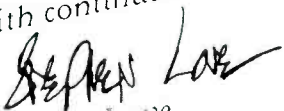
Dear Brian, Carl, Michael, Alan and Dennis:  
I want to take this opportunity to make a personal statement about how proud  
I am to have had the privilege of working with you these past seven years.

I can sincerely say that devoting my exclusive energies to the furtherance of  
your careers has been a richly satisfying professional cause.

As the activities of this year unfold, know that these events are the culmination  
of the hopes and hard work of the many good and loyal people who have  
supported you so steadfastly in recent years.

On behalf of all of us who wish you well, thank you for past memories  
and for that which is yet to come.

With continued affection,

  
Stephen Love

Thank you for  
Fifteen Great Ones





*Happy  
15  
Big Ones!*

Rogers & Cowan, Inc.

**happy**  
**15<sup>th</sup>** anniversary  
**Beach Boys**

and thanks for recording with us at

**United  
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Studios**  
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6000 Sunset Blvd., Hollywood, Ca. 90028

**(213) 469-3983**

In any land  
In any language  
**THE BEACH**  
**BOYS** are  
success.  
WEA International  
proudly salutes the  
career that grows more  
illustrious every year.



**K-poi**   
presents

Official  
Souvenir  
Program  
**50¢**

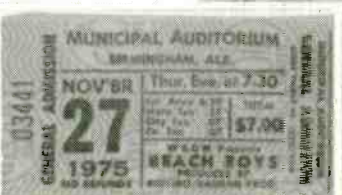
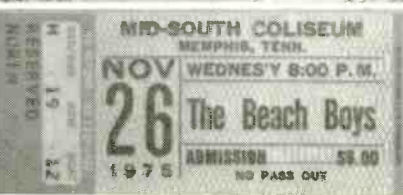
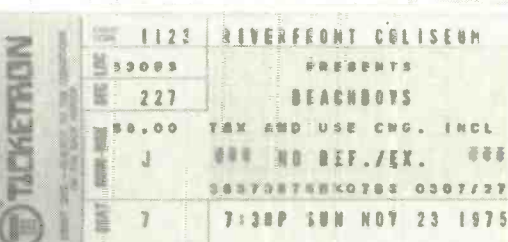
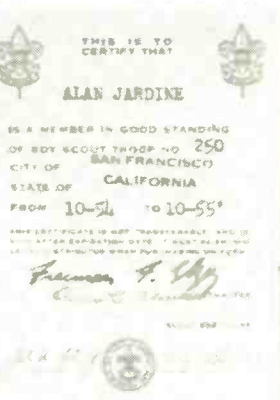
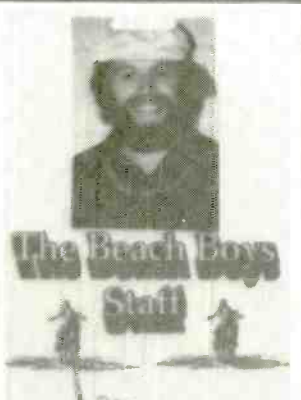
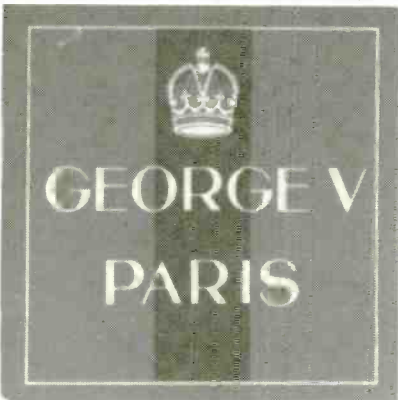
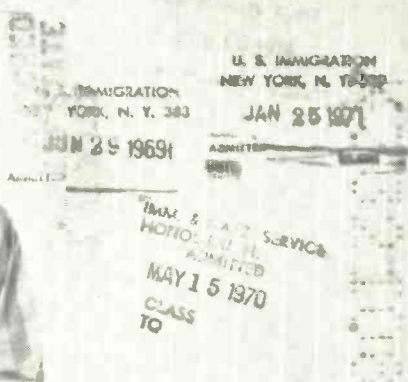
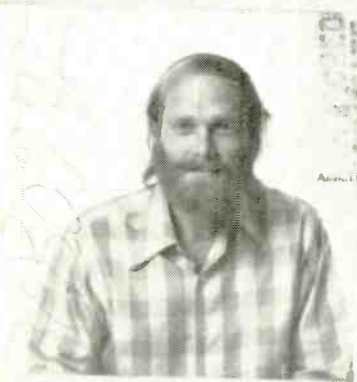
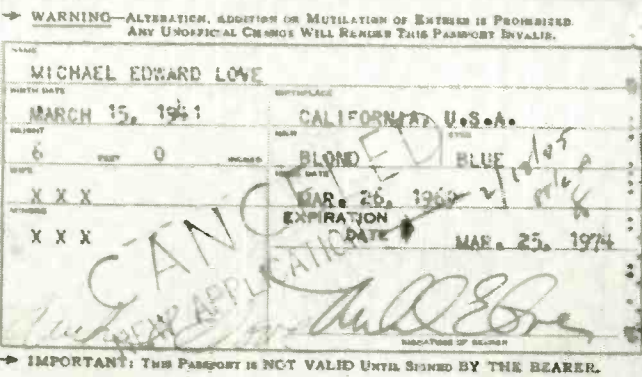
# A MILLION DOLLAR PARTY

... IN PERSON:

- ★ THE BEACHBOYS
- ★ JAN & DEAN
- JIMMY
- ★ CLANTON
- RAY
- ★ PETERSON
- THE
- ★ KINGSMEN
- THE
- ★ RIVINGTONS
- JODY
- ★ MILLER
- ★ BRUCE AND TERRY
- JIMMY
- ★ GRIFFIN
- MARY
- ★ SAENZ
- Direct from London
- ★ PETER & GORDON

WITH THE K-poi ALL STARS  
featuring  
**PHIL SLOAN • GLENN CAMPBELL**  
and  
**HAL "Drummer Man" BLAINE**  
**TOM MOFFATT, M.C.**

JULY 3 & 4, 1964  
HONOLULU  
INTERNATIONAL CENTER ARENA





The technical staff of

Tom Field Associates

and

Clair Brothers Audio

want to thank

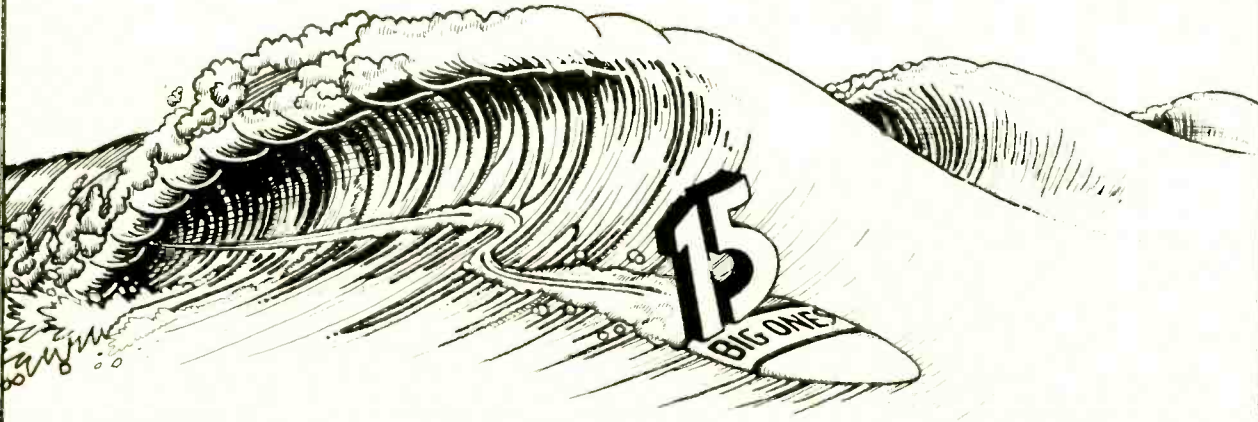
The Beach Boys

and

American Productions

and wish them  
continued success

# THE BEACH BOYS



## CONGRATULATIONS

cheers  
Bill Graham & the FM Family

## 15 BIG ONES

"I know their voices and I know which one is right for what song," he says. "There's no politics in The Beach Boys. There's no grappling for leads like there is in other major groups. Some of the well-known groups really like to grapple for leads. And Three Dog Night, who, as you know, broke up. Now Danny Hutton is solo and the other two are Two Dog Night. . . . What's so funny? If I brought a comedian in here you'd probably cry."

Later in the evening The Beach Boys host about 100 friends and associates to a performance by the Joffrey Ballet at the War Memorial Opera House. Most of the band members have never seen the ballet dance to their music before. After the performance the party repairs for a late night supper at San Francisco's swank French restaurant Ernie's, where the party continues past midnight.

## SUMMER MEANS NEW LOVE

Carl Wilson understands Brian making people laugh easily from when they were children. "We all slept in the same room," he says, "and after we went to bed, Brian would sit there trying to make us laugh. First, my mother would come in and warn us. If our father came in, then it was curtains. So we'd be trying not to laugh, covering our mouths, hiding under the sheets, and Brian would keep cracking us up."

Humor has always been an important part of Brian Wilson's music—whether it is the outright cut-up cuts like "'Cassius' Love vs 'Sony' Wilson" and "Bull Session With The 'Big Daddy'" from early albums, or the gentle whimsy of "I'd Love Just Once To See You" from "Wild Honey." Brian's humor extends to his arrangements or even instrumental sounds on the rhythm tracks, like the groaning organ in "Chapel Of Love" on the new album.

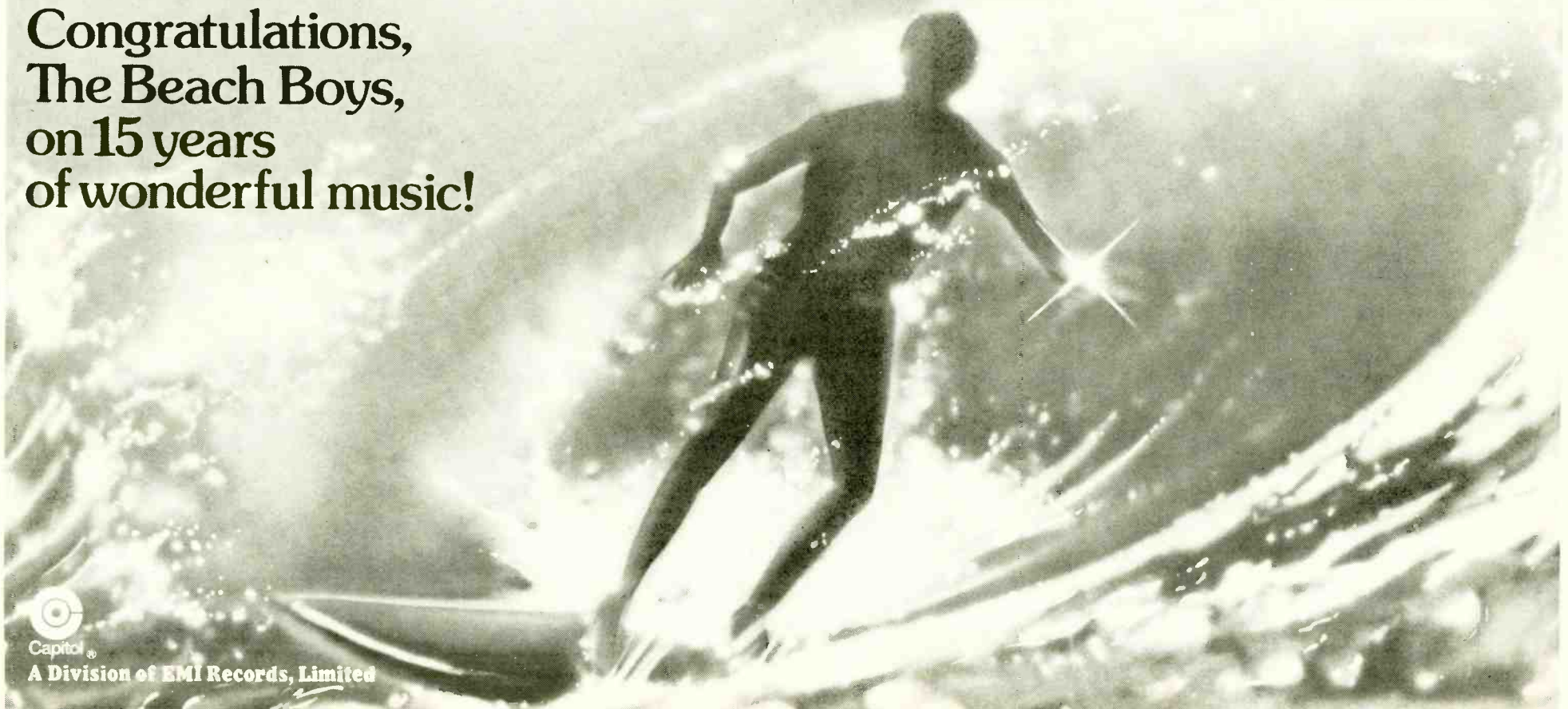
Along with humor, another prominent thread through Brian's music is his positive point of view. Essentially uncritical, Brian's compositions focus on happy endings, joyful and innocent romance, universal activities that bring people together. With his child-like sensibilities, he breathes life into ostensibly stereotyped and even trite emotional situations, not unlike painter Norman Rockwell. He has also confronted more complex emotional situations, as on "Pet Sounds," with deep feeling and sensitivity.

Brian's musical imagination—along with Mike Love's lyrical  
(Continued on page B-24)

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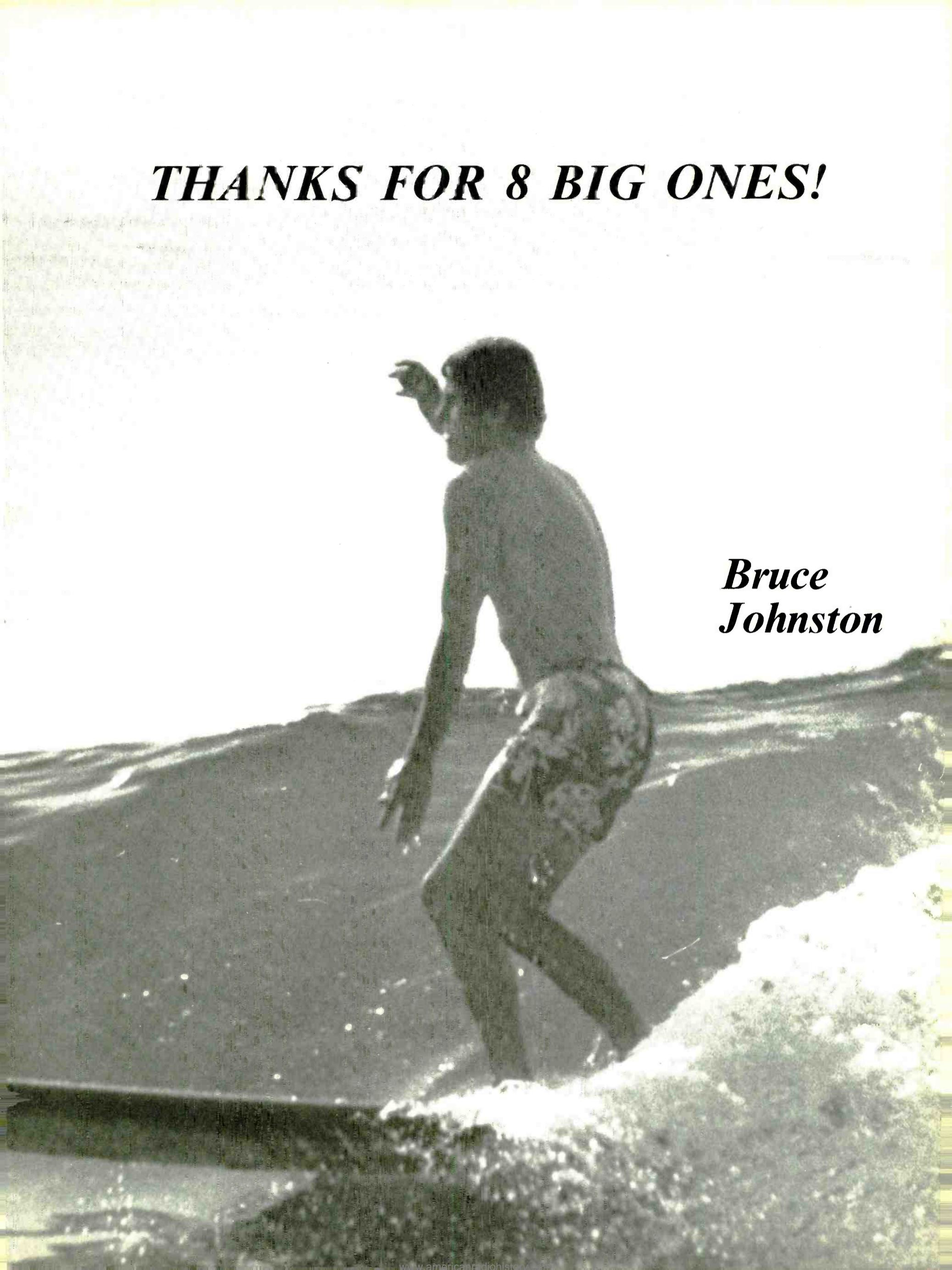
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FOR LETTING US SURF ALONG WITH YOU SINCE 1963.  
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to Future  
Successes

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Cellar Door  
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## 15 BIG ONES

ics—encapsulated the sun and surf world of California in the early '60s in a handful of songs—like "Catch A Wave," "Fun, Fun, Fun," "Little Deuce Coupe," "I Get Around," "California Girls"—with as much accuracy and insight as any novelist could. Songs such as "In My Room" or "When I Grow Up" expressed an incredible empathy with the alienation and introspection that is a natural part of adolescence.

Stylistically, Brian drew from the vocal harmonies of the Four Freshmen, in addition to rhythm & blues vocal groups, to create The Beach Boys vocal sound. In his production style he was greatly influenced by Phil Spector and the girl group records of the '60s Spector made with the Crystals and the Ronettes on his Philles Records label. Brian even used some of the same studio musicians as Spector on his records. He drew on Chuck Berry for the Beach Boys 1963 hit, "Surfin' U.S.A.," and the rock'n'roll guitar introduction to "Fun, Fun, Fun."

Brian shattered a lot of precedents in the recording industry. Not only was he the first important rock musician to produce his own records for a major label, but he was the first pop artist to commit himself completely to the quality of his work.

Producer Nick Venet, who signed the group to Capitol and was the titular producer of the group's first records, told "Rolling Stone": "Brian was one of the first acts on a major label to bust out of the major label syndrome of coming in their studios at their appointed hours and using their facilities—good, bad or indifferent—at their union scales and their hours. . . . He was also the first guy to do it until it was right. He damned everyone till it was right and then he gave them the record. He took his chances. A lot of us would get chicken after four hours and say 'We'd better get off the tune.' Brian would hang in there for nine hours, no matter what the cost. I used to think he was crazy, but he was right."

The fifth Beach Boys album, "Shut Down, Volume Two," which was released in February 1964, just as "I Want To Hold Your Hand" shot into the top 10 and the Beatles arrived in the U.S. for the first time, is often cited as the first rock concept album. "Shut Down, Volume One" was a stock Capitol various artists package that threw together a selection of car songs. The Beach Boys' "Volume Two" combined automotive rockers like "Fun, Fun, Fun" ("She got her daddy's car . . ."), "This Car Of Mine," and "In The Parking Lot" with two re-

*(Continued on page B-26)*

### CREDITS

Editor, Earl Paige. Story by Joel Selvin, music critic, San Francisco Chronicle. Creative direction, Rogers & Cowan. Art, Dean Torrence, Kittyhawk. Production, John Halloran.

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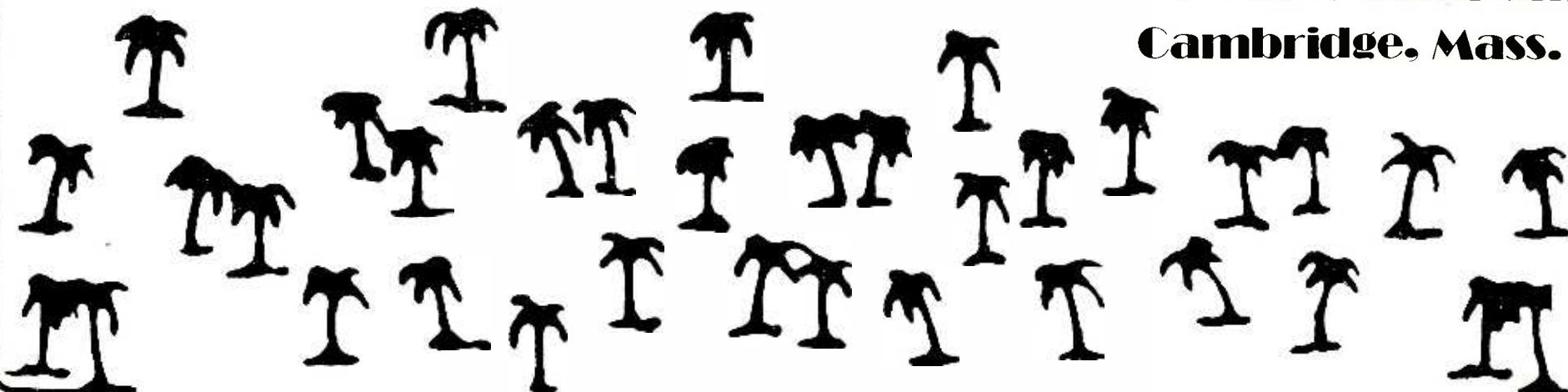
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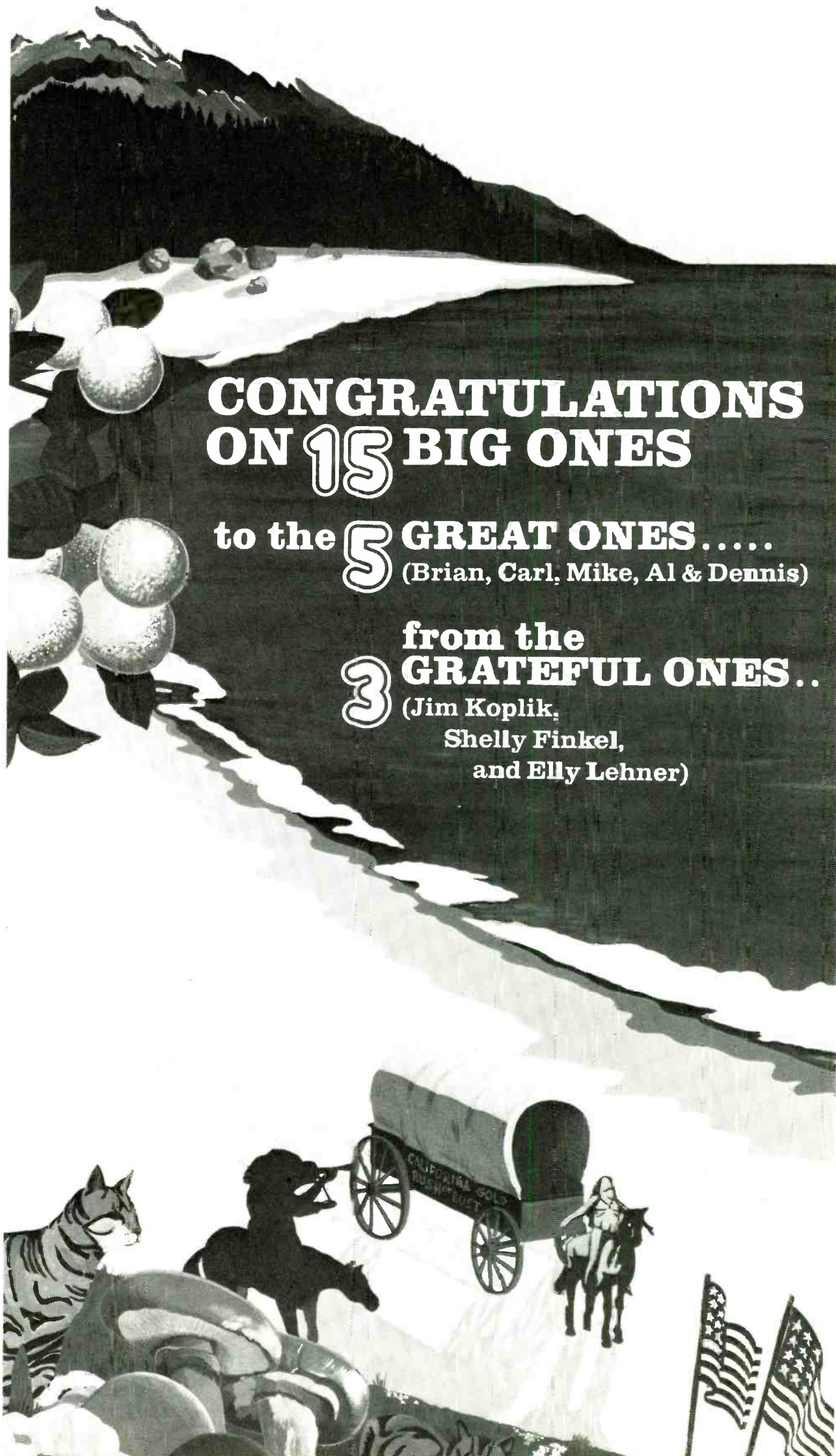
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# GOLD '76 RUSH



CONGRATULATIONS  
ON **15** BIG ONES

to the **5** GREAT ONES.....  
(Brian, Carl, Mike, Al & Dennis)

**3** from the  
GRATEFUL ONES..  
(Jim Koplik,  
Shelly Finkel,  
and Elly Lehner)

# Congratulations Beach Boys

It's a long way from the HERMOSA BILTMORE BALLROOM.

Your friends at

**PACIFIC PRESENTATIONS**

## 15 BIG ONES

markably eloquent (but simple) ballads, "Don't Worry Baby" and "Warmth Of The Sun," plus typical surf band instrumentals ("Shut Down—Part Two," "Denny's Drums").

Donald Lyons in the March 1967 issue of "Hullabaloo Magazine" wrote: "What are cars and surfboards? They are primary colors of American motion. Cars are an active exploitation of natural energy through the machine, and surfboards a passive enjoyment of natural energy through bodily skill—two brilliantly characteristic modes of American response to life. And the Beach Boys, in their earlier music, seize the joy, the gladness, the rhythms of these machines as no one else has."

But, of course, Brian took it much further. He just started with car and surf songs. Before long, he created a whole myth world on his records out of southern California—where summer means new love. "California Girls" may have been his ultimate West Coast fantasy.

On "15 Big Ones," more than a decade later, Brian is still dealing with mythology—his own and that of rock'n'roll. "A lot of people have grown up since these songs were hits," Brian said about the oldies on the album, "and never heard them before. So these are just like new songs to them." The renditions of songs like "Blueberry Hill" or "In The Still Of The Night" clearly indicate Brian's awareness of the classic proportions of both the material and his group. His originals, like "Back Home," "It's OK," or "That Same Song," help supply the necessary perspective.

Without being nostalgic, the album gently suggests rock's future may lie in its past. "15 Big Ones" seems intent on preserving the innocent, timeless quality of great rock music. No one on the scene today is better equipped to point the way in that direction than The Beach Boys.



MUSICAL RENTALS — CARTAGE — AIRPORT SERVICE — REHEARSAL STUDIOS — STORAGE



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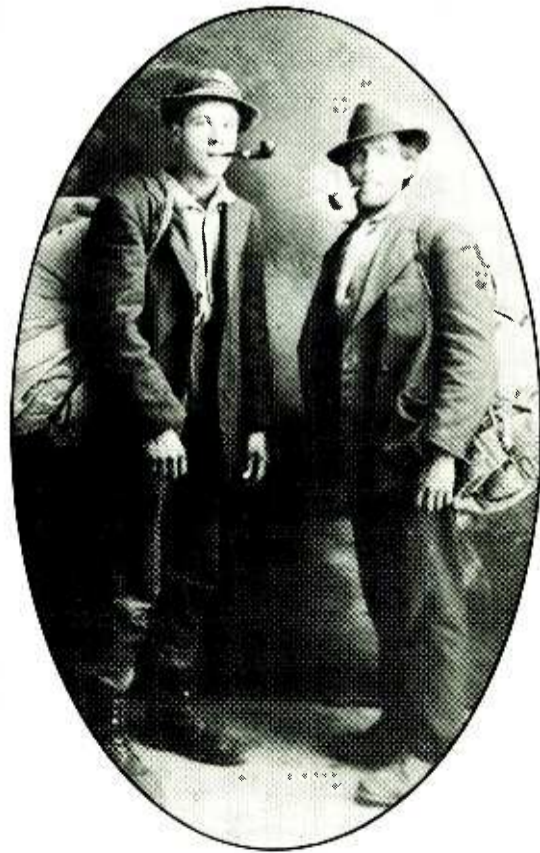
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To: Brian, Dennis, Carl, Mike and Alan

We're ready for  
15 Big Ones more!



**Rick Nelson      Jason Raphaelian**



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## Downstairs Records (New York) Retail Sales

- This Week**
- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 3 BEST DISCO IN TOWN—The Ritchie Family—Marlin (LP)
  - 4 PICNIC IN THE PARK—MFSB—PIR (LP)
  - 5 ONE FOR THE MONEY—Whispers—Soul Train
  - 6 MOVING IN ALL DIRECTIONS—People's Choice—TSOP (LP)
  - 7 SUN, SUN, SUN—Jakki—Pyramid
  - 8 LOW DOWN—Boz Scaggs—Columbia
  - 9 I GOT YOUR LOVE—Stratavarius—Roulette
  - 10 PORCUPINE—Nature Zone—London
  - 11 MADISON 76—Venus—Columbia
  - 12 MOTOWN MAGIC DISCO MACHINE—Motown (LP)
  - 13 BRING YOUR BODY—Carol Townes & 5th Ave.—6th Ave.
  - 14 LOVE TO THE WORLD—LTD—A&M
  - 15 BAD GIRL—Manhattan Express—Friends & Co.

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

- This Week**
- 1 PICNIC IN THE PARK—MFSB—PIR (LP)
  - 2 ONE FOR THE MONEY—The Whispers—Soul Train
  - 3 LET'S GET STARTED—The Commodores—Motown (LP)
  - 4 DISCO EXTRORDINARE—Juggy Murray Jones—Jupiter (LP)
  - 5 BEST DISCO IN TOWN—The Ritchie Family—Marlin (LP)
  - 6 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
  - 7 BRING YOUR BODY—Carol Townes & 5th Ave.—6th Ave.
  - 8 SOUL SEARCHING—AWB—Atlantic (LP)
  - 9 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 10 LET'S TALK—James Gilstrap—Roxbury (LP)
  - 11 IT'S BETTER THAN WALKING OUT—Marlena Shaw—Blue Note
  - 12 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
  - 13 DESPERATELY—Barrabas—Atco (LP)
  - 14 GIVE A BROKEN HEART A BREAK—Impact—Atco
  - 15 ALL THE TIME—Ronnie Laws—Blue Note (LP)

## Top Audience Response Records In New York Discos

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 3 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
  - 4 DESPERATELY—Barrabas—Atco (disco-disk)
  - 5 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros. (LP)
  - 6 BEST DISCO IN TOWN—The Ritchie Family—Marlin (LP)
  - 7 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 8 TEN PER CENT—Double Exposure—Salsoul (Walter Gibbons disco-disk)
  - 9 ONE FOR THE MONEY—The Whispers—Soul Train
  - 10 NICE & SLOW—Jesse Green—Scepter (disco-disk)
  - 11 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (disco-disk)
  - 12 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
  - 13 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
  - 14 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
  - 15 SUN, SUN, SUN—Jakki—Pyramid (disco-disk)

## Colony Records (New York) Retail Sales

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 2 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
  - 3 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
  - 4 ONE FOR THE MONEY—The Whispers—Soul Train
  - 5 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
  - 6 IT'S NOT THE WORLD—Tapestry—Capitol
  - 7 SUN, SUN, SUN—Jakki—Pyramid
  - 8 DESPERATELY—Barrabas—Atco (LP)
  - 9 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
  - 10 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (LP)
  - 11 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
  - 12 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
  - 13 GET DOWN HAPPY PEOPLE—Jimmy Dockett—Flo-Feel
  - 14 BLACK SOUL MUSIC—Black Soul—Beam Junction
  - 15 WANNA MAKE LOVE—Sun—Capitol

## Top Audience Response Records In Boston Discos

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 2 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco-disk)
  - 3 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
  - 4 NICE & SLOW—Jesse Green—Scepter (disco-disk)
  - 5 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
  - 6 DESPERATELY/BROADWAY STAR—Barrabas—Atco (disco-disk)
  - 7 BABY, I'M ON FIRE—The Ritchie Family—Marlin (LP)
  - 8 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (disco-disk)
  - 9 SO MUCH FOR LOVE—The Moment Of Truth—Salsoul (disco-disk)
  - 10 ONE FOR THE MONEY—The Whispers—Soul Train (disco-disk)
  - 11 LOVE CHANT—Eli's Second Coming—Silver Blue Records
  - 12 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros. (LP)
  - 13 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
  - 14 TROUBLEMAKER/LOVE POWER—Roberta Kelly—Oasis (LP)
  - 15 LOW DOWN—Boz Scaggs—Columbia

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

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 2 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 3 SKY HIGH!—Tavares—Capitol (LP) (all cuts)
  - 4 DISCO DOBRO/CRAZY DANCING/THAT'S THE WAY TO GO—Bottom Line—Greedy (LP)
  - 5 ALWAYS THERE—Side Effect—Fantasy (disco edit)
  - 6 SMOKE YOUR TROUBLES AWAY—Glass Family—Earhold
  - 7 FIRST ROUND KNOCKOUT—David Ruffin—Motown (LP)
  - 8 TELL ME HOW YOU LIKE IT—John Davis & the Monster Orchestra—Sam
  - 9 PARTY LINE/CALL ME—Andrea True Connection—Buddah (LP)
  - 10 CATHEDRALS—D.C. Larue—Pyramid (LP)
  - 11 LOWDOWN—Boz Scaggs—Columbia (LP)
  - 12 YOU + ME & LOVE—Undisputed Truth—Whitfield
  - 13 TEN PER CENT—Double Exposure—Salsoul
  - 14 I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
  - 15 MIDNIGHT RHAPSODY—Magic Disco Machine—Motown (LP)

## NOTE SECOND ANNIVERSARY

# Disco Contributions Impressive

By PAUL GREIN

Two years ago this month, the Hues Corporation's "Rock The Boat" and George McCrae's "Rock Your Baby" were back-to-back No. 1 singles in Billboard, dramatically signaling the start of the disco boom and opening the floodgates for no fewer than four dozen disco tunes that have since become top 10 hits.

This week, in the first of a two-part series, some top disco experts recap the contributions two years of disco have made to popular music. Next week these leaders—joined by Bob Reno, president of Midland International—reveal where they feel disco is headed.

LOS ANGELES—A survey of key disco-oriented record companies and radio stations indicates that the disco craze is being credited with everything from boosting interest in jazz to expanding technologies, breaking down racial lines in music appreciation, easing gay-straight relations and establishing or re-establishing producers, artists and labels.

Perhaps the most frequently heard praise of discos, though, is that they have given record companies a marketing alternative to radio. Neil McIntyre, program manager of WPIX-FM in New York, concedes that "some of the songs that are played in the discos would never be heard on the radio. It's

good to have some other place to expose music."

Chuck Gregory, vice president of marketing for Salsoul, feels that disco has helped "open the world up to jazz." He maintains that Esther Phillips' disco hit "What A Difference A Day Makes" and Donald Byrd's hit with the Blackbyrds, "Walking In Rhythm," opened the door for the album successes of Grover Washington Jr. and George Benson.

"Disco is contributing a lot more than it's given credit for," argues Gregory, who also cites technological developments like the origin of the 12-inch 45 r.p.m. disk which Salsoul has now started merchandising for \$2.98 retail.

## Dance Party Syndicated

PHILADELPHIA—An alumnus of Dick Clark's early "Bandstand" tv shows here, 20-year-old Ron Joseph is capturing the disco dance scene for the television screen with an "RJ Everyday Disco Party" which he is syndicating independently.

Joseph, who conducted an "RJ Dance Party" at WTAF-TV, local UHF station back in 1971, has his now disco party program airing daily on WBTB-TV in New York and KEMO-TV, San Francisco, as well as cable stations here (TV 1), in Atlantic City (TV 2) and Wildwood, N.J. (TV 2).

Interspersing the playing of recordings from the Top 40 with interviews with the teenage dancers, Joseph originates his shows at E. J. Stewart's Independent Studios in suburban Broomall, Pa. Two hours are taped each dance session and edited to make for a 30-minute segment for syndication.

In addition, Joseph has a mobile video unit which he will be taking out to amusement parks, resorts and swimming pools throughout the summer to develop new cogs in a new setting. Joseph also plans to do some taping originating at discos, particularly at resorts, to give his syndication greater variety than just the studio scene.

## Philadelphia Plenty Cool

PHILADELPHIA—With heat waves headed this way, several discos in the area are taking to the water to woo fans with a Pool Disco.

Riverboat Discotheque, which has a large outdoor swimming pool, invites dance fans to bring their bathing suits for a Disco Splash Party every Wednesday through Saturday night during the hot months. Riverboat combines record playing with live disco groups, featuring the Andrea True Connection.

Across the river at the Coliseum at Echelon, N.J., where live disco groups hold forth from Wednesday through Sunday, owners Al Zurzolo and Frank Kneble move their disco operation to poolside Monday and Tuesday nights. With the Coliseum having both an indoor and outdoor swimming pool, and both pools heated and separated by a little wooden bridge, it's disk jockey record spinning with dancing, swimming and drinking at the Pool Disco indoors and outdoors.

"A lot of rock and jazz songs are more than three minutes long," says Gregory, "and they could be put on these disks instead of being edited down to fit on a seven-inch single."

Howard Smiley, vice president of TK, feels that disco has increased white interest in black music. "Top stations have never programmed so much black music. R&B is definitely stronger than it was three years ago," says Smiley, who also feels that disco is more a white than a black phenomenon. "Blacks have always been dancing; they didn't need a place to go to dance."

Ronnie Coles, disco promotion head for Atlantic, believes that disco has also brought greater black interest in white, pop music artists. In the last 18 months such white acts as AWB, Elton John, the Bee Gees, K.C. & the Sunshine Band, David Bowie and the Four Seasons have made No. 1 on the Billboard charts with disco material.

Such other white acts as Barry Manilow, Frankie Valli, Jigsaw, Neil Sedaka and the Andrea True Connection have also scored major hits with songs that have heavy disco appeal.

"Disco has also eased gay-straight relations," says Coles, who believes that as much as 90% of the DJs and customers in some New York area discos are gay. "Discos have definitely helped erase prejudice in this area," he notes.

WPIX-FM's McIntyre credits disco with establishing producers and mixers whose talents may otherwise have gone unnoticed. "Disco has brought recognition to people like Tom Moulton, Gene Page and Van McCoy," notes McIntyre.

In much the same way, disco has brought about the emergence of many acts. Most of them, as in any musical genre, have proved to be one-shots, but there have been several disco acts that have achieved longevity.

Acts that have broken with disco oriented product and have managed to achieve more than one top 10

(Continued on page 50)

## Disco Mix

By TOM MOULTON

NEW YORK—"You Should Be Dancing," the Bee Gees disco disk on RSO is the top disco hit in New York, Boston and L.A. in just three weeks. The label has also released the 6:20 minutes disco disk, "You To Me Are Everything," by the Revelation. The commercial single will be in two parts. The record is a cover of the top selling British version by the Real Thing, and is available in this country on UA. Revelation's version is more soulful, and geared more to the disco market, plus it is the longer of the version. RSO is also considering making both records (disco disks) commercially available.

Blue Note has released its first 12-inch disco disk on the Blue Note Disco label. The new label was created to emphasize that all product appearing on it are disco releases intended for the disco market. The label has also remixed Marlena Shaw's, "Love Has Gone Away," b/w "It's Better Than Walking Out," making them both longer and hotter.

Spring is rush releasing "Night Fever," the new LP by the Fat Back Band, and there are four strong cuts. The title cut, "Night Fever," is the strongest, and is a lot like the group's disco classic, "Spanish Hustle" but with a stronger melody line. The Four Seasons hit, "December 1963 (Oh What A Night)," has been redone in a soul vein for discos. "The Joint (You And Me)" is the funkier and most energetic, and features the Fat Back horn sound with a beautiful melotron playing in the verses. "Disco Crazy" is up and bouncy with strings and several rhythm breaks. This is by far their strongest LP to date.

Media, a label out of Miami, has a hot disco hit on its hands with a tune called "Disco Magic" by the T-Connection. The tune's melody is reminiscent of "More, More, More" but with a much stronger rhythm, and an incredible synthesizer lead. There are a few 12-inch disco disks that have gotten into this area, and are creating a lot of excitement. The record is distributed by Heilicher Bros. in Miami.

The Emotions' new LP on Columbia is titled "Flowers," and there is one strong cut, "I Don't Want To Love Your Love," a very funky uptempo song with strong horns backing the girls.

"I Need You, You Need Me" on Joe Simon's latest LP is starting to happen here with several clubs reporting it.

There has been a slight delay on Gloria Gaynor's "I Got You" LP, and the record pools are expected to have it this week. Several copies which have leaked out to a number of clubs are creating excitement.

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Disco people – the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing – will once more have the chance to get together to discuss their special brand of entertainment... *DISCOS*.

Join us in New York, September 28-October 1, and talk discos! discos! discos!

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

## Disco II Agenda

### Tuesday, September 28th

10 a.m.- 6 p.m.

Registration

8 p.m.- 2 a.m.

Top Disco Artists – Live entertainment, Discotheque dancing.

### Wednesday, September 29th

9 a.m.- 10 a.m.

Continental breakfast

10 a.m.- 10:45 a.m.

Discos – A Multi Billion Dollar Business Today

10:45 a.m.- 11:00 a.m.

Coffee break

11:00 a.m.- 12:00 Noon

Concurrent sessions:

1. Specialization In Advertising And Promotion Of Disco Product

2. Professionalism in Design and Installation Of Disco Systems

12:15 p.m.- 1:30 p.m.

Lunch

1:45 p.m.- 2:45 p.m.

Concurrent sessions:

3. Organizing Disco D.J. Pools – City, National, International

4. Disco Club Owners Only Session – Finance, Location Selection, Club Staffing, Attendance Boosters, Day To Day and Long Range Planning – Private vs. Public Operations, etc.

2:45 p.m.- 3:00 p.m.

Coffee break

3:00 p.m.- 4:00 p.m.

Concurrent sessions:

5. Establishing Disco Printed Media Communications – National, International

6. Disco D.J.'s Only Session – The Fine Art Of Programming (This session is in addition to Disco II D.J. Aircheck Room where top D.J.'s will present 1½ hour tapes of their programming concepts – via tape playback equipment and headsets at each Disco D.J. booth. This room open daily Wednesday- Friday, 12:00 Noon-6:00 p.m.

Exhibits open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room open

8:00 p.m.- 2:00 a.m.

Top Disco Artists – Live entertainment, Discotheque dancing.

1:45 p.m.- 2:45 p.m.

11. Disco Public Relations – Promotion of the Disco (Artists, Special Parties, Dancing Contests, Dancing Lessons, Charity Functions, Modeling Promotions, Tie In With Current Movie Productions – Tie In With Disco Artist Appearances In Town)

2:45 p.m.- 3:15 p.m.

Coffee break

3:15 p.m.- 4:15 p.m.

The Future of Discos/Hot seat meeting

12 Noon - 6:00 p.m.

Exhibits Open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room Open

8:00 p.m.- 2:00 a.m.

Disco II Dance Contest – Top Disco Artists – Live entertainment, Discotheque dancing.

### Thursday, September 30th

9:00 a.m.- 10:00 a.m.

Continental breakfast

10:00 a.m.- 11:00 a.m.

Concurrent sessions:

7. Updating – Disco Franchising/ Disco Chains (including Restaurant and Hotel chains)

8. Disco D.J. Feedback To Manufacturers (Record Company Execs. Panel Monitored by Key Disco D.J.)

11:00 a.m.- 11:15 a.m.

Coffee break

11:15 a.m.- 12:15 p.m.

Concurrent sessions:

9. "Disco Music" Evolution To Multi-music Sounds – Producer session

10. Disco Club Manager Only Session

12:30 p.m.- 1:45 p.m.

Lunch Updating – Disco Artists In Concert

### Friday, October 1st

9:00 a.m. 10:00 a.m.

Continental Breakfast

10:00 a.m.- 12:00 Noon

Hot Seat Meeting (Panelists from every facet of the Disco World in question and answer session with forum attendees)

12 Noon - 6:00 p.m.

Exhibits Open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room Open

7:30 p.m.- 9:30 p.m.

Disco II Awards Dinner including Disco D.J. Awards

10:00 p.m.- 2:00 a.m.

Top Disco Artists – Live entertainment

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## Fla. Gets Record Pool; 40 Disco DJ Membership

MIAMI—Local disco consultant Bo Crane has added another facet to his thriving business: the Florida Record Pool. The organization has 40 disco disk jockey members and is

a distribution center for new disco product.

Although other record pools are in force in various sections of the country, this is a new-to-Florida operation—an idea Crane picked up from one in New York.

"There was a definite need for this type of pool, especially in Greater Miami and Broward County," Crane says. "You know how spread out and unilateral this area is and how much time can be spent on highways and freeways just getting from one place to another."

"Now, instead of the disk jockey schlopping around to six or seven distributors—using a tank of gas and maybe spending two or three days picking up new product, he can do it all at the record pool. It's similar to a one-stop operation although we give the records away."

Not only is this beneficial for the disk jockeys, manufacturers stand to profit as well. By drop shipping product to the pool, distributors are spared the time-consuming task of seeing 20 or more jockeys coming through their doors to pick up new product, Crane points out.

Record manufacturers apparently are equally enthusiastic and Crane lists Polydor, MGM, Mercury, Phonogram, Capitol as well as independent distributors—Heilicher Bros. and TK—among his clients.

"The only holdouts are Columbia and RCA, but I expect to pick them up in a matter of weeks."

Frequently, there are 40 partici-

## New Vistas Set Discos Salute Anny.

• Continued from page 47

single include Barry White, B.T. Express, AWB, K.C. & the Sunshine Band and Silver Convention. In addition, the Ohio Players, Earth, Wind & Fire and even David Bowie only really started to get it together in terms of singles activity when they started doing disco product.

Acts that have managed successful comebacks with disco product include the Bee Gees and the Four Seasons, who both ended long hitless droughts in the past 12 months with back-to-back top 10 disco singles. And Ben E. King and the Miracles are among the veteran acts that staged successful—if as yet short—comebacks with disco hits.

Disco has made a contribution of lasting significance to pop music in still another way. It has permitted several smaller labels to emerge and grow into a competitive position—in the disco field at least—with established major labels.

TK is perhaps the best example of this, with the George McCrae hit followed by a top 10 record on Cat by Gwen McCrae and K.C. & the Sunshine Band's back-to-back successes. Midland International is another prime example, with Carol Douglas' top 15 "Doctor's Orders" followed by two giant hits in a row for Silver Convention. And Chelsea emerged in 1975 with top 10 disco hits for both Disco Tex & the Sex-ettes and Jigsaw.

(Continued on page 51)

## Philly Clubs Turn To Live Bookings

By MAURIE ORODENKER

PHILADELPHIA — Disco throughout the Philadelphia-South Jersey area, faced with heavy competition from the nearby seashore resorts and a variety of bicentennial activities, are finding that it takes more than a popular disk jockey and a sound system to keep the crowds coming.

While many of the spots are using a wide variety of promotions ranging from wet T-shirt contests to pool-side splash parties, the major spots are turning to live disco combos to attract dancers during the hot summer.

Taylor Mills, owner of T's Zodiac at Gloucester, N.J., initiated a new summer policy calling for live units every night of the week, billing the attractions for some nights as "mini-concerts."

Tony Messina, T's agent for the disco bands, is turning to the disco record charts for names and has already lined up the Trampmps, Morningstar, US Radio Band, Major Harris, Lik, Tavares and the Tymes.

Mills is also planning on live entertainment as a new trip in the disco for his newly opened Her Place discotheque on the site of the old Caesar's Palace in nearby Cherry Hill, N.J. For the start, it's a new sound and lighting system for the new room.

The Coliseum at Voorhees, N.J., which has name disk jockeys spinning records and moves the disco to its pool for swim and dance on Mondays and Tuesdays, goes live Friday and Saturday nights with such groups as Joann & the Night People, Andrea True and Double Exposure for the "Disco Dance Concert."

Tony Malandro's new Fountain Room which has disk jockeys, Latin Hustle and dance instruction nights, offers Sonny Richards and the Panic Buttons for Saturday and Sunday

nights. While Larry Scott spins the records at the Deptford (N.J.) Tavern, the recorded music alternates with the live music of such combos as Gratitude and Dirty Martha. Crown Point Inn at Westville, N.J., started with Taste of Honey for live disco sounds on Wednesday and Thursday Party Nites, with Rainbow taking over the stand last Wednesday (June 30).

It's the live sound of Red Weather from Wednesday through Saturday at the Aquarius Lounge, Borden-town, N.J.; while Dick Lee's in Bellmawr, N.J., splits the week between three different groups like Anthony & the Sophomores, Fire & Ice, and Ecstasy, Passion & Pain. The Rug Mill, newly opened at Englishtown, N.J., spins the Top 40 during the week and depends on live combos for Friday and Saturday, starting with South Side and following with Colorado & Spice.

Here in Philadelphia, the center-city The Cave, probably the first on the local disco scene with a regular radio broadcasting studio built in for the record spinner, turns to the live units. It's Gypsy Lane in concert on Monday, Tuesday and Wednesday, with Last August for the other nights of the week.

Riverboat Discotheque, which has both a popular disk jockey and a pool for splash parties, goes live on Wednesday nights, starting with Andrea True Connection. It's also on Wednesday night for the live sound at McNally's, pioneer disco spot in suburban Warminster, Pa., starting off with "Double Exposure."

With local radio stations more and more playing disco-oriented records, and the disco records moving at the retail record marts, the names listed on the disco record chart loom as big attractions for the discotheque crowd.

## Novel New York Ambience At New L.A. Discotheque

By ED HARRISON

LOS ANGELES—The Bronx Zoo II, a new discotheque, is trying to "legitimize" the image of the Los Angeles disco scene and make it comparable to similar establishments in New York.

According to Ron Bookman, general manager of the Zoo, "New York is the leader in disco action." Bookman claims that the disco scene hasn't peaked in Los Angeles yet.

"The disco scene has been going strong in New York for 2½ years," says Bookman, "while L.A. discos have only gotten popular in the past year."

"It's about time the disco movement in Los Angeles stands up and takes its place," says Bookman.

Bookman blames AM programmers for not keeping Los Angeles on par with their East coast counterparts. "Discos in L.A. have been bad-mouthed by radio programmers putting them down," says Bookman. "The level of music programming is not on equal par with New York."

Bookman cites Andrea True's "More, More, More" as a prime example. Discos picked up on the tune seven months ahead of radio stations.

"Discos give the public music radio stations won't program," says Bookman.

Formerly known as The New York Experience, the disco has un-

dergone remodeling but will still retain its N.Y. identity as indicated by its name.

The interior is done in an animal theme motif. A large dance floor can accommodate 500 while an intimate game room featuring backgammon, chess and electronic pong is separated from the dance area. Music will resound from a Cerwin Vega system.

The club will remain open seven nights a week with three New York deejays acting as full time spinners and mixers.

Monday nights are devoted to the top Latin and jazz sounds. Tuesdays feature reggae and Wednesday-Sunday are disco and live band sounds.

Bookman will showcase a new live act called "The New Ban" in July and hopes to attract top disco acts such as Gloria Gaynor, First Choice and Roberta Kelly in the future.

There is no cover charge but there will be a drink minimum.

## RCA Chi Huddle

CHICAGO—RCA's home and field promotional force met here recently and the label's a&r department presented several new products. The promotion and a&r staffers also discussed how each department can best serve the other.

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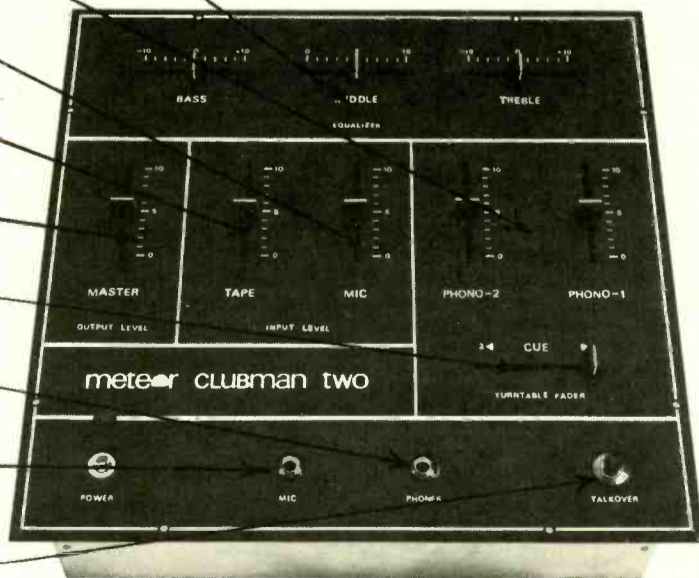
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## Discos

### TRAMPS' CHIEF'S KEY

# Develop 'In Crowd' Mailer

By JEAN WILLIAMS

LOS ANGELES — Michael O'Harro, disco consultant and executive director of Tramp's disco in Washington, D.C., feels the most important ingredient in building a successful club is building a valuable mailing list of at least 2,500 potential customers. "This should attract all the people the club needs in its first few weeks of operation," he says.

Noting that mailing lists are primarily geared to women, O'Harro contends "women like mailing lists because they like to be invited to affairs. Women usually complain about places to meet men. If they are given a chance to go to a party or an opening, they are eager to get their friends to come along."

Model and theatrical agencies are the best source of gaining listings, he claims. "These are people who are most concerned about trends, disco, clubs, fashions and parties. They are also usually the best looking people in the city."

Other areas where disco operators can seek mailing lists are: boutiques, beauty shops, school teachers groups, apartment buildings for singles, special interest clubs, training schools and athletic clubs.

"If these people like your club, they will bring their friends," says O'Harro.

He points out that promotional gimmicks are next on the ladder to success. Some of the ideas used by Tramp's include celebrity bartender nights, a monthly party, fashion shows, trade outs with the local media and showcasing national beauty contestants.

The seven-month-old club catering to the 21-35 age group, boasts that it is an expensive place catering

to a "sophisticated crowd." Although there is no cover charge, drinks are \$2 and up.

He claims that v.i.p. cards are also helpful because they bring in the press and build regular patrons.

"I don't believe advertising brings in sophisticated people. It tends to bring in people who are new to the city or people who are lonely," says O'Harro.

"Most people who look in the Friday night paper for something to do on Saturday night are not sophisticated," he continues. "These are not the people we are looking to attract."

The club, which also caters to weddings, is moving into the travel field. It is negotiating for a European disco junket for its customers.

With weddings, the club offers the ceremony with standard matrimonial music and a disco reception.

Music is played on Technics turntables with BGW amplifiers, GLI mixer and SAE equalizer by female deejays Linda Schaffer and Pam Meekins.

"Our deejays are very visible and accessible. We encourage our customers to make requests. We also encourage interaction between our guests and deejays."

"Everyone who works for me is single. I don't hire married people because I feel that single people relate to our clientele. Single people seem to have less pressure on them from home," he says.

The club holds 200 people and is open seven nights a week, 8 p.m.-2 a.m. weeknights, and 8 p.m.-3 a.m. on weekends.

O'Harro commends record labels for excellent service.

## Florida Pool For D.J.'s

• Continued from page 50

pating members, the cutoff point for new membership will be 50 as Crane believes manufacturers will not ship more than 50 copies to him.

"There are a lot of assets for manufacturers and distributors," Crane continues. "We run a check on all potential members. They all must work at a disco at least two nights a week. And we are not accepting mobile DJs. I happen to know that two DJs were fired recently but the manufacturer may not know this for a

## Discos Flourish As Birthday Nears

• Continued from page 50

Impressively, these labels are now starting to make inroads in non-disco areas. TK's hottest single of the year is Dorothy Moore's soulful ballad "Misty Blue" on Malaco, while Midland International's top single at the moment is John Travolta's pretty pop tune "Let Her In."

This diversification into non-disco product could be a wise move strategically for these fledgling labels, if the disco fever does cool down. Whatever the future holds, though, disco's contributions to pop music over the past two years remain a matter of record.

Next week: Disco leaders speak out on the future of disco.

## Dorsey Ork Booked

LOS ANGELES—The summer parade of big bands continues at Disneyland with the Tommy Dorsey Orchestra conducted by trombonist and alto saxist Murray McEachern July 18-24. The Four Tops are an added attraction. Woody Herman's youthful herd comes in in August.

couple of months. When these unemployed people come in for records, they are given a 30-day grace period to find new employment. If they don't they are dropped from our list."

When a disk jockey is signed for membership, he or she is given a reaction sheet listing all product he's received. Before he can pick up new product the following week, the reaction sheet must be filled out answering such questions as audience reaction, comments from patrons, how the product was received. There is also space for the DJ to list the top 10 best reaction records played during the week whether or not the product was received from the pool.

Although Crane is the innovator and director of the pool, jockeys must share in its operation by working on a rotation basis in the pool. The southwest Miami office is open from 1 to 4 p.m., Mondays and Thursdays.

"We cover the East Coast and are trying to cover the entire state," Crane explains. "I've received applications from as far as Tampa but am holding off processing them until I can figure out a way to get records to them on a steady basis. I don't want to become a mail-order outfit; that would defeat my purpose. However, we're working on a plan to service these guys on a monthly basis."

The company services such top discos as Hollywood's Rumbottoms, Fort Lauderdale's Mr. Pips, Bachelors III, and Ichabods and "just about every disco in Greater Miami."

Crane invites inquiries from other record pools and manufacturers. Records may be mailed to the Florida Record Pool, P.O. Box 550, Miami 33145.

## Rack Singles Best Sellers

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As Of 7/12/76

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

- |  |   |
|--|---|
| 1 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588         | 21 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 |
| 2 SHOP AROUND—Captain & Tennille—A&M 1817                      | 22 GOOD VIBRATIONS—Todd Rundgren—Bearsville 0309  |
| 3 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143                  | 23 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069              |
| 4 MISTY BLUE—Dorothy Moore—Malaco 1029                         | 24 STEPPIN' OUT—Neil Sedaka—Rocket 40582  |
| 5 GET CLOSER—Seals & Crofts—Warner Bros. 8190                  | 25 SARA SMILES—Daryl Hall & John Oates—RCA 10530  |
| 6 LET HER IN—John Travolta—Midland International 10623         | 26 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184                                       |
| 7 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039           | 27 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585                                |
| 8 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274             | 28 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260  |
| 9 YOU'RE MY BEST FRIEND—Queen—Elektra 45318                    | 29 IF YOU KNOW WHAT I MEAN—Neil Diamond—Columbia 3-10366  |
| 10 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354    | 30 BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832   |
| 11 BOOGIE FEVER—Sylvers—Capitol 4179                           | 31 FRAMED—Cheech & Chong—Ode 66124  |
| 12 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 | 32 LET 'EM IN—Wings—Capitol 4293  |
| 13 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786          | 33 TODAY'S THE DAY—America—Warner Bros. 8212  |
| 14 SHANNON—Henry Gross—Lifesong 45002                          | 34 ROCK AND ROLL LOVE LETTER—Bay City Rollers—Arista 0185                                       |
| 15 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571       | 35 C'MON MARIANNE—Donny Osmond—Kolob 14320  |
| 16 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806               | 36 LAST CHILD—Aerosmith—Columbia 3-10359  |
| 17 KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310            | 37 FOOL FOR THE CITY—Foghat—Bearsville 0307   |
| 18 I NEED TO BE IN LOVE—Carpenters—A&M 1828                    | 38 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073                  |
| 19 I'M EASY—Keith Carradine—ABC 12117                          | 39 I WANNA STAY WITH YOU—Gallagher & Lyle—A&M 1778  |
| 20 SILLY LOVE SONGS—Wings—Capitol 4256                         | 40 YOU SHOULD BE DANCING—Bee Gees—RSO 853   |

## Rack LP Best Sellers

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As Of 7/12/76

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

- |  |  |
|--|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                | 21 NATALIE—Natalie Cole—Capitol ST 11517   |
| 2 ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537             | 22 HERE AND THERE—Elton John—MCA 2197  |
| 3 WINGS AT THE SPEED OF SOUND—Capitol SW 11525                   | 23 OLE ELO—Electric Light Orchestra—United Artists UA-LA630-G                                  |
| 4 FLEETWOOD MAC—Reprise MS2225                                   | 24 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900  |
| 5 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965                 | 25 SPITFIRE—Jefferson Starship—Grunt BFL1-1557   |
| 6 ROCKS—Aerosmith—Columbia PC 34165                              | 26 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104                                      |
| 7 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052            | 27 GREATEST HITS—Elton John—MCA 2128   |
| 8 CHICAGO X—Columbia PC 34200                                    | 28 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 9 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868                   | 29 HELEN REDDY'S GREATEST HITS—Capitol ST 11467  |
| 10 SONG OF JOY—Captain & Tennille—A&M SP 4570                    | 30 IN THE POCKET—James Taylor—Warner Bros. BS 2912   |
| 11 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053                    | 31 CONTRADICTION—Ohio Players—Mercury SRM-1-1088   |
| 12 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894  | 32 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307  |
| 13 ALIVE!—Kiss—Casablanca NBLP 7020                              | 33 HIDEAWAY—America—Warner Bros. BS 2932   |
| 14 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 34 SLEEPING BEAUTY (OD-40)—Cheech & Chong—Ode SP 77040   |
| 15 A KIND OF HUSH—Carpenters—A&M SP 4581                         | 35 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321     |
| 16 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516             | 36 PRESENCE—Led Zeppelin—Swan Song SS 8416   |
| 17 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060        | 37 CHANGESONEBOWIE—David Bowie—RCA APL1-1732   |
| 18 COME ON OVER—Olivia Newton-John, MCA 2186                     | 38 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383                                |
| 19 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907                | 39 HARVEST FOR THE WORLD—Isley Brothers—T-Neck PZ 33809  |
| 20 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899 | 40 BREEZIN'—George Benson—Warner Bros. BS 2919   |

## Springboard Gets Yule Albums

NEW YORK—Springboard International Records will distribute many of Motown's Christmas albums under a licensing agreement.

Product scheduled for release on the Mistletoe label is by the Jackson Five, the Supremes, Stevie Wonder, the Miracles and the Temptations.

Other product in the Mistletoe catalog are LPs by the Chipmunks, Liberace, Ferrante and Teicher, Kitty Wells and the Harry Simeone Chorale.

The line retails for \$1.99 per LP and \$2.99 per tape.

## Jukebox Programming

# Rock Makes Its Mark In Mont. Boxes

MALTA, Mont.—Since July of 1973, when 18-year-olds could be served liquor here, rock and pop music has made a dent in this country jukebox stronghold, observes Dorothy Christensen of Christy's Music. Christensen is executive secretary of the state operators association.

"We didn't go along with it right away," Christensen says. "But today, even in the most Western of bars, you're going to have to put in some of the more listenable rock." However, these locations remain about 90% country, she notes.

In young adult locations, Christensen says her machines now contain between 10% and 40% country. Previously, she says, the concentration of country was much higher.

Christensen identifies three types of Montana locations, according to clientele: older people and cowboys, young adult and soda shop.

Serving teens and pre-teens, soda shop locations are programmed with pop/rock almost exclusively.

Christensen notes the crossover appeal of at least one artist: "I better have Freddy Fender records on the kids' boxes as well as the Westerns."

## Texan Files An Antitrust Suit

HOUSTON—A former Houston vending machine owner and operator has filed an antitrust suit in Federal Court against the Texas Amusement Machine Commission and its former members, whom he claims drove him out of business.

Light Townsend Taylor says in the suit that asks \$750,000 in damages that commission members and other competitors have formed a monopoly in the vending machine business in Texas.

Taylor says former commissioners pressured some of his suppliers to stop selling products to him and that owners of locations that used his machines were told not to grant him a license.

Jackie Vaughn, acting director of the commission, says he cannot comment on the suit.

The commission regulates, licenses and taxes all coin operated amusement machines in the state.

## Montana Ops Meet

CHICAGO—The Montana Coin Machine Operators Assn. holds its yearly convention July 23 and 24 at the Stage Coach Inn, West Yellowstone, Mont.

Presentations from MCA national officers Ted Nichols and Fred Granger are on tap and Montana's Gov. Thomas L. Judge is expected.

## A Mills Scholarship

LOS ANGELES—Veteran music publisher Irving Mills has established a scholarship fund at the USC School of Music.

The \$1,000 scholarship will be awarded each year to a student with outstanding ability in composition, arrangement or orchestration and showing promise of contributing to the world of music with imagination and good taste.

# Soul Sauce

## Get Down Gets Down To Business

By JEAN WILLIAMS

LOS ANGELES—Get Down Productions Inc. of Bellevue, Wash., will present its fourth annual CTI summer jazz concert series July 31 through Aug. 15. The firm, having expanded its markets from two to 10, plans to expand the series even more by moving into the Eastern and Southern states by spring of 1977.

Acts scheduled to perform are Grover Washington, Harvey Mason, Leonard Gibbs, Grant Green, Bob James, Johnny Hammond, Hank Crawford, Hubert Laws, Ron Carter and Joe Farrell.

Cities include: San Diego, Fresno, Santa Barbara, Los Angeles and Berkeley, all in California; Portland, Ore.; Seattle and Spokane, Wash.; and Vancouver, B.C.

In 1974, a Seattle performance of the series was videotaped and edited into a one-hour television special that received airplay in several West Coast markets.

Joseph Young, ABC records local promotion representative in Memphis, consistently has at least three records on stations simultaneously. He is known in the area for his close relationship with nightclub owners because of his supportive attitude with the label's acts when they are appearing in nightclubs in the Memphis area. He is busy following up retail stores, and is said to be one of the first to get his product on the air.



Young

Lewis Grey Productions, a concert promotion firm in Los Angeles, is staging the first concert to be held at the more than 100,000-seat Rose Bowl in Pasadena Sept. 4 which features Earth, Wind & Fire.

A promotional campaign covering four states, California, Arizona, Nevada and Washington, is on the drawing board. The firm is also handling the 21-city summer tour of Quincy Jones/Brothers Johnson.

The Sickle Cell Disease Research Foundation, Los Angeles Branch, is hosting the Harry Belafonte show at the Greek Theater Aug. 17 with all proceeds going to the foundation. Tickets for the event are \$15, \$25 and \$50. This marks Belafonte's first appearance in Los Angeles in two years.

Popular torch singer Joyce Bryant, who left the music industry more than a decade ago to go into religious missionary work, has returned to the industry. Unlike years gone by when she appealed primarily to the MOR set, she is now taking a more contemporary avenue in an effort to gain the youth market.

She points out that she will maintain a big production feel to her show, and is looking for material by contemporary writers that will fit into a large production while not losing the rock/pop/r&b audience.

Bryant is holding auditions for backup singers to showcase when she returns to the recording studio and stage. Her first public appearance is set for Los Angeles in August.

(Continued on page 53)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/24/76

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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	2	11	★ YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	34	20	14	★ TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	67	80	4	★ JUST LIKE IN THE MOVIES—Bloodstone (P. Adams, B. Carthee), London 1067 (Pap/Taja, ASCAP)
2	1	10	★ SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	35	31	17	★ SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	68	81	2	★ ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)
3	4	10	★ HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	36	32	14	★ I WANT YOU—Marvin Gaye (L. Ware, T.B. Ross), Tama 54264 (Motown) (Almo/Jobete, ASCAP)	69	72	10	★ TEN PERCENT—Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
4	3	9	★ THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	37	40	6	★ ROOTS, ROCK, REGGAE—Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	70	73	5	★ SONG FROM M*A*S*H—New Markets (Altman, J. Mandel), Farr 007 (20th Century, ASCAP)
5	6	8	★ SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	38	34	11	★ STROKIN' (Pt. II)—Leon Haywood (L. Haywood), 20th Century 2285 (Jim Edd, BMI)	71	71	5	★ UNIVERSAL SOUND—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
6	7	9	★ CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	39	30	18	★ YOUNG HEARTS RUN FREE—Candi Staton (C. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	72	83	3	★ FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittaire, BMI/Kalimba, ASCAP)
7	5	13	★ SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	40	51	5	★ TRY ME I KNOW WE CAN MAKE IT—Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)	73	NEW ENTRY	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroles/Unichappell, BMI)	
8	10	8	★ GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Oynatone/Belinda/Unichappell/BMI)	41	27	15	★ I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidadu/Goulgris, BMI)	74	84	2	★ AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)
9	13	7	★ EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	42	35	14	★ FOXY LADY—Crown Heights Affair (F. Nearing, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	75	86	3	★ LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)
10	15	5	★ WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	43	62	5	★ THE MORE YOU DO IT (The More I Like It)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	76	NEW ENTRY	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	
11	8	17	★ KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	44	37	14	★ WANNA MAKE LOVE—Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	77	87	2	★ I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) C448-3(BMI)(Vir-Jon, BMI)
12	12	10	★ IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	45	59	4	★ BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)	78	88	2	★ COME ON & RIDE—Enchantment (M. Stokes), Desert Moon 6403 (Buddah) (Desert Moon Songs/Willow Girl, BMI)
13	41	3	★ GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	46	54	4	★ WE THE PEOPLE—General Johnson (General Johnson), Arista 0192 (Music In General, BMI)	79	89	2	★ I AIN'T GONNA TELL NOBODY (About You)—Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
14	9	12	★ WHO LOVES YOU BETTER (Part 1)—Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovna, ASCAP)	47	38	17	★ LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	80	53	10	★ HAPPY MAN (Part 1)—Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)
15	44	3	★ SUMMER—War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	48	48	4	★ FAMILY REUNION—O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)	81	74	7	★ IT'S HARDER TO LEAVE—Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sheryl, BMI)
16	18	8	★ HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	49	56	7	★ SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	82	65	11	★ SOUL DOG (Pt. 1)—Soul Dog (W. Johnson), Amherst 711 (Haliwill/Annkim, ASCAP)
17	14	10	★ CAUGHT IN THE ACT (Of Gettin' It On)—Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	50	50	8	★ YOU DON'T HAVE TO GO—Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	83	NEW ENTRY	FREE—Natural Four (C. Jackson, M. Yancy), Curton 0119 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	
18	11	13	★ THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	51	69	4	★ PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parissi), Sweet City 8-50225 (Columbia/Epic) (Bema/Blaze, ASCAP)	84	NEW ENTRY	LEAN ON ME—Meibla Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	
19	26	8	★ STRETCHIN' OUT (In A Rubber Band)—William Boots Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	52	52	6	★ HERE WE GO AGAIN—People's Choice (L. Huff), TSOP 4781 (Columbia/Epic) (Mighty Three, BMI)	85	95	2	★ THANK YOU FOR TODAY—Sister Sledge (B. Eli, L. Phillips), Cotillion 44202 (Atlantic) (Oceans Blue/Friday's Child, BMI)
20	22	7	★ PARTY—Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	53	39	15	★ I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	86	96	2	★ SENSATION, COMMUNICATION TOGETHER—Albert King (Mack, Rise, M. Davis), Utopia 10682 (RCA) (East/Memphis/Wild Rice, BMI)
21	24	8	★ KEEP THAT SAME OLD FEELING—Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	54	42	16	★ THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	87	NEW ENTRY	YOU TO ME ARE EVERYTHING—Broadway (K. Gold, M. Denne), Granite 540 (Pye) (Colgems, ASCAP)	
22	29	5	★ WAKE UP SUSAN—Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	55	55	8	★ WAITING AT THE BUS STOP—Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	88	99	2	★ JUST LET ME HOLD YOU FOR A NIGHT—Choice 4 (C.H. Kippis, Jr.), RCA 10714 (Charles Kippis, BMI)
23	23	8	★ BLT—Lee Oskar (G. Erico, L. Oskar), United Artists 807 (Far Out/Ikke-Bad, ASCAP)	56	67	4	★ BABY, I WANT YOUR BODY—Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	89	NEW ENTRY	OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway), Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI)	
24	28	6	★ BAD RISK/THERE YOU ARE—Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)	57	45	13	★ YES, YES, YES—Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	90	90	2	★ HOLD ON—Sons Of Champlin (B. Champlin, L. Allan), Ariola America 7627 (Capitol) (JSH, ASCAP)
25	25	7	★ I'M GONNA LET MY HEART DO THE WALKING—Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	58	58	6	★ SOMEBODY TOLD A LIE—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8216 (Nick O'Val, ASCAP)	91	91	4	★ THE LONG AND WINDING ROAD—New Birth (J. Lennon, P. McCartney), Warner Bros. 8217 (Maclean, BMI)
26	46	5	★ ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	59	66	5	★ SLOW MOTION—Dells (L. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-go/Round/Gambi, BMI)	92	93	3	★ LET'S TAKE IT TO THE STAGE—Funkadelic (G. Clinton, W. Collins, G. Shlider), 20th Century/Westbound 5026 (Bridgeport, BMI)
27	33	6	★ GET IT WHILE IT'S HOT—Eddie Kendricks (M. Holden, T. Life), Tama 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	60	57	10	★ TAKIN' IT TO THE STREETS—Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turipin Tunes, ASCAP)	93	NEW ENTRY	JUMP INTO LOVE—Etta James (D. Befield, R. Stocker), Chess 30001 (All Platinum) (Roundtree, ASCAP)	
28	49	3	★ (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sheryl, BMI)	61	61	6	★ WHERE EVER YOU GO—Skip Mahoney (S. Mahoney, J. Purdie), Abet 9465 (Nashboro) (Excelle/roec/Skipsons, BMI)	94	NEW ENTRY	NOW—Nancy Wilson (M. Hillman, J. Mayer), Capitol 4284 (Django, ASCAP)	
29	19	10	★ HEAR THE WORDS, FEEL THE FEELING—Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	62	78	2	★ FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	95	75	6	★ FREAK-N-STEIN—Blue Magic (B. Eli, L. Barry), Atco 7052 (WIMOT/Friday's Child, BMI)
30	36	5	★ COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	63	85	2	★ WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocard, ASCAP)	96	97	2	★ PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
31	21	9	★ UP THE CREEK (Without A Paddle)—Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	64	64	8	★ STEAL AWAY—Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)	97	NEW ENTRY	CAJUN MOON—Herbie Mann (J. J. Cale), Atlantic 3343 (Audigram, BMI)	
32	17	10	★ LOVE—Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Foe, BMI)	65	68	7	★ ALWAYS THERE—Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)	98	NEW ENTRY	MY MUSIC—Bunny Sigler (B. Sigler, L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3597 (Columbia/Epic) (Mighty Three, BMI)	
33	16	12	★ SO GOOD (To Be Home With You)—Tyronne Davis (L. Graham), Dakar 4553 (Brunswick) (Julio Brian/Content, BMI)	66	63	6	★ HARD TIME SOS—Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)	99	NEW ENTRY	FREE AND RED HOT (Part 1)—Shelly Black (J. Akins, J. Bellmon, V. Drayton, B. Turner), Vigar 1730 (PIP) (Writers/Delightful, BMI)	



# NO GIMMICKS *New R&R Label Looks For a 'Raw' Sound; No Electronics*

By JEAN WILLIAMS

LOS ANGELES—Newly formed R&R Records here is attempting to gain across the board acceptance by signing r&b, country, rock and pop acts while its musical concept is to deal with "raw" sound. No gimmicks and few electronic instruments, says label president Maria Tynes.

Tynes, who says she has studied the operations of major labels and their structures prior to forming R&R, has hired veteran industry personalities to help build her label.

Joe Medlin, former vice president of r&b promotion at Polydor is executive vice president: George Kerr, former writer and recording artist for All Platinum Records is vice president a&r: Carol King, independent record promoter, will handle West Coast independent promotion: Ruby Stoner, former writer/publisher, is general manager/controller: Lynn Godley, former assistant to the controller at Polydor, is product coordinator: Steve Hedgwood is head of sales and Adrian Covington handles publishing for Van Tynes and Lerobal Music.

Tynes, a former personal management consultant and public relations agent, has signed three acts to the label and is negotiating with others. Product has been released on two acts, Bobby Williams and Chuck Armstrong, and Haystack, a country artist is in the studio.

She has also hired an outside public relations firm, GEI Communications owned by Edward Windsor Wright, to promote the label nationally.

Tynes notes that R&R will create images for its acts and build them for longevity in the industry.

She cites Armstrong as an example, explaining that he is being given an Otis Redding type image—grass roots while giving off sex appeal without being offensive. A school for artist development is also on the drawing board. "Anybody can luck out on a hit record, but the trick is to develop an act so that as the act grows via hit records, its image also grows. Artists with longevity are money acts," she declares.

Feeling that it's important for the record consumer to have the same appreciation of an act during a live performance as with a recording, she says, "When you see our acts, you will hear what you hear on records. This is the reason we are using no gimmicks and few electronic instruments. We are offering a pure sound with simple melodies."

Noting that most staff members are also songwriters, producers and arrangers, she says they will be utilized in these areas.

The label does its recording at Van Tone Sound Studio in West Orange, N.J.

## BLACK & WHITE TOGETHER

# 100 Musicians For Bowl's Gospel Gig

By DAVE DEXTER JR.

LOS ANGELES—Black and white gospel acts will join forces and a massive, 100-piece orchestra will dominate the spacious shell of Hollywood Bowl Sept. 24 for what will soon be publicized as the most colorful and largest gospel concert ever presented on the West Coast.

Venerable arranger and conductor Ralph Carmichael, long a major seller for Word Records in Texas, will conduct the oversized ensemble, perhaps the largest ever to appear with gospel acts off or on records.

Toplining the bill will be Andre Crouch and the Disciples.

Also contracted for the gala are the Archers, Danniebelle, Lynn Mann, Dino, Johnny Mann and Doug Lawrence.

With tickets scaled from \$2.50 for rear row seating to \$7.50 for boxes, a \$100,000 gross is possible. The Bowl seats slightly more than 18,000 persons and for 50 years has attracted the greats and near-greats of the world of classical music to its outdoor stage. Rock and pop concerts are not uncommon at the venue, but a strictly gospel entertainment menu is something new and daring.

Carmichael, the man behind the presentation, says it will be exploited as "The Great Gospel Concert" when the promotion and sales campaign is launched.

"The idea," Carmichael discloses,

"is that every Christian couple might bring an unchurched couple. We propose that Sept. 24 be considered an opportunity for sharing, a night of beginnings."

That's the theme to be used in Southern California churches as part of the effort to jam 18,000 into the Bowl. Radio spots also are now being negotiated.

## Mayor Onstage With Nashville Symphony

NASHVILLE—Richard Fulton, mayor of Nashville, broadened his musical career July 4 after teaming with the Nashville Symphony Orchestra in a concert at Nashville's Centennial Park.

Fulton, who once performed his RCA release "Poor Little Paper Boy" on the stage of the "Grand Ole Opry," read Patrick Henry's famed "Give me liberty or give me death" speech to the accompaniment of the Symphony.

The performance was a highlight of a two-hour program directed by guest conductor Patrick McGuffey. Some 3,500 attended the open air concert under threatening skies.

## 5 Japanese LPs

NEW YORK—Caralyst Records, Springboard International's new jazz label, bows five LPs in the U.S. from Japan. Artists include pianist Mal Waldron with Japanese vocalist Kimiko Kasai, Terumasa Hino Sextet, Art Blakey & the Jazz Messengers, Helen Merrill and Teddy Wilson and Carmen McRae.

## Distrib Appointed

NEW YORK—Heilicher Bros. of St. Louis has been appointed distributor in the Missouri-Kansas area for London Records and Amherst Records.

# Soul Sauce

• Continued from page 52

The Spinners have asked Muhammad Ali to emcee their Oct. 30 benefit for ailing Jackie Wilson, to be held at the Latin Casino in Cherry Hill, N.J., where the singer was stricken more than a year ago. Bubba Knight of Gladys Knight and the Pips is producing the soundtrack album for the upcoming motion picture "Pipedreams," which stars Knight. Dominick Frontieri is co-producing the LP, scheduled for a winter release. The soundtrack by the group will be released on Buddha Records. ... ABC artists the Four Tops have dropped litigation against the label and resumed their careers. The group contracted to ABC since 1972, is currently in the

studio with a new LP being prepared for an August release.

Playboy artist Al Wilson is scheduled to sing the national anthem at Dodger Stadium in Los Angeles Thursday (22) prior to the L.A. Dodgers/San Diego Padres game. ... Jerry Butler has been elected by the Chicago chapter of NARAS as a trustee and vice president of the national body. Butler will also serve as second vice president in the local chapter. Guitarist Phil Upchurch was elected to the board of governors and will chair the jazz committee.

★ ★ ★

Remember ... we're in communications, so let's communicate.

## Major Acts Sign For Jazz Fest At Vermont Ski Site

WAITSFIELD, Vt.—The hills will literally resound to the sound of music later this month, when the first Vermont Jazz Festival pulls into this town for a two-day stand starting July 31.

Under the auspices of Boston-based Ted Kurland Assoc., the festival will be held at the Glen Ellen Ski area featuring the surrounding mountains as a visual backdrop.

Artist scheduled to play include Dave Brubeck with Two Generations of Brubeck, Buddy Rich and his Killer Force, Maynard Ferguson and his orchestra, the Bill Evans Trio, the John Payne Band, the Tim McLoon Sextet, George Benson, Chuck Mangione Quartet, Gary Burton Quartet, Jack DeJohnette's Directions and Esther Satterfield.

This event, sponsored by the Valley Area Assn. and Dalar Inc., will have a limited seating arrangement of 10,000 seats per day. Also, instead of featuring jazz in a nighttime setting, Kurland plans to present the shows from 11 a.m.-6 p.m.

## 'Bama Club Sued

PRATTVILLE, Ala. — The Shangri La Lounge here has been sued for copyright infringement by ASCAP members Gladys Music, 20th Century Music Corp. and House of Weiss Music Co., alleging unauthorized performance of "Mean Woman Blues" by Claude Demetrius and "Rhinestone Cowboy" by Larry Weiss.

Named as defendants in the suit, recently filed in U.S. District Court for the Middle District of Alabama, are Shangri-La Club, Inc., and Neil Jackson, the operators.

# 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	2	7	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	32	36	3	THE JACKSON 5 ANTHOLOGY Motown M7-868 R3
2	4	6	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	33	33	19	EARGASM Johnnie Taylor, Columbia PC 33951
3	1	15	BREEZIN' George Benson, Warner Bros. BS 2919	34	35	4	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
4	3	10	NATALIE Natalie Cole, Capitol ST 11517	35	38	3	TODAY Joe Simon, Spring SP-1-6710 (Polydor)
5	6	20	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	36	16	9	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1
6	7	9	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	37	29	5	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
7	8	7	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	38	37	24	BRASS CONSTRUCTION United Artists UA-LA545-G
8	10	5	MIRROR Graham Central Station, Warner Bros. BS 2937	39	39	11	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
9	5	16	I WANT YOU Marvin Gaye, Tamla TG-342 S1 (Motown)	40	40	17	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)
10	11	10	HARD WORK John Handy, ABC/Impulse ASD 9314	41	41	3	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)
11	14	12	THE MANHATTANS Columbia PC 33820	42	48	2	THE WHISPERS Soul Train BVLL-1450 (RCA)
12	12	24	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	43	45	18	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
13	23	3	HOT ON THE TRACKS Commodores, Motown M6-867 S1	44	43	5	THE MEAN MACHINE Jimmy McGriff, Groove Merchant GM 3311 (PIP)
14	17	5	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948	45	47	10	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172
15	15	10	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	46	34	4	THE LONELY ONE Special Delivery Featuring Terry Huff, Mainstream MRL 420
16	25	2	TOGETHER AGAIN ... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	47	NEW ENTRY		HEAR THE WORDS, FEEL THE FEELING Margie Joseph, Cotillion SD 9906 (Atlantic)
17	22	4	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	48	46	10	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
18	19	5	GOOD KING BAD George Benson, CTI 6062	49	NEW ENTRY		LOVE POTION New Birth, Warner Bros. BS 2953
19	21	16	STRETCHIN' OUT IN BOOTSYY'S RUBBER BAND William Bootsyy Collins, Warner Bros. BS 2920	50	NEW ENTRY		WILD CHERRY Sweet City PE 34195 (Columbia/Epic)
20	24	4	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Columbia/Epic)	51	56	12	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
21	20	7	SKY HIGH! Tavares, Capitol ST 11533	52	51	6	MORE, MORE, MORE Andrea True Connection, Buddah BDS 5670
22	42	2	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	53	NEW ENTRY		DO YOU WANNA DO A THING? Bloodstone, London PS 671
23	26	4	ALL THEIR GREATEST HITS Harold Melvin & The Blue Notes, Philadelphia International PZ 34232 (Columbia/Epic)	54	54	2	SO LET US ENTERTAIN YOU First Choice, Warner Bros. BS 2934
24	9	9	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTS 6024	55	44	6	I'VE GOT A FEELING Al Wilson, Playboy PB 410
25	13	7	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	56	52	15	AMIGOS Santana, Columbia PC 33576
26	32	4	BOB JAMES THREE CTI 6063	57	53	10	SALONGO Ramsey Lewis, Columbia PC 34173
27	27	14	LEE OSKAR United Artists UA-LA594-G	58	58	11	HIGH ENERGY Supremes, Motown M6-863 S1
28	18	9	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	59	49	8	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530
29	30	8	ENERGY TO BURN B.T. Express, Columbia PC 34178	60	55	4	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
30	28	8	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)				
31	31	21	DIANA ROSS Motown M6-861 S1				

## 'O Hi Fi O' Set For Cleveland

NEW YORK—The Cleveland-based 15-store Tokyo-Shapiro audio chain will sponsor a consumer oriented mini CES there next month. The show will be titled "O Hi Fi O" and will be held on 40,000 square feet of space in the Cleveland Convention Center.

More than 40 major manufacturers including Sony, Technics, Scott, Dynaco, Marantz, Audiovox, Garrard, Koss, Hitachi, BASF and TDK are expected to take part in the exposition.

The show will be backed by a major promotion campaign that will include at least 14 hours of radio spots, 12 full pages of print advertising, point-of-purchase displays, T-shirts, decals and bumper stickers.

"O Hi Fi O" will be opened Aug. 20 with a park party co-sponsored by the city of Cleveland, and will run through Aug. 22. Special live broadcasts will be made from the show by WMMS-FM, one of Cleveland's leading rock stations.

## Radio Shack Plants In \$3 Mil Expansion

NEW YORK—Radio Shack is laying out more than \$3 million to expand its manufacturing facilities in the U.S., Canada, Japan and South Korea, according to Charles Tandy, chairman and chief executive officer of Tandy Corp., Radio Shack's parent company.

The divisions slated for expansion include Tandy Magnetics, manufacturer of Radio Shack's line of blank tape products; the Korean plant where Radio Shack's stereo receivers, citizens band products, multi-band radios, and other audio systems are produced, and Tandy Wire & Cable in Fort Worth, supplier of a number of accessory items.

The expansion money that will go into Tandy Magnetics will be used for new tape slitters, tape coaters and injection molders for producing Radio Shack's own tape housing.

The Korean plant will get \$400,000 for an overall enlargement of its manufacturing facilities, and the wire and cable division will be expanded to permit the drawing of wire from regular copper rods, a process for which the firm had not been previously structured.

### FROM SWITCHCRAFT

## Dealers Eyeing Tape Deck Comparator

By ALAN PENCHANSKY

CHICAGO—"Dealers are very excited about being able to demonstrate tape decks like speakers and amps," says Ray Beier, audio products sales manager for Switchcraft, Inc. about the firm's new Stereo Tape Deck Comparator, introduced at CES.

The unit, completed barely in time for the summer show, ships in late August or early September. Thirty were ordered at the CES alone, Beier says.

The Comparator equalizes recording and playback characteristics of up to a dozen tape decks of any configuration, allowing accurate A-B comparisons for sales demonstrations.

Beier says audio outlets retailing the firm's line of cables, switches, connectors and mixers will be able to purchase the Comparator directly

## RCA SURVEY AT PREVIEW 77 CB Owners Seek Quality First, Then Price In 'Trading Up' Mart

By JIM McCULLAUGH

LOS ANGELES—An RCA consumer survey on CB reveals that 54% of CB owners consider quality the first consideration in making a CB purchase, with price only a secondary consideration as consumers are opting for higher priced, quality merchandise.

In addition, the survey also indicates that the average age of CB buyers is in the 34 to 46 and up range and not in the 24 to 27 group as many in the CB industry are expounding.

The results of the survey were made by Jerry Wood, RCA Distributing Corp., L.A., at a CB seminar at Preview 77, a regional CES-type trade show held here at the Hyatt International Hotel that drew more than 150 manufacturers and some

2,500 dealers during its three-day run.

Relating price points to purchasers, Wood said that 5.2% of purchasers spent \$140-\$149 for a unit; 12.1% spent \$150-\$174; 10.3% spent \$175-\$199; while 17.2% spent \$200-\$224.

"This wasn't true six months ago," said Wood, "and it demonstrates a lack of interest at the lower end of the price spectrum."

Speaking to the CB industry in general, panelists agreed that marketing has reached a phase two type of juncture and that in the future a more professional merchandising approach will be needed as the tremendous back order situation begins to abate.

"Retailers who develop the ability to market CB professionally will be successful while those that don't won't survive. Marketing is at that point in time," said Ken Breeden, Gemtronics.

Wood also added that he felt the CB industry has already surpassed the stereo industry in terms of dollar volume and will soon surpass the tv industry in dollar volume.

## ITA'S SIXTH ANNIVERSARY

NEW YORK—ITA celebrates its sixth anniversary Wednesday (21) with an open house at its new Manhattan headquarters, 10 W. 66 St.

Recently relocated from Tucson, the world's largest international audio/video trade association now boasts 231 members, from the founding group of five headed by Oscar Kusisto of Motorola.

Sharing host honors will be Dick O'Brien, ITA president and vice president, Sony Corp. of America, who notes that "our accomplishments are a matter of record and we are on target in establishing voluntary minimum standards for consumer protection and industry stability. Our activities in bringing about an interface between users and suppliers is greatly responsible for expanding the use of both the audio and video medium."

In addition to the plant expansions, Radio Shack will add 180,000 square feet to its existing 360,000-square-foot distribution center in Fort Worth. Warehousing facilities in Boston are also being expanded, to 197,000 square feet.

Meanwhile in Philadelphia, Radio Shack celebrated the recent opening of five new stores in the area with a series of promotions including guest appearance by members of the Phillies baseball team, drawings for CB radios and special discounts on stereo receivers, CB products and 8-track tape systems.

The five new area stores are located in the suburban Huntingdon Valley Mall, Oxford Plaza Mall, Richboro Plaza, French Creek Mall in Phoenixville and on Route 30 at Exton. Another new outlet was opened in nearby Wilmington, Del., at Branmer Plaza.

Opening of the new units brings to 76 the number of Radio Shack outlets in the Philadelphia area, and pushes the chain's total to more than 3,000 nationwide, in addition to about 2,000 smaller Associated Service Centers or ASCs.

from Switchcraft. Others are being supplied through Switchcraft's industrial representatives.

"Until now it has been difficult to provide effective comparisons of the sound quality of the many decks carried by most dealers," Beier says. "If they've attempted it at all, it's been with a patch-work system."

Here's how the Comparator system works:

- Fed through the unit, one program source (from phono, tape, or FM) is recorded on each connected deck, using a reference tone generated by the Comparator and the deck's VU meters to equalize levels.

- Each of the 12 stations of the playback half of the Comparator has a set screw adjustment with which playback levels are balanced, referring again to the test tone, and to the comparator's VU meters.

- The unit provides push-button A-B switching between decks.

Because customers can accurately evaluate sound quality of a given machine, Beier says audio dealers using the Comparator probably will experience fewer returns.

The anodized Comparator panel, measuring 19 inches wide, can be cabinet or rack mounted. It comes equipped with phono jacks for input sound sources such as turntable, FM receiver or tape player. All solid state, the unit features illuminated push-button switches and designation strips to indicate hookups. List price is \$675.

The Comparator complements Switchcraft's Studio Sound Control Center, that provides multiple combinations of turntables, amps and speakers for comparison switching.

## Car Stereo: GM/Delco Vs. Dealers

• Continued from page 8

of aggressive domestic and import car stereo/CB suppliers.

A recent AP article spotlighted the growing hassle between GM and its Delco Electronics division which manufactures the factory-equipped car radios and autosound units, and an increasing number of dealers who are "going outside" for suppliers.

Similar problems are being faced by Ford and Chrysler, which have their own counterparts to Delco, but the GM confrontation came out into the open with the recent national ad campaign themed to "Tell your dealer 'Delco.' Don't settle for a look-alike radio in your new GM car."

GM and Delco maintain that the issue involves only the estimated 10% of cars sold minus radios, with nearly 90% claimed to be sold with

(Continued on page 56)

## Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry sources and Billboard Reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

### CD-4 Matrix Quadraphonic

- Soft Rock**—"Just For You" from "Lady In Waiting," The Outlaws, Arista, AQ 4070
- Soul**—"Games People Play" from "Pick Of The Litter," The Spinners, Atlantic, QD 18141.
- Country**—"Without Mama Here" from "Sunday Morning With Charley Pride," Charley Pride, RCA, APD1-1359.
- Soundtrack**—"We Beseech Thee" from "Godspell," Original Cast, Arista, AQ 4001.
- Electronic**—"Smiley: Eclipse" from "Columbia-Princeton Electronic Music Center," Finnadar (Atlantic), QD 9010.
- Classical**—"Varese: Ionisation" from "Percussion Music," The New Jersey Percussion Ensemble, Nonesuch, HQ 1291.

### QS Matrix 4-Channel

- Classical**—"Hungarian Dance No. 1" from "Stokowski Spectacular," Stokowski and National Philharmonic Orchestra, Pye (ATV), PCNH-4.
- Symphonic Rock**—Opening from "Ommadawn," Mike Oldfield, Virgin, QVQS 2043.
- Soul**—"The Thrill Is Gone" from "Best Of B.B. King," B.B. King, ABC, ABCX 767.
- MOR**—"I Left My Heart In San Francisco," from "Sketches Of Tony Bennett-Frank Sinatra," Robert Farnon, Pye (ATV) NSPL 41048.
- Jazz**—"Encuentros" from "Chapter One Latin America," Gato Barbieri, Impulse, AS 9248.
- Instrumental**—Opening from "Permissive Polyphonics," Enoch Light, Project 3, PR5048SD.

### SO Discrete 4-Channel

- Rock**—"Harry Truman" from "Chicago VIII," Chicago, Columbia, PCQ 33100.
- Classical**—"Tritsch-Tratsch Polka" from "Karajan Conducts The Music Of Johann Strauss," Berlin Philharmonic, Angel, S-37144.
- Soul**—"Herbs" from "Energy To Burn," B.T. Express, Columbia, PCQ 34178.
- Progressive Rock**—"River Of Life" from "This Time We Mean It," R.E.O. Speedwagon, Epic, PEQ 33338.
- MOR**—"Rock And Roll I Gave You The Best Years Of My Life" from "All The Love In The World," Mac Davis, Columbia, PCQ 32927.
- Soundtrack**—"One" from "A Chorus Line," Original Cast, Columbia, KSQ 33581.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975; Feb. 7, March 13, April 17, May 22, June 16.

# GRT, Sensormatic Offer Joint Tape Marketing Promotion

• Continued from page 3

joint venture is the saving of installation costs by the retailers—on a short term rental—until now \$250 and up depending on the store, which will be taken on by GRT.

Hershfield sees it as a solid investment furthering the company's main goal in getting the industry to make a more meaningful effort in marketing in marketing of prerecorded tape product.

The joint venture will dovetail with GRT's current second round of antipilfer tests currently winding up in the Bay Area (Billboard, June 5), involving open merchandise versus locked-up "control" outlets, after a limited program last fall proved inconclusive.

With the Army/Air Force Exchange Service taking a different tack on its limited antipilferage tests, locking up front-line tape product previously sold in cardboard long boxes, all three series should provide valuable information.

The Sensormatic system, first introduced in the fall of 1974 and then withdrawn after product defects, was reintroduced at the recent NARM convention in a new, longer lasting polystyrene with a positive merchandising approach rather than as a security measure.

"We got people to look at the product as a merchandising vehicle—actually a fixture—rather than as an antitheft device," Smith maintains, "and as a result we've helped them bring impulse sales back to life."

The simple system is a reusable 8-track browser box with a cassette insert that incorporates an electronic insert strip which sets off an alarm or flashing light if a customer attempts to leave the store without having the tape removed with a device at the each register.

The positive merchandising aspect is reinforced with imprints on the tape case and lowkey wall posters noting that the "Inventory Control Tag" (a bayonet-like electronic insert in the LP shrink wrap also is

available) must be removed by the cashier.

Smith claims that tests already conducted by the Peaches outlet in Fort Lauderdale, Fla.; Wide World of Music stores in Washington, Virginia and Alabama, and Korvettes in metro New York have produced sales increases of 10% to 50% depending on the particular outlet.

He reports that, as a result, the entire Peaches chain except for its smallest Los Angeles outlet has ordered the system installed, and tests are starting soon at National Record

Mart and Sam Goody outlets, as well as at a major Woolco department store outside Philadelphia.

"We know we have to overcome the negative reaction to the earlier product," Smith acknowledges. "But we're confident we can show tape retailers that if you can free up your point of sale from being restricted, the promotional dollar becomes far more productive. There's no wait for a conveyor belt or a clerk with the key often losing the impulse tape sale."

For GRT, the Sensormatic joint promotion is another way of letting the dealer see that a system like the Keeper works, and they needn't be afraid to unlock their tapes.

Basic cost for the six-month trial is about \$112.50 per month for the basis system of removal devices and entrance/exit controls, and \$90 per month to lease about 2,000 Keepers at 4.5 cents each, a savings of about 10% over current prices. Smith notes, or \$30 a month plus installation costs.

## RCA Video Presentation Hit Of Marsh Sales Confab

• Continued from page 6

the meeting by a room divider, Kahn monitored a Sony U-matic ¾-inch videocassette deck, and a pair of Kodak Carousel projectors.

Earlier, the Marsh reps had roared at RCA's "The Record Game," a combined videotape and slide presentation, one of the least painful new product introductions ever devised.

The mock tv game show had RCA recording artists Buddy Rich, Lucy Simon, Morris Albert and Karen Lawrence of the L.A. Jets as contestants, guessing if specific Marsh account outlets around the nation could locate particular RCA albums. There were liberally interspersed break-aways for announce-

ments of prizes and gifts awarded to contestants—new RCA releases.

"We pause now for an editorial comment," led to a brief taped segment in which Ken Glancy, president of RCA records, extended personal greetings to the gathering.

Taped in RCA's New York studios, where Kahn had a special set created, "The Record Game" enlisted Dan Daniels, deejay on New York's WHN, in the role of emcee and Larry Kenney also of WHN as the off-camera announcer. Dick Hyman, at the organ, provided authentic game show fanfares and suspensions.

A simulated newscast, with Dolly Parton as a home economist, and regional sales and promotion men reading the "news" was RCA's inspiration for the presentation it offered Western Music Merchandisers, Inc. of Amarillo in June—the label's first out-of-house video presentation.

"The equipment was never purchased with these presentations in mind," Kahn informs, referring to the complete ¾-inch Sony videocassette system, acquired in January, that now occupies his office.

"Originally the intent was to videotape new groups so that guys in the field offices could see them. Then we got the idea of using video with our accounts as a marketing tool."

Kahn carries a Sony VO3800 recorder and a 1600 color camera on the road. Back in New York he works with a pair of Sony 2850 editor/recorders, a Sony 400 editor, a Sony 2000 playback unit and two Sony monitors.

"We talk to an account before we even begin to do the show," he explains. "Our purpose is to customize the presentation by using their own people and also by trying to match the tone of their meeting."

Kahn says RCA already is looking to derive consumer applications from these trade presentations.

Following work on a program for RCA's national convention, Kahn begins videotaping for meetings to be held in September by the Record Bar retail chain and Lieberman Enterprises, a major rack supplier.

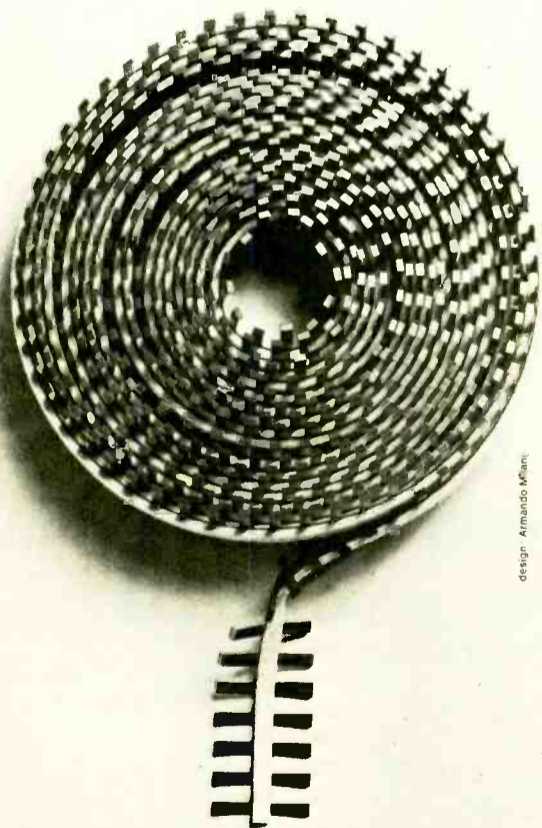
Kahn says that speed, simplicity and cost advantages of video over film account for the label's move to video. He cites the immediate availability of a finished, mixed master, and lower duplicating costs, as particular advantages of the electronic medium.

"Projection is still a problem," he notes. "Right now I'm only using a seven-foot diagonal screen."

Though he had a background in amateur electronics and still photography, Kahn admits he knew little about video itself until RCA purchased the equipment, "I did a lot of

(Continued on page 58)

## CASSETTES HIGH OUTPUT LEVELS



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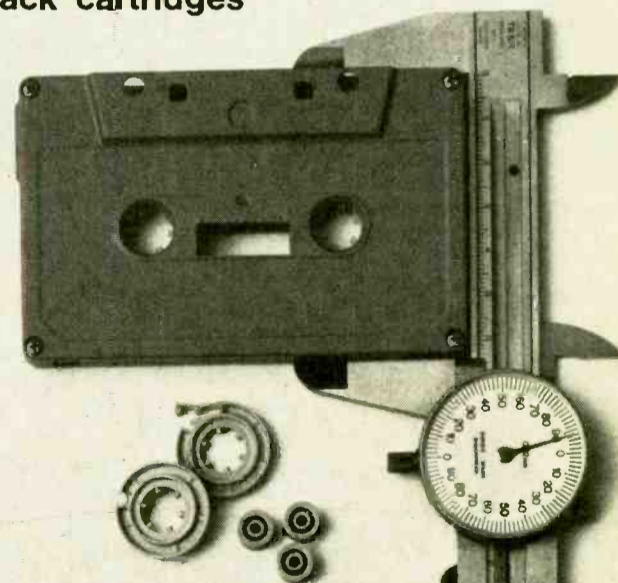
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# Car Stereo GM/Delco Vs. Dealers On Supply

(Continued on page 54)  
factory equipment radio or autostereo.

But these figures are challenged by leading car stereo and CB manufacturers, distributors and reps, who maintain the "non-factory" figure is much higher, and has been rising steadily in the last few years.

Certainly the aftermarket for autostereo was one of the few bright spots in the recent dismal economy that saw new car sales drop alarmingly in the wake of the fuel crisis and depressed incomes, as more dealers began looking for the extra profit dollar.

The consumer more and more has

come first, and he or she is looking for the best value regardless of the brand name of the equipment. With the typical new car dealer now able to get a far better deal—in most cases—on a sophisticated range of models from many reliable companies, the customer also gets the benefits.

The National Automobile Dealers Assn. (NADA) admits its own membership is split on the issue, with many major dealers still preferring to deal strictly with factory-only equipment. But a growing number of aggressive metro area dealerships, always looking for the competitive edge, is at the spearhead of the battle with the factories.

Any overt pressure by GM, Ford and Chrysler on its dealers is likely to get a close look by any number of federal agencies who have gone on record as fostering competition in the marketplace that benefits the consumer.

Tom Sheehan, Delco assistant general sales manager, acknowledges that "Independents began selling into the market several years ago and it's created a major competitive problem for us."

This competition was among factors that lead to last year's Ford offering of the industry's first quad AM/FM/MPX/8-track unit (built by Motorola) as standard equipment on several luxury models. And it is certainly leading to the first new car factory-equipment CB units that are expected as early as the new 1977 models due this fall—or at least on "midseason" models early next year.

As evidenced at the recent CES, and the NEWCOM and PC-76 shows earlier this year, the independents are growing more aggressive in going after new car dealers. Craco's recent projection for increasing its sales from \$40 to \$200 million this year alone (Billboard, July 17) is just one indication that the market is booming.

GM/Delco, and their counterparts at Ford and Chrysler, are getting the message, and their own expansion moves into car stereo and CB will be more good news for those firms who are actively seeking OEM business.



**FOUNDER'S HONORS**—Ampex founder Alexander M. Poniatoff, left, congratulates Dick Hathaway, center, and Jerry Miller, winners of the 1976 awards for technical excellence that bear his name, highest the company offers employees. Cash awards of \$2,500 each also go to Hathaway, for leadership in developing the VPR-1 helical VTR, and Miller, for his invention of new codes used in high packing density digital recorders.

## BACK ON MARKET SOON KLH Takes Over Burwen

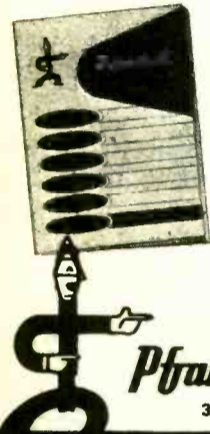
NEW YORK—Burwen Labs, the Massachusetts-based noise filter manufacturer that went into Chapter XI earlier this year, has been acquired by KLH, and is expected to be back on the market later this month.

News of the acquisition comes from Scott Davis, KLH president, who states his company is committed to remedying negative public attitudes to Burwen products, generated by a poor quality IC which was private labeled for Burwen, and over which the company had no control. Burwen Labs has been changed to

Burwen Research Inc., and the firm will operate as a wholly owned subsidiary of KLH. Raytheon has been selected to supply ICs, replacing the original supplier.

The revamped Burwen is also developing a preamp that will be shown at next Winter's CES under the Burwen brand name.

Davis stresses that KLH is in no way liable for Burwen's original faulty merchandise, but assures that "we are communicating with our dealers that we will replace all defective ICs in Burwen units they now carry."



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## 7 New Products Added By Sharp

NEW YORK—Sharp Electronics has added seven new products to its line, four of which were unveiled at its recent sales meeting in Rome, and the others at the recently concluded CES in Chicago.

The new units include two compact home entertainment systems with front loading cassette decks, and one independent front loading cassette desk. All the new units feature an improved, high-speed version of Sharp's exclusive Automatic Program Search System, which allows the user to move the tape to the start of the next selection, or the beginning of the past selection with a single touch of a button.

According to Harvey Schneider, Sharp's national sales manager, audio products, the front loading cassette deck, model RT-1155, also features a bias selector switch, equalizer selector, input selector, illuminated VU meter, and peak level indicator. It is priced at \$169.95.

The two compact home entertainment systems also include AM/FM receivers and are finished in brushed silver panels. They are priced at \$349.95 for model SG-220 which comes with turntable and dustcover, and \$289.95 for model SC-210, supplied without turntable.

## Tracs 8-Track Push For Audio Magnetics

LOS ANGELES—Following up two successful Tracs cassette promotions, Audio Magnetics has slated a half-price campaign for its Tracs 45 and 90-minute blank 8-tracks. First delivery date for polybag packaging is Aug. 23, last order date Sept. 24 and final shipment date Oct. 8, according to Dan Fine, vice president, sales.



## BILLBOARD'S BLANK TAPE ISSUE

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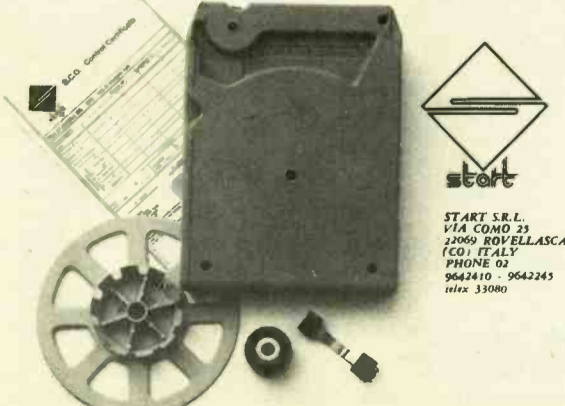
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# Rep Rap

Western Merchandisers, Amarillo, Tex.-based music/book merchandiser, recently named **Larry Bowman** and **Don Stump**, Memorex audio products zone managers in Texas, as its "Manufacturer's Men of the Year." It's the first time in the three years of the award it has gone outside the music business, according to **Dick Williamson**, the firm's executive vice president.

Philadelphia-based **Almo Electronics Corp.** has completed acquisition of the Baltimore-based **George Rosen Co.** The entire Rosen management team is retained, with **Gordon Salganik** as president and a member of the Almo executive committee. A dealer sales force is being formed under **Alan Via**, veteran parts sales executive.

Almo also recently opened a branch office in Harrisburg to service the Central Pennsylvania trade, with **Andy Frange** as regional manager and **Mike Moore** as district manager, both reporting to **Norman Green**, field sales manager.

**Rick Tarquine**, formerly buyer and merchandise manager for **Britt's** department stores, is

the newest salesman with **Sochin Sales Co.**, 18730 S.W. 84 Ct., Miami 33157, phone (305) 235-6048. Appointment was announced by **Ernest Sochin**, who notes the firm recently added

the new GTE Sylvania audio components line for Florida representation.

At Philadelphia-based **Raymond Rosen & Co.**, **Wally Gordon** is promoted to field sales man-

ager, parts & accessories division, from consumer products sales, according to **Ty Yonkers**, executive vice president. Firm handles **Midia** compact stereo, **Bearcat** and **RCA** scanners, **Cobra**, **Pace**, **RCA**, **Royce** and **SBE** CB radios.

**Soundesign Corp.** has appointed **Mischer Southwestern** as exclusive wholesale distributor for the Houston area, as part of the expanded distribution plan announced by **Ely Ashkenazi**, Soundesign president.

# Everyone is sold on Sound Guard.<sup>TM</sup> Now we need some people to sell it.

**An independent testing lab is sold on Sound Guard.**

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. **Sound Guard\*** record preservative.

When applied to record surfaces, **Sound Guard** preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the **Sound Guard** story, dramatically.



Without **Sound Guard**  
You can actually see vinyl wearing away.



With **Sound Guard**  
No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test **Sound Guard** preservative for themselves.

Their results were astounding:

1. **Sound Guard** preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with **Sound Guard** preservative do not attract dust as readily as untreated discs.

**The experts are sold on Sound Guard.**

The people who know their sound and audio equipment have responded to **Sound**

**Guard** preservative with raves. Like that of **RADIO-ELECTRONICS**: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

Or as **Len Feldman** reports in **ROLLING STONE**: "...if anything, they (**Sound Guard** treated records) sounded even better in 4-channel reproduction at the end of the tests than the untreated records did."

Or **B.V. Pisha's** **AUDIO** review: "...we found **Sound Guard** to be without peer, the best thing for records since vinyl!"

**Test market cities of Syracuse and Columbus are sold on Sound Guard.**

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in

Syracuse, New York, and Columbus, Ohio.

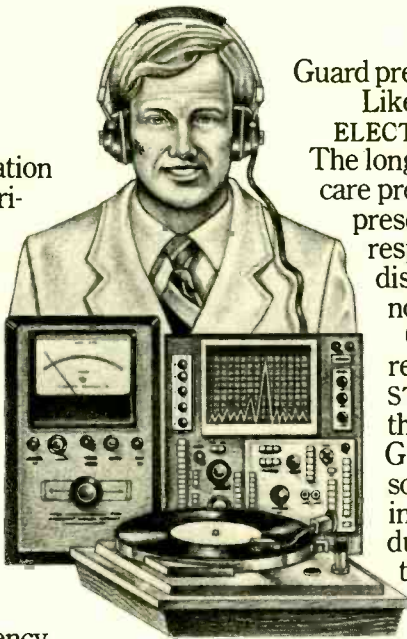
Did it sell? In just 16 weeks, **Sound Guard**, which is a *preservative*, went from 0% to 34% share of the *total* record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

**Thousands who ordered direct are sold on Sound Guard.**

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for **Sound Guard** kits.

What's more, we're finding that people are already ordering refills.

They're coming to us direct now. But from now on, our national advertising will send **Sound Guard** customers to you.



**If you're sold on Sound Guard, here's how we'll help you sell it.**

We'll be running 30-second national TV commercials on **NBC's MIDNIGHT SPECIAL**, along with 60-second radio spots in many markets. Both will feature demonstrations with **THE TONIGHT SHOW's** **Doc Severinsen** as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in **SPORTS ILLUSTRATED**. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, **Sound Guard** representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about **Sound Guard**, write P.O. Box 5001, Muncie, Indiana 47302.



\***Sound Guard** is Ball Corporation's trademark for its record preservative. Copyright © Ball Corporation, 1976.

## ALLENTOWN: CB/COUNTRY

NEW YORK—Country music shows are the added ingredient for Richard Nader's first Northeast Regional CB Fair & Truckers Jamboree, Sept. 18-19 at the Great Allentown (Pa.) Fairgrounds, following up the success of his recent initial effort at Nassau Coliseum (Billboard, July 17).

C.W. "Convoy" McCall, Cletus "The White Knight" Maggard and Dottie West are among headliners already signed, according to Nader. Fair will offer 40,000 square feet of space in the exhibit hall.

## Tape Duplicator

"The Video Bluebook," 1976 edition, billed as the first computerized buyer's guide for packaged video programs, is available at \$29.50 from Knowledge Industry Publications, 2 Corporate Park Dr., White Plains, N.Y. 10604.

Included are 96 video publishers with company name, address, phone/TWX, executives and sales offices; more than 5,700 programs by subject and title, with format, producer, clearance, restrictions, preview/conversion availability, rental/sale price, length and program annotation; and over 500 listings of video service companies, with producers/creators, production/post-production facilities; duplicators/film-tape transfers; recording/equipment rental, consultants/designers/installers, repair/service.

For automatic, unattended showing of visual sync slide programs, 3M is offering the new Wollensak XR-100 Exhibitor as a self-contained console with a heavy-duty cassette player, 3-speed dissolve control, digital decoder and power control.

The unit automatically presents cassette/slide A/V programs utilizing two projectors, for applications in retail stores, exhibits, trade shows, and conventions, among others, and can be installed for front or rear screen projection.

\* \* \*

"A Boston Tea Party... The Revolution In Communications" is the theme of the Industrial Audio/Visual Assn. (IAVA) 1976 fall conference, Sept. 27-29 at the Hyatt Regency-Cambridge. Corporate communications managers will get

## Memorex Enlarging Calif. Plant By 12,000 Sq. Feet

NEW YORK—Memorex is adding 12,000 square feet to its Santa Clara, Calif., plant, in a move to "keep pace with increased worldwide demand" for the firm's blank audio tape products, reports Ted

Cutler, general manager, Memorex audio division.

The addition will be ready for operation early next year, and will more than double the company's production capacity. Cutler explains that Memorex's blank audio tape business has doubled in the past three years, and says, "We realize that if we are to keep up with demand, we must considerably expand our operation."

According to Cutler, prior to making the decision on the plant expansion, Memorex had tried to solve the problem of increased demand by adding several major pieces of equipment. "However," he adds, "we eventually saw the need for a major expansion if we were to continue meeting market demands, while keeping a firm grip on product quality."

When the new production lines are put into full operation, they are expected to supply Memorex with sufficient manufacturing capability to carry the firm into 1980.

The expansion will allow the firm to increase production of its audio cassette products, specifically its MRX2 oxide line. The plant will also produce Memorex's new open reel product, Memorex Quantum, an advanced ferric formulation reel aimed at the audiophile. Quantum was introduced at the recent Summer CES, and will be on the consumer market by September.

## Audio Sales To Dealers 'Mixed'

WASHINGTON—Total U.S. market sales to dealers for the first six months of 1976 were a mixed bag, with auto radios including car stereo showing a near 50% jump, while portable phonographs including compact and component systems were off nearly 25%.

According to the EIA marketing services department, January-June auto radio/car stereo sales were more than 6.1 million units, up from 4.1 million for the 1975 period. June alone saw 1.12 million units sold to dealers, a 51% increase from the 766,000 a year ago.

It's a different story for the portable phonograph market, where sales to retailers on a monthly basis have been consistently running about 25% off the 1975 pace. For the first six months of 1976, total of 1.15 million compares to more than 1.5 million for the prior year.

The auto radio/car stereo market is obviously benefiting from the upsurge in new car sales after the disastrous figures of 1974 and 1975. The portable phonograph market, on the other hand, is feeling the effects of the post-fair trade situation that has seen competitive pricing for hi fi components drop within the range of compact systems, and consumers opt for the better "trade-up" values.

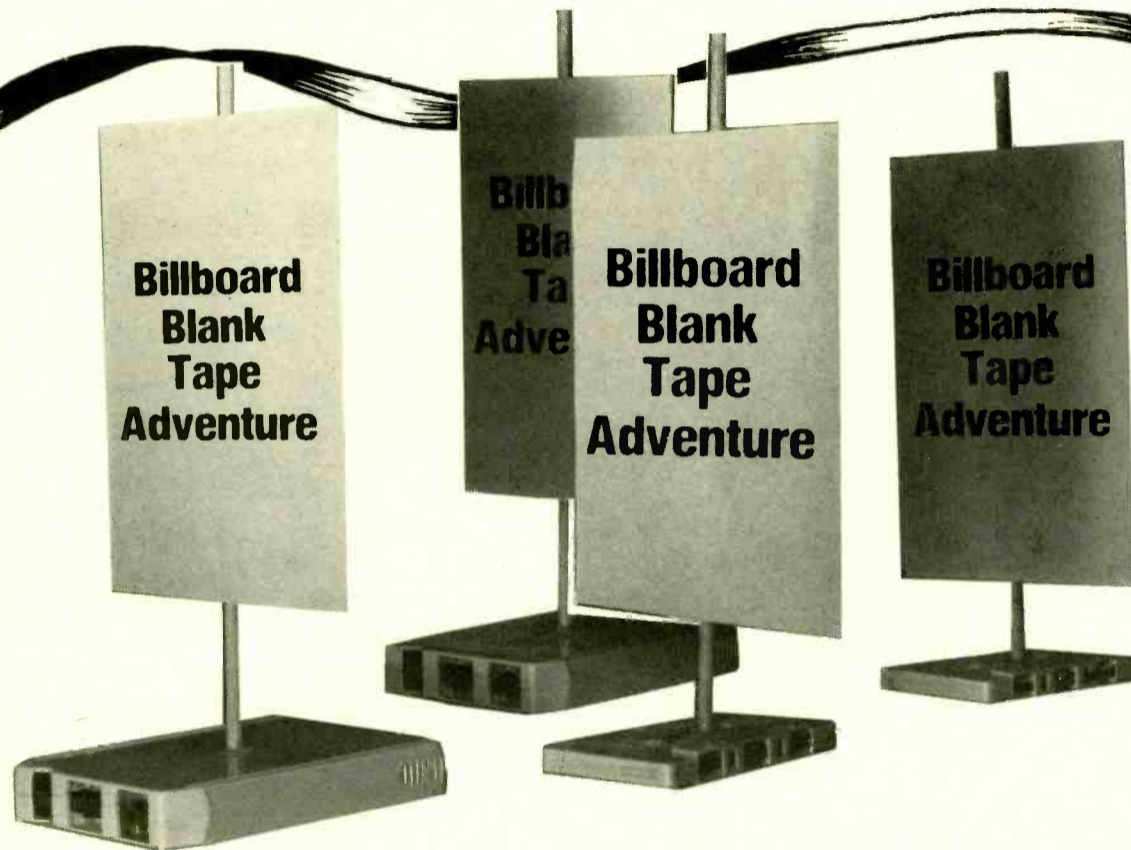
## RCA 'Vidshow'

• Continued from page 55

reading and went to a number of video studios and hung around."

Working with RCA acts at tv stations, Kahn says, also contributed to his grasp of the medium.

Presently all five regional RCA offices have 3/4-inch videocassette equipment and by fall, Kahn says, the other 12 sales offices should be equipped similarly. In October or November, RCA's first videocassette new product presentation will be out to each branch.



## Sail away with us today as Billboard embarks on its annual Blank Tape Adventure, August 28, 1976

Our task force is set to stop at all ports where we'll gather information regarding Cassette • 8-Track • Reel-to-Reel • Mastering Tape for the Studio • Lube and Raw Tape for the Duplicator. We shall explore the new machinery for the Professional Duplicator. Marketing, merchandising and promotion techniques for the sale of Blank Tape at retail and the recent innovations in the Blank Tape field

and complete details on the latest on parts and accessories.

From stem to stern each and every week, 52 weeks a year, Billboard is there. Join us now at your port of call with a full blown ad message that will sell Blank Tape as the armada returns to port for the fall recording and selling season.

**Book your space today, don't be left standing at the dock.  
Signal your Billboard rep by wire, call or letter.**

**Issue Date: August 28, 1976 • Closing Date: August 7th**

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Steve Lappin/Joe Fleischman  
Harvey Geller/Bill Moran  
9000 Sunset Blvd.  
Los Angeles, Ca 90069  
213/273-7040

### New York:

Ron Willman/Ron Carpenter  
Norm Berkowitz/J. B. Moore  
1515 Broadway  
New York, NY 10036  
212/764-7350

### Chicago:

Bill Kanzer  
150 N. Wacker Drive  
Chicago, Ill 60606  
312/236-9818

### Nashville:

John McCartney  
1717 West End Ave., #700  
Nashville, Tenn 37203  
615/329-3925

# Country

## Country Music: Pie In the Sky

• Continued from page 1

the only media carrying country music songs through the ether. Now the increasing popularity of country music has invaded the nation's airspace via the stereo programming offered aboard most of the nation's top carriers.

The use of country music product has more than doubled over the past few years and there has been "tremendous feedback from passengers," according to Bill Stewart of airline programming for Billboard Publications, Inc. The programming service supplies the onboard stereo systems of Eastern Airlines, Continental, Western, TWA, Air Canada, Canadian Pacific Air, Pan Am and American Airlines. The latter two are programmed from New York while the previous six are programmed from L.A.

The audio programming service falls under Denis Hyland, special projects director for Billboard, who notes, "Even on the pop shows, there's lots of country music—especially with the crossover activity. Continental is crazy about country—and American features a Country Club West program."

Hyland says passenger reaction includes correspondence from persons wanting to purchase the country music programs heard on the planes. Though the programs are not for sale, the service informs the travelers where the records are available for purchase.

Interviews with country stars are almost as popular as the music itself. "There has been a fantastic increase in the interview programs," Stewart reports. Waylon Jennings, Donna Fargo and Lynn Anderson have all been featured on interviews.

Western, Continental, CP Air, Eastern and TWA all have a full country channel—and Air Canada frequently devotes a full channel to country music. That airlines currently is programming a special—"A Canadian In Nashville"—with Hank Snow, and narrated by Biff Collie.

Col. Frank Borman, the ex-astronaut who now heads Eastern Airlines, is a country music fan—and Eastern has initiated country music programming under his direction.

Among the artists featured high in the sky recently—or who will be programmed in future months—are Buck Owens, Eddie Rabbitt, Lynn Anderson, Merle Haggard, Donna Fargo, Don Williams, Kay Starr, Patti Page, Charley Pride, Johnny Rodriguez, Roy Clark, Connie Van Dyke, Freddy Weller, Rex Allen Jr., Mel Tillis, Thumbs Carlisle, Jerry Reed, Tom T. Hall, Waylon Jennings, Hank Snow, Ronnie Milsap, Anne Murray, and such crossover acts as Glen Campbell, Olivia Newton-John and John Denver.

Sometimes an entire program is centered on one artist, while other times they are a featured segment of a program. Most shows use a series of permanent hosts such as Harry

Newman, Larry Scott, Chris Lane, Mac Curtis, with guest hosts such as Biff Collie in Nashville and Bill Bailey of Houston handling certain specials.

The boom in country music on the airlines parallels its rise on the airwaves, as the CMA reports the number of radio stations programming country music has climbed to 1,500 in the U.S. and Canada.

U.S. skies are friendly to country music. "The future for it looks great," says Hyland. "Very bright," Stewart adds.

## Musexpo At Nashville

NASHVILLE—Roddy Shashoua, president of Musexpo '76, visited Nashville July 7-8 for a series of meetings with Nashville music industry leaders.

Shashoua is trying to get a heavy Nashville representation at the second annual Musexpo event—this one slated for New Orleans Sept. 8-11.

"We've learned from the mistakes of the first Musexpo," commented Shashoua, referring to last year's event held in Las Vegas. "All of the functions, accommodations and exhibits will be located in one hotel—the Fairmont."

Shashoua would also like to include an all-star country music show at Musexpo and he talked with CMA officials about it.

He also has his eye on Nashville as a possible future Musexpo site. "When the Opryland Hotel is completed, Nashville will be under prime consideration for a convention of Musexpo's magnitude."

## Wiseman's Fest Attracts 19,000 Bluegrass Fans

RENFRO VALLEY, Ky.—The sixth annual Mac Wiseman Renfro Valley Bluegrass Festival, July 9-11, attracted approximately 19,000 fans, a 20% increase over last year's figures.

Bluegrass fans were entertained by the Country Gentlemen, the Lewis Family, the Shenandoah Cut-ups, Chubby Wise, Martha & Eddie Adcock, Lonzo & Oscar, Ralph Stanley and the host, Mac Wiseman. Wiseman also sponsors drawings every year and gives away 100 bluegrass albums and a guitar.

Wiseman, who attracts fans at festivals from Kerrville, Tex., to the Wembley Festival in England, feels that crowds are definitely up this year. "People are enjoying the bicentennial and getting back to the grassroots," Wiseman comments. "The improvement in the economy over the past two years has helped things too."

## Statler Bros. Pull 50,000 To Staunton

NASHVILLE—An estimated 50,000 attended the Statler Brothers' seventh annual July 4 celebration in the group's hometown of Staunton, Va.

A crowd survey revealed that the audience came from almost every state, with fans coming from as far as Alaska and Korea.

Tammy Wynette was the Statlers' special guest. Proceeds went to local charities in the Staunton area.



REPUBLIC INKS—David Rogers (left) and producer Dave Burgess, go over material for Rogers' session for Republic Records. Rogers is one of the first to sign with the reactivated Gene Autry label.

## UP AND DOWN

# Slim Williamson Has A Rising Scorpion

By GERRY WOOD

NASHVILLE—With the signing of name artist Roy Drusky to his new Scorpion Record firm Slim Williamson continues his rebound as a major factor in the Nashville recording scene, planning to take his label into pop and r&b directions, as well as country.

Williamson is among the few persons in music business history to form a label, sell it, remain as president, buy it back, sell it again, and then start another new label. He's also one of the few music executives in Nashville to maintain a consistent open door policy regarding artists, publishers and songwriters.

"I've never refused to see anybody," comments the colorful Williamson who formed Chart Records in 1964, sold it to Audio-Fidelity in 1969 while remaining as president, later bought it back, then sold it again in 1973 and fled to Georgia where he tended his farm and three radio stations.

Most industry observers had Williamson pegged for early retirement when he returned to his home state of Georgia, but, admitting the record business "gets in your blood," he returned to Nashville last January.

Ironically, the reason he returned to form a new label is the same reason he originally set up the Chart label: singer Jim Nesbitt brought him a master he couldn't resist.

Nesbitt, the first Chart artist, became the first Scorpion artist. The label has since added Ray Sanders,

Tom Tall, Stan Gunn, Tammy Haneey, Sally Hamilton, and now Drusky with his impressive track record of 10 No. 1 country records.

Scorpion uses its own independent distributors and does its own deejay mailings. "We're in the process of setting up foreign labels to handle our product," Williamson says.

His three years away from the music business gave Williamson time to evaluate what he had done right and wrong. "Everybody in this business makes a few mistakes—and I'm now doing a few things differently."

Changes include more careful selection of artists ("I could hardly say no before") and a drift toward signing name artists. "I plan to hold the roster down." But Williamson is not shutting the door on unknown talent: "My whole music reputation has been built on giving new artists a chance."

Formerly a country music deejay, Williamson—while at Chart—was responsible for the early careers of Lynn Anderson, Del Reeves, Billy "Crash" Craddock, Lawanda Lindsey, Junior Samples and Anthony Armstrong Jones.

Besides Scorpion Records, Scorpio Enterprises, Inc. includes Slimbull Music (BMI), Brim Music (SESAC), Herford Music (ASCAP) and Lara-Lynn Records.

"Lara-Lynn will be our pop label," Williamson comments. "We plan to get into r&b and pop in the near future."

## Country Sound Will Inundate New York

NASHVILLE—The sounds of country music will swamp New York City this summer as Freddie Hart, Merle Travis, Eric Weissberg and WHN air personality Lee Arnold highlight a summer series of free country and bluegrass concerts presented by Friends Of Country.

The shows will be produced by Richie Allen for the nonprofit organization dedicated to the cultivation of country music in the New York area.

Willie Samples and the Examples will be featured at the Queens Museum Tuesday (20). Arnold will host a show featuring Weissberg of "Dueling Banjos" fame at Paramus, N.J., Thursday (22).

Samples plays Battery Park on Wednesday (28), The Museum of Modern Art's Summergarden showcases the Bluegrass All-Stars Aug. 13-14, the Michael Simmons Show Aug. 20, and the Walt Conklin Show Aug. 21. Conklin also performs in Queens Aug. 22.

Hart with his Hartbeats stars with Merle Travis and other acts as Arnold emcees an outdoor show at the Lincoln Center for the Performing Arts Aug. 24. Western swing music by the Central Park Sheiks comes to Jeanette Park in lower Manhattan Sept. 8. Michael Baldwin joins the Bluegrass All-Stars to close the series Sept. 11 at Waterside Plaza.

## Christian Artists Huddle In Estes Park July 25-31

NASHVILLE—Music leaders and entertainers from Nashville, Waco, L.A. and other creative centers will congregate high in the Rockies for the second annual Christian Artists' Music Seminar and Camp in Estes Park, Colo., July 25-31.

Seminars and shows highlight the action-packed week that features major concerts by such talents as Andrae Crouch, the Rambos, Randy Matthews, the Hawaiians, the Imperials, Lillie Knauls and Kathie Epstein.

Workshops and seminars are aimed toward young musicians (ages 15-24), music directors and adult musicians. Among the areas to be covered are conducting, production, recording, composition, lighting and sound, copyright law, tv-radio-films, publicity, advertising, promotion, booking, arranging, vocal techniques, choral singing and electronic music.

Among the music industry leaders slated to take part in the Sunday through Friday activities are Bob Benson Sr., Ralph Carmichael, Kurt Kaiser, Jerry Lucas, Johnny Mann, Rick Powell, Doug Oldham, Aaron Brown, Billy Ray Hearn, Bob MacKenzie, Bob Turnbull and Bill Rayborn.

National youth talent competition will earn \$1,000 college scholarships and cash awards to winners in the vocal solo and instrumental solo categories, and \$3,000 sound systems to winners in the small group and youth choir categories.

Nightly concerts, after-concert publisher receptions and other activities are planned for the more than 1,000 musicians attending. Participants are expected from every state and several foreign countries.

Registration information is available by contacting the Christian Artists Corp., Thousand Oaks, Calif.

\*\*\*\*\*  
 \* **STARDAY-KING** \*  **GUSTO RECORDS, INC.** \*  
 \* **POWER-PAK** \* **220 BOSCOBEL ST.** \*  
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# Nashville Scene

By COLLEEN CLARK

Faron Young joined the ranks of nightclub owners with the opening of his Jail House July 16-17. Faron and the Country Deputies provided the entertainment both evenings. The club is located around the corner from George Jones' Possum Holler. . . . Ray Griff in Capitol's Los Angeles studios for mastering sessions on his forthcoming album, "The Last Of The Winfield Amateurs."

Penny DeHaven went back into the studio and taped a special track for Johnny K., music director of radio station WENO here, proclaiming him the "Classic Cowboy of Nashville," after the favorable reaction he and the station gave her new single on Starcrest, "The Great American Classic Cowboy." . . . Jerry Reed currently in Florida filming Mercury Motor's 1977 advertising campaign. Then he's off on a promotional tour for the movie "Gator" which was released nationally July 8. . . . Dave & Sugar at the Carousel Room all week in famous Printer's Alley. . . . Vernon Oxford was George Jones' guest at Possum Holler July 9 & 10.

RCA's newly signed Steve Young booked for the 1977 Wembley Festival. . . . Johnny Tillotson was featured in the July issue of Photoplay magazine. . . . Jacky Ward put in an appearance on the new 60 minute syndicated tv series, "Good Time Country," currently taping at Opryland. The two songs he delivered and comedy routine showed off his ability as an impressionist. . . . Mel Tillis and Cal Smith at Gilly's Club in Pasadena July 9 and 10, respectively. . . . Ben Peters and his family spent their vacation in Florida where he spent his time dangling from a parachute some 500 feet in the air being pulled by a boat on the ocean. He says it's called "para-sailing" but it's really called "dangerous."

Lois Johnson at the Trailway Lounge in Orlando, Fla., for a week. . . . Country and blues got together recently when Larry Ballard and Tracy Nelson got together at Tootsie's in Memphis. . . . Skeeter Davis is back on the recording scene with a new single "I Love Us," written by Jeff Tweel and produced by Ronnie Light and Pete Drake. After many years with RCA and two years' absence, she is now on the Mercury label.

Ronnie Prophet currently on tour with the Perry Como Show. . . . Tom Bresh has become a regular on the "Dinah!" show. He just taped his third appearance which will air in early August and will feature his next Farr release "Sad Country Song". . . . Mickey Gilley says there are four "musts" if you want to fit into the crowd at his club, Gilley's Club, in Pasadena, Tex.: get yourself a big cowboy hat, a big belt buckle, cowboy boots and stick a Lone Star beer in your back pocket. . . . Donna Fargo recently taped the "Hee-Haw" show.

Little David Wilkins had a very successful two weeks at the Fairmont Hotel in New Orleans. Wilkins, who writes most of the material he records, was asked how he writes since he plays a piano and can't carry one around with him. He replied, "I just sort of beat out the melody on the dresser or suitcase or whatever is handy, and tape it, until I can get to a piano."

## Canada Calling Roy Clark Show

LOS ANGELES—The Univ. of New Brunswick in Canada will present the Roy Clark show featuring Buck Trent and the Country Boogie Bunch with special guest Lynn Anderson Aug. 7, in the first of a series of big name concerts.

The show will be promoted by Roe Valleley, of Pretty Polly Productions in Boston, and the UNB Student Union. The most extensive single promotion campaign for any act to play the region is underway including radio and television spots, newspaper coverage and posters.

Tickets are scaled at \$8-\$9.

## Clark NBC Host

NASHVILLE—ABC / Dot artist Roy Clark—the first country music star to guest host NBC's "Tonight Show" for Johnny Carson—has been tapped for his consecutive night hosting on Aug. 2-4.

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/24/76

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	6	6	42	6	6
2	3	8	35	36	8
3	8	7	49	4	4
4	10	6	37	17	10
5	2	15	38	19	13
6	6	11	39	39	9
7	7	10	40	64	3
8	9	11	41	28	11
9	14	8	42	55	4
10	13	8	43	46	7
11	12	9	44	50	7
12	11	9	45	53	7
13	20	5	46	48	7
14	15	9	47	44	8
15	16	10	48	68	4
16	4	18	49	56	5
17	5	14	50	73	3
18	21	11	51	43	8
19	27	7	52	59	5
20	26	7	53	74	2
21	23	8	54	60	6
22	22	11	55	69	4
23	29	6	56	67	4
24	30	7	57	58	6
25	38	4	58	71	5
26	33	6	59	24	15
27	34	7	60	76	3
28	31	8	61	25	17
29	35	7	62	37	12
30	51	3	63	40	11
31	32	8	64	47	13
32	41	5	65	77	4
33	18	14	66	45	13
			67	57	11
			68	54	10

JULY 24, 1976, BILLBOARD



# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 7/24/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			★ Star Performer—LPs registering proportionate upward progress this week.
1	1	7	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
2	2	7	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
3	3	8	20-20 VISION—Ronnie Milsap, RCA APL1-1666
4	4	7	NOW AND THEN—Conway Twitty, MCA 2206
5	7	4	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
6	5	12	HARMONY—Don Williams, ABC/Dot D0SD 2049
7	8	9	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
8	28	2	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
9	9	15	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 408
10	14	5	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
11	10	19	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
12	12	26	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
13	6	13	BLOODLINE—Glen Campbell, Capitol ST 11516
14	11	34	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
15	15	25	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
16	17	7	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
17	27	3	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
18	19	4	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
19	20	6	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
20	21	4	LOVE REVIVAL—Mel Tillis, MCA 2204
21	23	4	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
22	29	3	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
23	24	4	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG-1-5019 (Polydor)
24	13	11	LIVE—Willie Nelson, RCA APL1-1487
25	25	6	THE BEST OF RAY PRICE, Columbia KC 34160
26	32	3	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
27	33	8	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
28	18	9	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
29	16	15	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
30	26	6	THIS IS BARBARA MANDRELL, ABC/Dot D0SD 2045
31	30	20	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
32	NEW ENTRY		ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
33	35	20	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
34	34	15	HAROLD, LEW, PHIL & DON—Stattler Brothers, Mercury SRM-1-1077 (Phonogram)
35	36	24	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
36	NEW ENTRY		ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
37	41	15	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
38	37	16	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
39	NEW ENTRY		TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
40	44	3	THE AMBASSADOR OF GOODWILL—Jerry Clower, MCA 2205
41	47	10	MEL STREET'S GREATEST HITS, GRT 8010
42	42	3	MERCY AIN'T LOVE GOOD—Jean Shepard, United Artists UA-LA609-G
43	40	5	MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 SI (Molown)
44	NEW ENTRY		BUCK 'EM—Buck Owens, Warner Bros. BS 2952
45	31	5	NO SIGN OF LONELINESS HERE—Marty Robbins, Columbia C 33476
46	46	7	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
47	22	11	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
48	50	8	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
49	38	18	COME ON OVER—Olivia Newton-John, MCA 2186
50	NEW ENTRY		RAGIN' CAJUN—Doug Kershaw, Warner Bros. BS 2910

## Amarillo's Collins The CinKay Winner

NASHVILLE—Dugg Collins, program director of KDJW, Amarillo, has won first place in the CinKay Records "Family Man Contest."

The contest ran six weeks with en-

tries from the broadcast field giving definitions of a "family man."

Collins will be the guest of CinKay for two days and two nights in Los Angeles with trips to Universal Studios and Disneyland.

## Country

# A Kutztown Fest Set Sept. 3-5

PHILADELPHIA—While the Philadelphia Folk Festival, coming up Aug. 27-29 for its 15th annual, has provided the top of the summer's icing for folk music aficionados, for the first time there will be country-folk-bluegrass festival of major proportions coming in following its heels on Sept. 3-5 at Kutztown State College, some 60 miles away in Kutztown, Pa.

However, the local group does not look at the Kutztown Good-Time Arts & Music Festival as a financial hazard. Required to limit attendance in order to keep its site in suburban Old Poole Farm, Upper Salford Township, the Philadelphia Folk Festival had already sold, as of July 1, 3,300 of its 5,500 all-festival tickets.

The \$36 all-festival ticket also includes onsite camping. Four thousand additional tickets are available for the daytime workshops at \$8 admission each day, and a \$10 ticket for each nighttime concert. The Kutztown festival, sponsored by the college there and staged on the Kutztown Fairgrounds, will be able to accommodate 30,000 persons on the outdoor field at an \$8 per day ticket, children under seven admitted free.

While the top guest star for the opening concert has not been set as yet, the bill will include Gamble Rogers, Marshall Dodge, New Grass Revival, Hedy West, Robin Williamson, John Hartford, Doris Abrahams and Gatemouth Brown. Saturday night's concert (Aug. 28) will have Heather & Royston, How To Change A Flat Tire, David Bromberg, Coteau, Merle Travis, Roosevelt Sykes, Hickory Wind, and Harlem Blues & Jazz Band. An

afternoon concert will have Roosevelt Sykes, Cocteau and Gatemouth Brown included in workshop admissions.

On Sunday (Aug. 29), there will be an afternoon concert with Merle Travis, Diane Davidson and the New Grass Revival; with the big evening show bringing on Steve Goodman, John Allen Cameron, Martin-Bogan Armstrong, Hot Mud Family, Green Grass Cloggers, Archie Fisher, Saul Brody, Lou London, Schmidt and Wade, and Homer and Jethro. The daily workshops will run the folk gamut from fiddle and mandolin to Ceilidh Irish step dancing.

The names loom bigger at the new Kutztown Festival. Lineup on opening day (Sept. 3) has Freddy Fender, Emmylou Harris, Mel Tillis, Statler Brothers, Hickory Wind, Heartsfield, Central Park Shicks and Eric Anderson. For the afternoon, it will only be the Freddy Fender, Emmylou Harris, Mel Tillis and Statler Brothers shows.

For Saturday (Sept. 4), lineup

takes in Donna Fargo, and Don Reno & the Tennessee Cut-Ups, who will also perform in the afternoon; Earl Scruggs Review, Jerry Jeff Walker, John Hartford, Livingston Taylor, New Grass Revival, Heartsfield, Bottle Hill, Red Clay Ramblers, Jay Unger & Lynn Hardy, and Morning Song.

The Sunday afternoon show (Sept. 5) with Tammy Wynette, Johnny Paycheck, Ferlin Husky and Oak Ridge Boys, will repeat for the evening concert, joined by the S.S. Washboard Band, Gold Old Boys, Nitty Gritty Dirt Band, Randy Matthews, Rick & Rosemary Wilhelm, Bottle Hill, Red Clay Ramblers, and Jay Unger & Lynn Hardy.

MAURIE ORODENKER

## Oxford On Road

NASHVILLE—RCA's Vernon Oxford—enjoying his biggest record ever with "Redneck" has hit the promo trail for Texas with stops at KIKK, KNUZ, KENR and a stage visit to Mickey Gilley's nightclub.

## NEWS FLASH

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## INDEPENDENT LABELS MEET

NASHVILLE—A new organization for independent labels may be in the offing.

Organizers of an independent label group have called for a planning session Friday (23). Representatives from all independent labels are encouraged to attend, according to Claude F. Branz of Savage Records, Nashville, and John Hart of Aquarian Records, Macon.

The meeting will be held at 1:30 p.m. in the conference room of the musicians' union building at 1806 Division here.

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## General News

Cataloging  
Verve Tapes

• Continued from page 4

been lost through its numerous travels. But losses were minimal since alternate copies of the same performances were kept and important tapes were not beyond restoration.

Outwater, along with Robert Hurwitz, Verve director of a&r, are now in the process of cataloging some 75,000-80,000 tapes, with the project due for completion during early 1977.

"The purpose of the project," says Outwater, "is to make available in print-out form the company's assets for worldwide distribution which would generate revenue.

"We are condensing the tapes, disposing of what has no value. As a rule, all incomplete, takes and false starts are discarded. However, everything must be verified for value. Eventually we'll have a record of all released and non-released tapes."

Outwater classifies each tape by artist name, record number, master number, recording date and additional personnel playing on it.

"There is a certain amount of expertise involved in looking at a tape and knowing what it is," says Outwater. "You must be able to understand what's on the boxes and tell if it's a master and valuable."

Outwater, an engineer at MGM studios for nearly 10 years, has worked the Verve material before in compiling material for international releases. He actually grew up with Verve and its artists since his mother worked with Norman Granz, Verve's founder.

Outwater describes his job as "detective work." "It's like unearthing treasures in a ruin." He claims the tape library should be reduced to about one-third its initial size once the demos and non-masters are disposed of. As an example of his laborious chore, he has condensed 1,500 reels of Connie Francis work tapes down to 160 reels.

Among the many priceless collections in the library are classic recordings of Verve artists Billie Holiday, Oscar Peterson, Charlie Parker, Stan Getz, Dizzy Gillespie, Ella Fitzgerald and Duke Ellington. In addition, there are tapes by Judy Garland, Roy Orbison, Harry James, Conway Twitty and early rockers like Herman's Hermits, Lovin' Spoonful and the Animals. There are also the MGM movie soundtracks which include "Dr. Zhivago" and "Ben Hur."

"We're sitting on a potential gold mine without realizing it," says Outwater. "Previous to this, Verve has been reissued in senseless terms. Obviously the people involved didn't listen to the tapes. They merely looked at label copy and took the artist and the tunes, but didn't take into account any of the differences in the performances. This time we've given the music the attention it deserves."

## Jazz Beat

• Continued from page 45

through Saturday jazz feature titled "Night Train" which runs from midnight-6 a.m. Show is hosted by Jim Dulzo and presents music from all stages of jazz, with avant-garde played around 2 or 3 a.m., writes Dulzo.

Dulzo has interviewed such artists as Sonny Rollins, Jaco Pastorius and Darius Brubeck. Show beams in strongly to the campuses of Univ. of Michigan and Eastern Michigan in nearby Ypsilanti. On occasion the show will spotlight a series of LPs or an artist, with Dulzo interested in doing more of these features. His number is (313) 662-9103.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



**BIGGEST PROMO!**—Heralding Stevie Wonder's long-awaited "Songs In The Key Of Life" double LP, the artist and Motown jointly arranged for the world's largest billboard in Manhattan's Times Square to plug the release. More than two years in the making, it should be at dealers soon. In background is Billboard's corporate headquarters and N.Y. Bureau.

Musexpo '76  
Adds 6 Firms

NEW YORK—Sam Goody, Chappell International, Coco Records, MCA Music, Janus Records and The Lowery Group are among the latest companies to register for the second annual Musexpo conference, Sept. 7-11, in New Orleans.

Already, more than 500 companies from 27 countries have reserved their participation. Other recent registrants include Israel's Hatklit, EMI of Australia, Great Britain's BBC, Polygram Publishing for France and Germany, Japan's Nippon Phonogram, Sloane & Painter, U.S.; Italy's Durium, Spain's Grupo Editorial Armonico Clipper's, and Japan's Victor Music Publishing.

According to Musexpo '76 officials, U.S. record distributors will be allowed to participate as buyers only for a lower registration fee.

## Deke Moffitt Dies

CINCINNATI—Deke Moffitt, 69, for many years one of the top band-leaders in this area, died after a two-year illness July 14 here. A member of ASCAP and Local 1 of the AFM, Moffitt is survived by the widow, a son and a daughter.

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## Albums

Aerosmith's "Rocks" on Columbia goes platinum.

The Carpenters' "A Kind Of Hush" on A&M; disk is their seventh gold album.

Aretha Franklin's "Music From The Motion Picture Sparkle" on Atlantic; disk is her seventh gold album.

Donna Summers' "A Love Trilogy" on Oasis; disk is her second gold album.

Phoebe Snow's "Second Childhood" on Columbia; disk is her second gold album.

"Johnny Mathis' All Time Greatest Hits" on Columbia; disk is his ninth gold album.

## Germans Tighten Piracy Vigil

• Continued from page 1

felt that this kind of cooperation between industry and law could become a model for some other European countries.

Certainly the industry here has closed its ranks to fight the illegal transcription of records and tapes, all of which are offered for sale at rock bottom prices. It's being stressed that customers, buying inferior product, suffer along with record companies and artists who lose royalties.

Burkhard Rochlitz of the Polydor International legal department, says: "Piracy seems to be increasing on a worldwide scale, probably because the pirates have improved technical equipment and distribution methods."

A major source is Taiwan, where

## CBS Scores U.K. Success

LONDON—The first six months of 1976 has been remarkably successful for CBS U.K. The company has, since January, hit a total of one platinum, three gold, and 13 silver albums, plus two gold and four silver singles.

Swedish group Abba has dominated the lists, with a platinum album (for U.K. sales in excess of \$1.8 million) for a "Greatest Hits" set, plus a gold single (U.K. sales of more than 500,000 units) for "Fernando." They also had two silver albums (sales of over \$180,000) for "Abba" and "Waterloo," and a silver single (for U.K. sales of over 250,000) for "Mama Mia."

Tina Charles was awarded a gold single for her recent number one "I Love To Love," while gold albums (for U.K. sales over \$450,000) went to Tammy Wynette for "The Best Of ..." and Bob Dylan's "Desire" and Paul Simon's "Still Crazy After All These Years."

So far CBS has had three number one singles through Tina Charles and Abba, while top-five single status has been achieved with Sailor's "Girls Girls Girls" and "Glass Of Champagne," plus "Arms Of Mary," by the Sutherland Brothers and Quiver.

## Special Tax

• Continued from page 6

lowed a debate on the 3% tax imposed on photocopying machines which is paid to the National Centre of Letters.

But before the problem of a 3% tax is considered, SACEM and the French National Syndicat (SNEPA) will study the results of an opinion poll now being prepared and with the object of finding the extent to which tape recorders are used for recording music.

It should then be possible to draw up a bill which would not change the copyright law of 1957.

This bill could be based on Article 9 of the Berne Convention which leaves it up to national governments to decide the question of reproduction of protected work in special cases, provided it is not harmful to the legitimate rights of the author.

Tournier suggests that the proceeds of such a tax could go to the National Music Committee because of the physical impossibility of finding out precisely what music, written by which composers, had in fact been illegally recorded.

legal protection against unauthorized duplication of records and tapes is weak and where manufacturers don't have to operate in secret. Top German artists among the Taiwan pirates include James Last and Bert Kaempfert, with pirate versions of their records appearing throughout Europe.

Classical music is also pirated, with performances by Herbert von Karajan and Karl Bohm being marketed with phony Deutsche Grammophon sleeves.

Wolfgang Arming, marketing manager at Deutsche Grammophon Gesellschaft and for six years Polydor International delegate in Japan, has extensive knowledge and experience of piracy. Tough legislation in Japan and Hong Kong improved the situation there, he says, but Indonesia, particularly Taiwan, where he estimates there are 150 pirates operating in keen competition with each other, remains a black spot.

That Germany is not suffering so much is mainly due to local copyright law which, theoretically, provides for full protection of authors, composers, artists and record companies against the manufacture and distribution of unauthorized recordings.

The relatively low number of known piracy cases may be one of the reasons why the industry and local authorities have not, until recently, paid much attention to the problem. Prosecutors and police have, till now, shown little interest and have been somewhat uncooperative in the prosecution of manu-

## BASF Locks U.K. Office; Terminates Decca Deal

By NICK ROBERTSHAW

LONDON—BASF has closed down the U.K. office of its music division and the company's pressing and distribution deal with Decca is ending, prematurely, at the end of this month. The agreement follows several months of negotiations.

In recent weeks Decca has not been pressing any BASF product, pending the resolution that now applies.

Arthur Cullis, Decca financial director, says: "BASF has said it is restructuring its music division in Germany and worldwide. Decca was asked if it would be prepared to release it from its contracts, so it could have freedom of movement and be able to keep all its options open worldwide.

"That is now agreed and from the end of the month, July, we shall withdraw all BASF stock back to the factory and await instructions as to its disposal.

"The present climate of uncertainty about BASF's future in the industry as a whole has left us in a rather difficult situation and in the circumstances it would have been rather silly to insist on running the contract to its completion. It was better from everyone's point of view of stop."

Peter Sturdy, key executive in BASF's U.K. music operation, now leaving the company, says: "There are two aspects of the termination of the contract with Decca. First, what were just teething problems became more serious difficulties later. Nor was Decca entirely happy, so there was a feeling of half-heartedness that made things more and more difficult for both parties.

"BASF in Germany is having

facturers and dealers handling pirated material.

In fact, the general public has yet to be convinced that piracy is a criminal offense comparable with theft. This is one of the reasons why piracy in Germany also exists in the form of copying hit material in private homes on a commercial basis, a "service" offered almost every day in the small ad pages of newspapers alongside ads for illegal recording of pop concerts.

But the big manufacturers of pirated material operate outside Germany. The industry is concentrating on identifying import channels and dealers who sell pirated repertoire. Says Polydor's Rochlitz: "If you know where to look, you can buy half a dozen pirated records or tapes in Hamburg stores in the course of a single morning shopping.

"The fight against piracy at the retail level is inefficient since the quantities to be found in such stores are normally small."

However, the amount of pirated repertoire is not small. Sophisticated distribution channels have been established. This can be seen by one incident near Frankfurt when, within a few hours, a dealer managed to distribute two container loads of pirated material before the police seized the remaining 4,500 tapes.

Another indication of the growing size of the market are catalogs available in Germany which offer hundreds of pop and classic pirated items from the U.S., Italy and elsewhere.

problems with its music division, which in the context of the company's total business is a comparatively small operation. The division has not been losing money, though, and in fact has been very successful," he offers.

Hagen Frank, the international manager of BASF AG Mannheim says: "There is no question of the BASF music division being closed down. The plan was that either a separate autonomous company could be formed to run the music operation, or that there could be a joint venture with a major international record company.

"But our U.K. deal with Decca is wound up by mutual consent and we are currently negotiating new representation in Britain. We hope to finalize the deal in a couple of weeks."

## Lifesong Signs Distribution Deal

NEW YORK—Lifesong Records here has pacted with GTO Records Ltd. for the distribution of its product in the U.K. and Eire.

The agreement marks the first time GTO will handle an American label's product in the markets. The company was founded two years ago by Dick Leahy, once head of Bell Records in the U.K.

First releases covered by the deal are Henry Gross' "Shannon" single and a "greatest hits" package, "Photographs and Memories" from the late Jim Croce.

Finalizing the agreement were Leahy and Phil Kurmit, executive vice president, Lifesong.

## Chain's Low-Ball LP Price Irritates Label Executives

By REX ANDERSON

LONDON — Television-merchandised albums, carrying a 25% dealer margin, are being sold at what one record company sales manager describes here as "suicidal prices" through the Comet cash-and-carry chain.

Three albums, by the Beach Boys, Nana Mouskouri and Neil Sedaka were advertised at \$3.87 through Comet. Though only running as a campaign for two weeks, the Comet pricing—lower than the dealer price \$3.74 plus Value Added Tax, is seen as the last straw by many retailers already fighting to keep going in the

face of chart-album discounting by the score.

Comet, however, claims it is not loss leading. Neither does it have a special deal with the record companies. When VAT is reclaimed, the price of the albums is as much as 18 cents below the advertised selling price.

A Comet spokesman says: "We're not selling at a loss. We're trying to build up record sales within our branches. This is the first time we have advertised records and it is just a trial campaign to build up that side of the business."

The news was greeted with shocked surprise by the three companies whose product is involved, EMI, Polydor and Phonogram. Phonogram's Mouskouri album "Passport," and EMI's Beach Boys compilation "20 Golden Greats" both have a dealer price of \$3.74 with VAT bringing the cost up to \$4.04.

Recommended retail price on all three albums is \$5.38. Comet is discounting \$1.51 in these instances. Also advertised at the same price are the latest albums by Rod Stewart, the Beatles' "Rock 'n' Roll" compilation, the Stylistics and David Bowie's "Changesone."

The Neil Sedaka album "Laughter And Tears" sells to the dealer at \$3.69, with VAT bringing it up to \$3.98. Recommended retail price is \$5.31.

Mark Abbott, EMI sales director, says: "Nobody has had any advantage. We sold to Comet at \$3.74, excluding VAT. There's no rhyme or reason in it. Quite honestly, I'm a bit unhappy about this."

Abbott points out that with the effectiveness of tv-merchandising it was totally unnecessary to cut prices.

Fil Towers, Phonogram sales manager, says: "I just do not understand it. It is suicidal. One of the good points about the lower dealer margin on tv albums is that it should completely discourage discounting."

Meanwhile Virgin, whose chain of shops has always been in the forefront of the discount war, is announcing a tie-up with the pop-music weekly magazine New Musical Express, which offers 50 selected albums at \$1.26 reductions.

A page in the paper will be given over each week to listing the albums in two sections. Thirty albums will change each week and will be selected from new releases. They will be available to the public at \$1.26 off. A further 20 albums, related to current festivals or NME features, will be available only to readers of the paper via a coupon printed each week.

The offer, dubbed the Virgin/NME Rocksoffer, is to be advertised jointly on local radio in towns where there is a Virgin store. Local press advertising will also be used.

## U.K. Rock Show Set

NEW YORK—Panacea, concert promotion clearinghouse here, has completed final arrangements for a major rock fest at London's Wembley Stadium, 72,000 seating capacity, Aug. 7.

According to Eric Gardner, acts slated for the bill include the Grateful Dead, Santana and the New Riders of the Purple Sage. Promoter for the date is Fred Litherland of Early Associates.

Theme of the concert is the San Francisco sound. U.S. promoter Bill Graham will emcee.

## EMI Forms Division In Policy Shift

LONDON—Bob Mercer, EMI's marketing and repertoire director, feels the traditional approach to company a&r has been declining and that there is now a need for a more coordinated approach.

"It's senseless to have one department responsible for scouting, signing, and producing, and another for breaking and marketing. The market is now very tight, so that the amount of non-successes which a record company can afford to have has gone down rapidly," he says.

The result is that EMI has formed an artist development division with the prime purpose of improving the company's success ratio. It is to act basically in a consultative and liaison capacity between a&r, marketing and press and promotions.

The department is able to take any act directly signed to the company at any stage in its development and propose outline recommendations regarding tour schedules, production, campaigns, recording schedules, and so on.

Paul Watts, general manager of EMI's recently formed pop repertoire division, to whom new department executives report, says: "The artist development division can start exploitation plans even before an artist is signed, so speeding up procedure. And the division's interests will extend into the international exploitation of artists."

The division is also to help involve more people in the company, from managing director Leslie Hill downwards, in the development of artists signed to EMI. "We've always been an artist-orientated company rather than a record-orientated company and this will make it more so," says Hill.

Forming the new division are Peter Ridley, formerly a&r special projects manager; Stuart Watson, formerly Harvest label manager, and John Bagnall, formerly EMI label manager.

Now Mark Rye, joint Harvest label manager, assumes full responsibility for the Harvest office, with Frank Brunger, recently promotion man within the pop repertoire division, Harvest label manager reporting to Rye.

Other changes in the EMI pop repertoire division see Eric Hall, currently promotion man, become promotion executive with responsibility for tv promotion and special projects, and John Gould as radio promotion manager. Gould joins from a similar position at EMI Music and, with Hall, reports to David Munns.

## International Turntable

Douglas Pudney has been appointed manager of repertoire and creative services as well as administrator of the international classical records committee at EMI in London. Richard Bradburn is to assist Pudney and is promoted to secretary of the committee. He was formerly assistant secretary.

Anthony Locantro, formerly secretary of the EMI classical records committee, remains manager of administration and financial planning and takes over all progressing of international tapes and systems. He will be assisted by John Holland. Austin Bennett takes charge of the classical division's marketing administration and public relations activities, assisted by Peter Alward, working from Cologne.

Simon Renouf has been promoted general manager of Pinnacle Records in London. Renouf, 27, retains his control of the marketing and promotional activities of the company. Gordon Coxhill has joined Pinnacle as press officer. He was in the Bronze press office for a while, but for six years has been a freelance writer.

Mark Plummer, formerly assistant press officer at Pye, has moved to the company's a&r department where he reports to Peter Prince. Replacing him in the press office is Judy Lipsey, previously secretary and assistant to press officer Brian Gibson.

Dennis Berger, formerly general manager of Route Records, has joined the Cyril Shane organization in the same capacity and is responsible for finding new writers and

productions for the company. Roger Bowman, formerly with EMI Music Publishing Group, has joined Acuff-Rose Music as assistant to general manager Tony Peters.

A number of important executive changes have been announced by Roel Kruize, managing director of EMI-Holland. Martin Kleinjan, head of a&r for EMI-Bovema, has left the company and is joining JR Productions, the independent production organization, handling artists like Jack Jersey and Andre Moss. Cees Den Daas is appointed general manager, EMI-Bovema, and Nicó Geusenbroek, formerly assistant sales manager of EMI-Bovema is now head of a&r and marketing for the company. Jan Gaasterland, sales manager, takes on additional responsibilities as deputy general manager of EMI-Bovema. Former marketing manager Klick Klimbie has been appointed managing director of music business, EMI-Holland, and will assist Kruize to give the managing director more time to develop EMI Europe's new venture, EMI-E.A.R.

Reorganization within EMI-Svenska (Swedish EMI) has been announced by managing director Rolf Nygren. Lars Bremar, formerly label manager for EMI/Capitol repertoire, to a&r manager with complete responsibility for international as well as local repertoire. And, a new promotion department has been formed under promotion manager Ulla Jormin. Sven-Ake Pettersson is now the new licensing man-

(Continued on page 69)

## International

### Reid To Debut Concert Series

LONDON—John Reid Enterprises has acquired an "experimental" lease on Edinburgh's 3,000-seater Playhouse Theatre, with plans to launch a series of contemporary music shows coinciding with the Edinburgh Festival in August and September.

Reid, manager of Elton John, believes the shows will fill what he calls "an obvious gap in the cultural content of the festival."

He plans to introduce the first Festival of Popular Music, with each headline act playing for one or two nights, with two support acts on the bill. He looks for middle-of-the-road shows for Sunday evenings.

The plan is for a series of 20 concerts, starting Aug. 20. His lease actually runs from Aug. 2 to Sept. 25. Long-term prospects for the theater depend on whether the festival emerges as a commercial and viable proposition. David Evans, general manager of John Reid Enterprises, says: "If it works, then the project will be taken further."

The scheme has been conceived with David Bell, of Scottish Television, who plans to televise at least two of the concerts. Though there is little time to organize acts, Reid, currently touring with Elton John, hopes for big names.

The Playhouse, on Edinburgh's Leith Walk, was originally designed in 1928 as a cinema. It has been unused for two years. Edinburgh has other concert locations but many rock acts have been banned from

(Continued on page 69)

### Healthy Production Totals

• Continued from page 6

repertoire, were manufactured in May.

This is an increase of 7%. The production of EPs was up 23% in May, reaching 16,000 units. No EP produced in May contained foreign repertoire. An increase of 32% was marked in the production of LPs in May reaching 7,780,000 units. Some 3,714,000 LP units had foreign repertoire.

Money-wise, the total production of records during May was up by 32% when compared with May 1975, reaching 12,932 million yen (approximately \$43.11 million). Some \$9.82 million worth of singles were manufactured in May showing an increase of 20%. The production of EPs during May was worth \$40,000. This is an increase of 18%. The LP production jumped 36% money-wise and equalled \$33.25 million.

The total production of prerecorded tapes in May was 2,581,000 units. The number of prerecorded tapes with foreign repertoire was 391,000 units. This is an increase of 22% when compared with May 1975. A total of 1,066,000 cartridges, of which 114,000 units had foreign repertoire, were manufactured in May. This is an increase of 9%.

The production of cassettes in May increased by 34% reaching 1,514,000 units. Of these units, 276,000 units had foreign repertoire. The total number of open reel prerecorded tapes manufactured in May was 1,400 units. All these units had foreign repertoire and no open reel was produced with domestic reper-

toire. The production of reel-to-reel units decreased by 80%.

Money-wise, the total production of prerecorded tapes in May reached \$15.09 million which is an increase of 20% when compared with the same period in 1975. The production of cartridges in May was \$6.62 million, a decrease of 9%. On the other hand, the production of cassettes was up by 61% in May, totalling \$8.46 million. The production of open reels decreased by 50%, down to \$12,000.

### From The Music Capitals Of The World

#### LONDON

Further evidence of nostalgia boom here in booking of Johnnie Ray, back at the London Palladium after 19-year gap, along with the Ink Spots, Frances Faye and Billy Daniels. . . . Engelbert Humperdinck to headline at the prestige gig, the Monte Carlo-based Princess Grace Red Cross Gala in August. . . . Following second U.S. trip, Dave Chapman to announce new clients, including two labels, for his European Music Consultancy company.

Alan Warner, United Artists' nostalgia expert, behind hits by Bing Crosby, Fred Astaire and Laurel and Hardy, soon moving to the company's Los Angeles headquarters. . . . Brighton Pier logo for Warner Bros. singles here has gone, temporarily, until the illustration is cleared for copyright. . . . And a new logo identity for Tamla-Motown here, with the word Tamla disappear-

(Continued on page 68)

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CBS DISQUES

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- In Spanish NO HABLEMOS DE AMOR  
YO BAILO
- In Italian UN' ESTATE PER TE  
BALLO
- In English BEFORE I AM TOO OLD  
YOUR FACE

NEW CBS ALBUM IN SEPTEMBER



photo : A. Mariani

# Italy's 'Potential' Vs. Problems

• Continued from page 3

catalogs which cannot be sold in a sufficient amount to cover the guaranteed minimum.

"But when sales exceed such minimums, there is a loss for the foreign contractor. Another great drawback which has hit the industry has been the three-month deposit, without interest, for every remittance from abroad which, due to high interest rates, acts as another 2% or 2.5% loss in that three-month period."

Rignano feels there is a chance this will be revoked soon.

"But I feel we have now reached such cost levels on exploiting foreign catalogs that, taking into account the risk of not reaching the minimum, the contracts could become dangerous for the industry. While this situation exists, I feel some Italian companies will be less interested in these catalogs.

"Some companies have already raised selling prices and the industry will surely follow, maybe this fall, with increases of around 10%."

He says that cooperation and understanding from the foreign licensors are essential. "The foreign product market is still very broad here. The whole market looks good, compared with what happens in other trade sectors.

"But what we hope is that our difficulties will be appreciated by the international industry, which in turn, will hopefully reduce its requests as to guaranteed minimums and royalty levels, so we can go ahead working on foreign catalogs.

"The contractual strength of the international companies is nearly overpowering, as Italy is not for them an essential market. It may be difficult persuading them to adopt a different policy to us from the one used on other countries not faced with our problems," Rignano explains.

Is there a chance, then, of increasing Italian products in the export market? Rignano believes the Italian industry is going through hard times after periods when it has thrived abroad.

"There are still important examples of Italian hits abroad, but little can be done in terms of a real drive because the product does not seem right for promotional efforts in foreign markets."

He feels that record and tape piracy is the main problem for the industry to tackle. "We don't know the

percentages reached by counterfeit product, but we understand it is a matter of huge quantities which are weighing on our manufacturing and distributive possibilities.

"Some results have been achieved in a joint effort with SIAE, the Italian association of writers, composers and publishers. But our worries are shared by the international companies. In Vienna, at the IFPI Congress, this was the main item on the agenda.

"We also rely on a bill presented to the Italian parliament now dissolved, aimed at the repression of piracy through much higher penalties and fines. Another bill is being sent to the newly-elected parliament.

"A new atmosphere, a new image, should be established: first by explaining to customers, retailers and others that there is an indisputable right of ownership for composers and manufacturers. When this is achieved, it will be a vital step forward," he offers.

"Undoubtedly punishments under the law are now so small that they don't worry counterfeiters."

Rignano's view is also that "non-profit" recordings made by individuals are having a heavy influence on the legitimate trade. "It's hard to estimate the actual proportions, but we know young people are keen on taping music, both at live shows and from radio. Rock music sales are especially affected."

Apart from that indirect drawback, free radio stations are looked at with satisfaction in the Italian industry. Rignano stresses that through the independent FM stations, product can be displayed frequently and on time without censorship. With RAI-TV, the state-owned national broadcasting corporation, relations are strained.

After the government's ratification of the Rome Convention some months ago, the payment of performing, broadcasts and copying rights is regulated by law, and the payment, fixed by the Permanent Consultative Copyright Committee, is 0.35% of the total RAI takings to be shared between the industry and artists.

But the RAI side considers this percentage excessive and unacceptable. The AFI is worried about this attitude although it feels it would not be reasonable to give up rights sanctioned by law. Negotiations will go on, with the musicians unions in-

involved. It is likely to be a lengthy business.

During 1976, strikes further aggravated the trade situation. Now agreement has been reached between the unions and the industry and the work contract has been renewed.

Rignano stresses that it was a long negotiation, with great burdens for the AFI companies because the labor unrest lasted longer than usual.

"Now the deal has been signed. But it implies a further onus on the industry, though in equal proportion to that obtained by other union workers in Italy.

"In recent years, some markets, highly developed already, have developed further. In Italy, the development has in some cases been lower. Therefore the potential is increasing, however much it is dependent on general economic trends."

## U.K. Imports Are Withdrawn

LONDON—Records on the Napoleon and Buhay label imported into the U.K. are being withdrawn from the shops following negotiations between Italian representatives of the two labels and a U.K. importer, along with solicitors representing the British Phonographic Industry.

The records are being withdrawn until such time as the Italian manufacturers have established they have legal rights to the repertoire.

BPI's investigation followed a feature on the product carried in the U.K. pop-music weekly magazine "Sounds." Artists involved include Bob Dylan, Glenn Miller and other big names. It is understood there are in excess of 16,000 records to be returned by the U.K. operators and the full extent of sales so far has yet to be established. BPI enquiries continue.

But retailers who find themselves with product on these labels are warned that they may be infringing copyright law and should contact the BPI with details of the product and the name of their suppliers.

# International Briefs

DUBLIN—The eighth annual Letterkenny International Folk Festival will be held in County Donegal town Aug. 26-30, with folk dancers, singers and musicians from India, Ireland, Japan, Malta, Poland, Spain, the U.S. and U.K. taking part.

Among the highlights of the festival will be the folk-singing group competition with more than \$750 in prize money and a trophy and a recording contract prospect for the winner involved. Previous competition winners include Clannad, MacMurrough and Pumpkinhead.

VIENNA—The 5th international festival "Youth And Music In Vienna" ended here July 16, having attracted 2,300 young people and 49 groups from 18 countries.

Altogether the program featured more than 100 different competitions, meetings and concerts. Most guests came from the U.S., U.K., Canada, West Germany, Italy, Australia and Japan. The event was under the patronage of the Austrian Minister of Education and the mayor of Vienna.

LONDON—WEA has produced a special single here, featuring one Elektra title and one Asylum title, back-to-back—probably the first time that different record labels have appeared on the same disk. However, it will not be available commercially. It is a 12-inch promotion single intended only for disquette distribution.

The record features Shandi Sinamon's "Rainbow In My Heart" (Asylum) and Brigati's "Groovin'" (Elektra). Some 250 copies have been pressed, carrying the normal label identification and packed in centered black-card sleeves. Both are available commercially and separately.

STOCKHOLM—Bill Haley has re-signed, with his Comets, to Sonet on a long-term worldwide and exclusive basis. He has been recording with the Swedish-based label for seven years, with total international sales of his five Sonet albums reportedly well in excess of a million copies.

Haley's recordings are licensed by Sonet internationally through Polydor, Ariola, MFP, Hallmark, Pickwick and other labels. A new album, produced by Sam Charters in Muscle Shoals, titled "R-O-C-K" is scheduled for U.K. release later this year on the Sonet label.

PARIS—The powerful and very serious-minded Paris evening newspaper *Le Monde* recently devoted a long article to Bing Crosby—on its front page, normally reserved for international politics. It recalled the artist's start in 1926 with Paul Whiteman and said that he introduced a new kind of singing in contrast to the louder style of Al Jolson.

LONDON—A new weekly paper devoted to classical music is being readied for publication here in September. To be known as *Classical Music Weekly*, it is being promoted as the U.K.'s only weekly devoted entirely to classical music, opera and ballet.

It is being published by Mandabrook Ltd., a company in which majority shareholders are Alan Walsh and John Thompson, both principles of Cannonbury Publishing, which includes among its publications the weekly *Black Echoes* music paper.

LONDON—A recorded souvenir of the historic Bing Crosby concerts recently at the London Palladium is set for rush-release by United Artists. The double-album set "50th Anniversary Concert" contains almost two hours of highlights from the show. The recording includes Rosemary Clooney, who did a duet with Crosby, and also sang "50 Ways To Leave Your Lover."

LONDON—Cyril Shane, head of the Cyril Shane publishing organization here, is spending the whole of August in the U.S., seeking new business, consolidating old deals.

He will be in New York Aug. 1-10 at the Waldorf Astoria, in Nashville, Tenn. (11-13) at the Spence Manor Hotel, and in Los Angeles (14-28) at the Beverly Hilton.

# From The Music Capitals Of The World

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ing, and a new block M Motown label taking over.

MCA artist Tony Christie off for tour of Australia and New Zealand from Aug. 14. ... Des O'Connor also off for six-week cabaret season at the St. George's League Club in Sydney, from Oct. 4. ... Follow-up to top 10 hit "Heart On My Sleeve" for A&M act Gallagher and Lyle is "Breakaway," and the duo is writing songs for new album to be produced here by David Ker-shenbaum.

Paul Williams in for promotion on his "Bugsy Malone" single, and for the movie, for which he wrote the music. ... To tie in with rescreening of *Monkees*' series in the U.S., Arista here aiming for a further nostalgic success with single release coupling "Daydream Believer" and "Monkees Theme." ... Ken Rowlands new marketing manager for tape, SQ and Embassy within the CBS organization here, having been with the company since 1964. ... U.K. dates incorporated into European tour by the Flying Burrito Brothers this fall. ... Eric Clapton on heavy August tour with his band, which now comprises singers Yvonne Elliman and Marcy Levy, Jamie Oldaker, drums; Sergio Rodriguez, percussion; George Terry, guitar; Carl Radle, bass, and Dick Sims, keyboards.

Dizzy Gillespie in for three weeks at Ronnie Scott's from July 26. ... New label Blue Eyes, distributed through Polydor, run by Lee Gopthal and Clive Crawley. ... Katie, of chart duo Mac and Katie Kissoon, in middle of three-month rest

from music business, Mac carrying on live shows with three stand-in girl singers.

One-time rock-singing headliner Billy Fury, now 36, out of hospital after two weeks in for major heart operation. ... Beach Boy's "Good Vibrations" in charts again. ... Terry Oates, boss of Eaton Music, mainly instrumental in setting up stage version of his friend Harry Nilsson's "The Point," due November at the Mermaid Theater.

Current Gary Benson single "Let Her In," his own composition, already a big U.S. hit for John Travolta. ... Local estimates of Paul McCartney purchase of E.H. Morris catalog are around the \$10 million mark.

Prizes at the first Music Therapy Assn. lunch included a Harley-Davidson motorbike, a holiday in Jamaica—and the event, to buy instruments for mentally handicapped children, raised nearly \$10,000. ... Michael Bukht, for three years program controller of Capital Radio, resigned. PETER JONES

## TOKYO

Toshiba-EMI is releasing the album "Fools Gold" by the group of the same name from Arista label July 20. ... Victor Musical Industries will release the first two albums from its new MCA Original Soundtrack Collector Item Series on MCA label July 25. The two albums are "The War Lord" and "Torn Curtain." The company will be releasing two albums every month from the series. Included in the upcoming releases are: "A Time To Love And A Time To Die" and "Lust For Life/Brute Force/The Killers/"

Naked Day" (Aug. 25); "Imitation Of Life" and "The Sun Also Rises" (Sept. 25); "The Wild One" and "The Sound And The Fury" (Oct. 25); "Thoroughly Modern Millie" and "Gentlemen Marry Brunettes" (Nov. 25) and "For Whom The Bell Tolls/Omar Khayyam" and "The Song Of Bernadette/Island In The Sky" (Dec. 25). Each album is priced at 2,500 yen (\$8.33).

On its classical line, Victor Musical Industries is releasing the second album by Lazar Berman, "Schumann and Schubert—Liszt/Lazar Berman" July 25. His first album from the company on the Melodiya label, "Lazar Berman Plays Liszt" has already sold over 30,000 sets since it was released on April 5. It was ranked at the No. 2 on the July 12 Music Labo classical chart. ... Two young Soviet pianists, Lyoubov Timofeyeva and Evgeny Mogilevsky, toured Japan recently. ... Nippon Phonogram is releasing a double album, "Vivaldi Concertos Op 7" by I Musici July 25. ... Bellamy Brothers, who were here for the 5th Tokyo Music Festival, held a reception party for the local press.

Six "young music ambassadors of Japan," Fumio Kitagawa, 15, piano; Yuka Urano, 12, electronic organ; Michiru Oshima, 15, electronic organ; Makiko Kobayashi, 9, piano; Junko Yokohama, 15, piano, and Yumiko Tanaka, 16, electronic organ (all from the Yamaha Music School) featured in a two-hour performance at the 13th Festival de La Rose d'Or de la Chanson in France.

King Records acquired the AOA label which was launched in July 1975, and is headquartered (Continued on page 69)

# Barclay Diversifies Its U.K. Distribution

LONDON—Barclay, the French record company licensed through RCA in the U.K., is to diversify its English distribution with some product to be released through other companies here.

The label's most important artist for the U.K. market is Charles Aznavour, whose product will continue to be handled by RCA.

The decision follows a meeting in Paris between Barclay and RCA, which was attended by RCA managing director George Lukan, Barclay label manager David Machray and business affairs manager Peter Bailey.

Artists selected for sales efforts by RCA during the coming months include: Aznavour, Harris Chalkitis, Esther Galil, Raymond Lefevre, Danielle Licari, Nicole Rieu and Stars.

An RCA spokesman says in the

past Barclay had expected the company to distribute everything that the company released, even though much of it was considered unsuitable for the U.K. market. As a result it had been known for RCA to have massive stockpiles of Barclay albums and singles that just could not be shifted.

RCA has distributed and marketed Barclay since 1971. The deal was renewed two years ago. Under the new arrangement, Barclay will approach other U.K. record companies to market product that RCA does not wish to handle.

First deal is with Philip Solomon's Galaxy label and Barclay is investigating the possibility of using a U.K. importer to distribute Barclay product.

However, RCA is to release the Blue Bahamas' single "Bobo Step," which has achieved considerable success in other parts of Europe.



# Varied Jazz Styles At Montreux

• Continued from page 32

sical ground at the expense of practically everything else (Cecil Taylor). Since the fourth night of the event featured only avant-garde groups, it might have been reasonable to assume that the audience would have been specially attuned to free form jazz, but it was significant that most applause was reserved for the relatively conventional part of Sun Ra's program (with somewhat elliptical tribute to Ellington and Fletcher Henderson) and for the more ferocious assault on the piano by Yamashita's fist. It was not quite clear who was the victor of his 13 rounds with the Yamaha concert grand, but it did not seem to be music.

The jazz section of the festival was preceded by a three-day presentation of folk and country music, and a three-day festival of soul and electric blues. The folk and country concerts were dominated by Ralph McTall, whose singing and brilliant guitar playing won thunderous applause. Despite the presence of other celebrated artists such as Gordon Lightfoot, Jesse Winchester, Mini Farina and Leonard Cohen, the impact of the folk and country section was somewhat deadened by the similarity of the mood which pervaded most of the sets, perhaps not an uncommon hazard with folk concerts.

There were two surprises in the soul and electric blues concert, the first being the appearance of Nina Simone, whose last-minute addition to the bill undoubtedly boosted what would otherwise have been a rather thin attendance, and the second being the glittering talent of the newly formed group Stuff, featuring American sessionmen Richard Tee, keyboards; Cornell Dupree, guitar; Eric Gale, guitar, Gordon Edwards, bass; and Steven Gadd, drums. This band almost overshadowed the soulful sophistication of the celebrated Crusaders, who made a dynamic impression.

Eric Burdon, who followed Stuff, was not totally convincing with his reworking of "Don't Let Me Be Misunderstood," "House Of The Rising Sun" and "I've Got To Get Out Of This Place" and it was left to Odetta and Jimmy Witherspoon to demonstrate what blues and soul are all about. Also impressive was blues singer-guitarist Luther Allison, the gospel group the Mighty Clouds of Joy, the Quartet of Hal Singer and pianist Sammy Price, pianist Eddie Boyd and the highly versatile singer Al Jarreau.

But since its inaugural edition in 1967, Montreux has always been primarily about jazz and from July 6 to 11, amid the unique architecture of the Casino, jazz was to be found in all its manifestation and diversity. The jazz festival got off to a powerful start with the quartet of Billy Cobham and George Duke. This richly inventive group bursting with brilliant musicianship, played a fascinating set of jazz rock music to a standing-room only audience.

If the set was light on genuine jazz, apart from brief solo passages from Duke, guitarist John Scofield and the former Weather Report bass virtuoso Alphonso Johnson, at least it was rich in variety, including some humorous dialog between Duke and his synthesizer and a brilliantly controlled drum passage by Cobham, whose technical mastery is more suggestive of Buddy Rich and Elvin Jones.

After this feast of electronics, the contrast provided by John McLaughlin's all-acoustic group Shakti was stark. Once again, the

jazz content was minimal, but the musicianship unflinchingly impressive. McLaughlin's attempts to marry Eastern and Western rhythm was largely successful, thanks to the expertise and adaptability of his percussionists Vinayakram and Zakir Hussain. McLaughlin handled his guitar in sitar fashion.

It was not until the jazz festival was five hours old that the first horn was heard. It belonged to Wilton Felder, saxophonist with the Crusaders, who made their second festival appearance at 1:30 a.m. and produced a superb set of highly polished soul music. Felder's biting, incisive tenor sound gave tremendous punch to numbers like "Soul Caravan," "Stomp" and "Greasy Spoon," and Jo Sample contributed some masterful keyboard work.

The second night of the festival devoted to swing was distinguished by two "firsts"—one salutary, the other rather melancholy. The happy event was that Clark Terry became the first musician to make four appearances at Montreux, a tribute as much to his good-humored ebullient personality as to his impeccable musicianship. Terry guested with the New Hampshire Big Band, one of several U.S. Collegiate bands appearing.

The Second event was the first playing appearance of Buck Clayton after a long lay-off period enforced by a mouth ailment. Clayton was clearly a reluctant performer, offering a brief and tentative solo of a 12-bar blues and playing a soft obbligato for a vocal by Odetta at the end of the set by The Swinging Sextet.

The night undoubtedly belonged to Clarke Terry, whose unquenchable enthusiasm and uniquely articulate style is one of the most stimulating sounds in jazz. He was particularly eloquent on "Tee Pee Time," a 12-bar blues with an 8-bar bridge, and even managed to inject new vitality into his classical symphony in vocalise, "Mumbles."

The climax of the festival came halfway through when the packed Casino heard superb successive sets from Weather Report and Art Blakey's Jazz Messengers. Weather Report, though placing a strong emphasis on electronic keyboard and percussion, like most fusion groups is a thoroughly musical band which intelligently uses textured dynamics and tempo changes and which employs more sophisticated harmony than many jazz rock outfits.

Veteran Bill Hardman played some crackling trumpet lines in the Clifford Brown tradition with the Blakey group. Tenor Davis Schnitter demonstrated a good technical facility and a nice, hard-edged tone, and pianist Michael Tucker impressed immensely with his versatility and a particularly articulate left hand. The great Benny Golson standards like "Blue March" and "Along Came Betty" and the very popular Bobby Timmons' piece "Moanin'" were extremely well received by the audience, as was Schnitter's vocal on "Georgia." And throughout, Blakey's tremendous drum power was in evidence.

Passport's Klaus Doldinger group from Germany with Belgian guitarist Philip Catherine finished off the evening and could scarcely avoid being something of an anti-climax. Where Weather Report showed exactly how to make electronics work for the music, Passport seemed totally overwhelmed by the sheer complexity of its moog, mellotron, electronic piano and organ.

After Friday's fairly lunatic free jazz excesses came the serenity of three conventional but contrasting

outfits: the Thad Jones-Mel Lewis band, the Stan Getz Quartet and the Monty Alexander Trio.

The closing evening of the festival was highlighted by Sarah Vaughan in superb voice despite her evident discomfort from the intense heat and humidity from an inadequately air conditioned auditorium.

She sang with all the command and confidence of someone who knows that her special artistry is unique in contemporary music. Her voice has a radiating warmth throughout its impressive range. Her pitch is sure, and her time and phrasing faultless. This was Sarah at her very best, producing a magnificently unaccompanied "Summertime," a hard-swinging scatted "I'll Remember April" and a beautifully rendered "My Sunny Valentine."

Earlier the festival had paid tribute to Newport by featuring George Wein's All Stars, Wein on piano, Illinois Jacquet (tenor), Cootie Williams and Joe Newman (trumpet), Vic Dickenson (trombone), George Duvivier (bass) and Oliver Jackson (drums). This group played a most appealing set apart from the indestructible Preservation Hall Jazz Band featuring the spry Kid Thomas Valentine, who is still playing hot cornet at the age of 80.

## CBS/Sony Enters Deal With Vicor

TOKYO—CBS/Sony and Vicor Music Corp. have established a joint venture company in the Philippines—CBS/Sony Records Philippines Inc.

The starting capital of the Manila-based firm is some \$26,490, and it's understood that CBS/Sony has a 30% share while Vicor Music hold 70%.

The new company will be manufacturing and distributing both records and prerecorded tapes. Record production capacity is placed at 300,000 units a month. More than 50 employees will be involved in the operation.

While CBS/Sony already has working relations with record companies in Taiwan, South Korea, Hong Kong, Malaysia and Singapore, the move marks the first time it has established a joint venture in Southeast Asia. Reportedly, the company also has plans to expand operations into Indonesia, Thailand and Burma.

## International Briefs

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ager, adding to his activities as Scandinavian label manager for United Artists. Mark McEncroe, who comes from EMI-Australia, has been made label manager for EMI/Capitol. Ture Soksnaes is responsible for the two EMI studios and all copyright and royalty matters as well as recordings of classical music.

## Concert Series

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appearing at the 2,000-seater Usher Hall.

Reid, born in nearby Paisley, feels that Edinburgh has for too long been deprived of a major rock venue. Big names are usually attracted to the Apollo Center in Glasgow.



RENEWAL TIME—EMI executives join with Dyna Product brass in the Philippines for the re-signing of a long-term licensing deal whereby Dyna will continue to manufacture and distribute EMI product. At the meeting are, from left to right, Albert Tan, president, Dyna; Paddy Duffel, EMI's international operations managing director; James Dy, Dyna's executive vice president; Malcolm Browne, regional supervisor, South East Asia for EMI, and Admiral Sir Derek Empson, EMI consultant. EMI has been represented in the Philippines by Dyna for the past 12 years.

## From The Music Capitals Of The World

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tered in Los Angeles. The first AOA single distributed in Japan through King is "Cara Mia" by Paul Delicato. The single will be released July 21. The following single, "After All Is Said And Done" by Robert Goulet is scheduled for Aug. 5. The first LP from the label in Japan, "Cara Mia" by Paul Delicato, will also be released Aug. 5.

The date for Shigeru Izumiya's appearance at the Troubadour in Los Angeles has been finalized for July 28. He will have two shows. Plans are to seek bookings in the U.S. college circuit if he finds himself successful at the Troubadour.

Ichiro Okuno, president of RVC, leaves for the U.S. July 26. During his trip, he will attend a 3-day sales convention of RCA Records in San Francisco July 27-29, will visit a pressing plant in Indianapolis and will meet with the executives of RCA Records, including Kenneth Glancy and Robert Summer. He will also be meeting with A.L. Conrad, president, and H.R. Hawkins, vice president, of RCA Corp. RCA Records will have its world convention in Japan next May.

An American actress, Deborah Raffin, signed a two-year exclusive recording contract with Toshiba-EMI. Her first single in Japan is scheduled for October. A Japanese male duo, Anone, left for the U.S. on June 28. The Warner-Pioneer act will record their new album in Nashville. Bhaskar Menon, president of Capitol Records, was in Japan to attend the general meeting of shareholders of Toshiba-EMI where he acts as one of the board of directors. A Teichiku artist, Ryo Kagawa, is in Memphis to record his new album at the Sam Philips Recording Studio.

ALEX ABRAMOFF

### PARIS

Pathe Marconi has taken over a 50% share-holding in Sonopresse previously held by Hachette, which decided to give up its share a long time ago. Gerard Tournier, who holds the other 50% share, was looking for a group which would not insist on a merger and it is known that Sonopresse will continue its own autonomy, despite the financial changes.

Jacques Medecin, mayor of Nice and secretary of state for tourism, has named Antonio de Almeida director of the Nice Philharmonic Orchestra. Louise Forestier, of Quebec, Canada, has been awarded the French Pop Critics' prize for her interpretation of French songs. Sam Bennett, who started the Bus Palladium club in Paris, is to open a second club in Deauville for the summer. Carabine Music working on two new numbers: a debut by Vick Anderson, "Keep Moving Right On," and "Savannah" by the Italian group Macondo, singing in French. New label, Swing Music, set up by Georges Mary, with only three or four disks a year released initially and distributed by WEA. Mary has invited producers to work with the label on a 50-50 basis.

No first prize awarded this year at the Gyorgy Cziffra piano competition, but the second prize went to Harumi Hanafusa of Japan for his playing of the 3d Prokofiev concerto, with Maurizio Zana, of Italy, third for his interpretation of the Liszt No. 1 concerto. Cellist Matislav Rostro-

povich gave a concert on behalf of the Salle Cortot in Paris, one of the finest concert halls in France, but badly in need of redecoration. Tickets were around \$100. French violinist Jean Pierre Wallez also appeared.

The Festival de la Grange, started in 1974 by French jazz pianist Jacques Dieval, held in the village of Sainte Hermine, with visitors from London and Berlin attending this year. Absent from France for 12 years, Dionne Warwick in for a Bicentennial concert in the new Monte Carlo Sporting Club, attended by Prince Rainier and Princess Grace and their children.

HENRY KAHN

### STOCKHOLM

Local group Blablus/Blue Swede, now touring without lead singer Bjorn Skifs, is to accompany Chuck Berry on his Scandinavian dates in August, starting at the Turku Festival in Finland. Two ex-members of the now split country group New Strangers have formed a new group, Moonshine.

Ann-Kristin Hedmark, former Decca recording artist, now signed to Phonogram with an album, produced by Svante Thuresson, due this fall. Sonet has released three "Super Power Singles," specially cut and mastered with a much higher sound level than on a usual single and with double-width tracks. Featured are Sylvia's "Charlie Brown," Big Daddy Orchestra's "The Fifth," and Claes Janson and the Hamburger Four with "Bad Luck."

Sister trio the Triplets, from the Philippines, now touring Swedish folk parks, recorded an album here for RCA, to be released (through Grammofoon AB Electra) in several other European countries. Swedish-U.K. folk group Scafell Pike to perform at the Cambridge Folk Festival in England and to have the album "Four's A Crowd" released through Phonogram in Holland, Belgium, Austria, Germany, U.K. and Australia.

Toniton featuring heavy discotheque promotion on new signing Ann-Christine Barnsten's new single "Jolene." U.K. label Magnet, formerly distributed here through CBS, now represented in Sweden by EMI.

LEIF SCHULMAN

### MILAN

Following the appointment of a new president, Guido Rignano, general manager of Dischi Ricordi, the Italian Association of the Phonographic Industry's board of directors also appointed two new vice presidents, Giuseppe Gramitto Ricci (Carosello CEMED) and Roman Bacchini (Decca Dischi Italia).

The three-month 50% deposit, with no interest paid, imposed by the government in Italy on every remittance from abroad, has already been revoked for sums of up 100,000 lire, or \$110.

Pop singer Donatella Bardi, whose first solo album was out in the spring by WEA Italiana on the Elektra label, was taken to hospital in a coma, rumored to have been caused by an overdose of barbiturates, but she recovered after a day or two of being in serious condition.

DANIELE CAROLI

# Market Conditions Traced To Pressures On Racks

By MARTIN MELHUISS

MONTREAL—Soft market conditions now facing the Canadian record industry have a lot to do with the squeeze being put on rackjobbers by television disk packagers and national franchise operations, opined Tim Harrold, president, Polydor Ltd. (Canada), at a recently held annual company convention.

"There is no doubt that the optimism we all felt earlier this year has been somewhat soured by the difficult market conditions the industry not only in Canada but in many markets around the world, is facing," says Harrold. "The trades are full of complaints of declining sales figures for singles, increased returns, lower margins and a general anxiety that an industry characterized by rapid expansion has at least temporarily gone into reverse.

"Although each region is different, I think some general observations are possible," Harrold stated. "Canada is unique in at least two respects. Nowhere else have tv record companies and national franchise operations developed to the same extent. Both these developments have had a dramatic effect on the rackjobber, and indirectly on us since racking represents such a large element of our total business. The rackjobber is now finding it increasingly difficult to compete and make a profit. He is largely excluded from the tv record business which has seized sales space in Woolco, Miracle Mart and other similar locations which the rack formerly held. He is under pressure at the same time to carry a wider range of catalogue and to cut his prices so that the rack outlets can compete with the franchise and chain stores. His costs have gone up and he is finding that he's not getting the sales volume he anticipated in his budgets anymore than we are.

"Since the manufacturers as a whole are not prepared to help on price, he has no alternative but to cut back on both his inventory and on his buying. It has become just as expensive to supply a rack now as it is to service a small retail outlet.

"As the rack's position has become more difficult, competition between them has intensified and their credit problems at accounts have increased. Reduced sales at rack outlets has resulted in payment by returns or no payment at all."

Harrold sees a silver lining to this cloud, though. "Most major rackers have gone into retail themselves and are doing pretty well in their own stores. These are often better located in new shopping malls and more efficiently run than the old "mom-pop" accounts. They are more securely financed than the small independent and can invest in salable inventory rather than hang on to dead stock. Moreover, a general tightening of belts at the rack level will lead to greater efficiency and less waste in the future. The Handleman "Magic Wand" and a new concern with master bag systems indicate a belated interest in proper inventory control," he states.

"For us this will mean more intelligent selling to buyers who know their product better and who will only take calculated risks with great care. The pressure on credibility will

be stronger than ever. The old concept of order-taking and loading accounts with product through deals of one kind or another is dying, if not dead. The rack wants to buy competitively and keep his inventory."

Harrold also sees a marked change in the public's buying habits. "The development of Top 40 radio and the sale on tv of hit compilation records has somehow reduced the necessity to buy singles. And can you blame the consumer for waiting until he sees the hits he wants in the next tv package, especially as it might represent a substantial saving for him?"

"We depend on singles to break artists and to introduce the market to new product, but it doesn't seem to me that we can count on them to achieve anything like the business they represented in the past.

"This reduction in sales is mirrored with popular albums as well. The public demand is less focused on superstars than in the past. Sales are spread over a wider range of product, including much more sophisticated jazz and classical material."

Blank cassettes are now becoming a significant factor in the marketplace according to Harrold. "The penetration of cassette equipment into the market has accelerated enormously primarily because young people want to make use of its recording facilities on most cassette players. No doubt our industry would be horrified to learn just how many sales are lost through 'domestic piracy.'

The overall Canadian economic picture has been of little help over the last six months, offers Harrold. "Delayed purchasing of major household items by the public has taken place so there has been less money available for semi-luxury products such as records. Whether we care to admit it or not, I believe that there has been a general lack of excitement in the music business as a whole, and it's currently characterized by re-issues of old songs with new arrangements. The late seventies have not generated their own distinctive sound. The age of rebellion has faded into a formless rehashing of former hits in disguise. Against this rather confused market background, we have to review and revise the policy lines we follow.

"It is not possible for us to expect expansion in all areas but we must find a way to make each of our marketing sector profitable. This is not just a matter of cutting back on unnecessary expenses and eliminating waste. It means that we have to review every proposed release before we go with it even more closely than in the past. It may well result in a reduction in the overall number of singles, albums and tapes we put out. We have to lower our inventory and maintain high stock turnover just as much as the rackjobber without sacrificing good fill rates or the speed with which we turn orders around."

At Polydor Ltd. specifically, Harrold feels that their new computer development has an important role to play. "As we progress with our sales orders processing, inventory management and commercial reporting systems, we will all have better information on hand on which to base our individual sales promotion and marketing decisions."

## MONTREAL

**Maneige** has been approached to star in a National Film Board production that will attempt to de-mystify the public image of musicians. . . . **Dionne-Bregent** have been signed to Capitol Records-EMI of Canada Ltd. . . . **Vincent Dionne and Michel George Bregent** are currently recording their debut album at Son Quebec, **Michel Ethier** engineering. . . . During **Dan Hill's** recent appearance at the Golem Coffee House here, one of Hill's concerts was taped for live broadcast over FM 96. **Jeff Burns** and **Scott MacDougall** of GRT hosted a media reception for Hill during the engagement. . . . Polydor Ltd. will put out a **Ronnie Hawkins'** album previously released on the Yorkville label entitled "The Hawk In Winter." . . . **Gino Vannelli**, who recently returned to Montreal after spending a couple of months in England recording his new album "Gist Of the Gemini" at the Air Studios in London, is currently in rehearsals for an upcoming Canadian tour. **Jeff Emmerick**, who won a 1975 Grammy Award for "Best Engineer" for **Paul McCartney and Wings'** "Band On The Run" LP, engineered and produced the new album along with **Gino and Joe Vannelli**. Vannelli has been named Canada's official music ambassador to the Olympics.

**Susan Jacks** has been signed to Polydor Ltd. in Canada in a deal which will involve her being produced again by her former husband, **Terry Jacks**. The first single released under the deal will be "Memories Are Made Of You." . . . **Fussy Cussy**, who made a strong showing internationally with their first disco single "La Vita" produced by **Paul Jarema** for Aquarius Records, have had their second single released by that label entitled "Disco Kings." . . . A disco single by the **John David Redmond Band** and produced by **David Kastle** will be released shortly by London Records of Canada. The single is entitled "You Can't Stop Me Dancin'." . . . London Records' **Sweeney Todd** from Vancouver are having good success with its single "Roxy Roller." The band changed key personnel recently and went into the studio to rerecord "Roxy Roller" as well as "Juicy Loose" their new single. Production was handled by **Martin Shaer**.

New Quebec act **Fantasia** consisting of

## Pressing Plant Ruled Infringer

• Continued from page 1

Roman being found liable for infringement.

While the appeals court favored plaintiffs' argument on Compo's liability, it rejected separate appeals by both Canusa and Roman to overturn the lower court's citing against them.

The three defendants now face paying court costs, two cents on each infringing record (an LP) and additional damages. Still open to them is a possible appeal to the Canadian Supreme Court.

It's also understood that other publishers which have been in the wings until now will be moving to file similar infringement actions.

While one source describes the Canusa records as having been a "good" seller, one which moved through normal distribution channels, actual number of the units pressed could not be determined at presstime.

Similar precedents on the accountability of both retailers and pressing plants in infringement cases have previously been established in the U.S.

Al Berman, president of the Harry Fox Agency, which instituted the action on behalf of the publishers, says: "This decision represents an important precedent under the Canadian Copyright law and has great significance for the owners of copyrights throughout the world."

Presenting the appeal for the publishers was Roger Hughes of the office of Donald Sim, Alan Shulman, of Arrow, Silverman & Parcher, counsel to the Harry Fox Agency, helped in preparation of the appeal.

**Jacques Blais** and **Jesse Otten** broke all attendance records at the Iroquois Hotel recently according to the act's manager **Paul Levesque**. **Donald Tarlton** of Donald K. Donald Productions was on hand for a set and was reportedly so impressed that he made them opening act for **April Wine** at the Place des Art concerts. **Fantasia** played the grand opening of the La Releve series for COJO at L'Eveche in the Hotel Nelson July 1. . . . **Mahogany Rush** is currently on tour in the U.S.'s Midwest and South. They play the CNE Stadium in Toronto on Saturday (24) and headline a Place des Nations date in Montreal Aug. 4. . . . **Julie Arel** has been signed to Capitol Records-EMI of Canada Ltd. She was recently in Sofia, Bulgaria, as Canada's first-ever representative among 30 other countries at the Golden Orpheus song contest. Her debut single for Capitol will be "L'Horizon A L'Oeil," the song she sang in Sofia. An album is set for the fall. . . . **Maneige** was featured on a national CBC English radio program, "Jazz Radio Canada" on both AM and FM station. It was taped in Montreal by a Montreal jazz journalist, **Nighthawk**.

**Penny Lang**, who has a single entitled "You Are My Sunshine" released on **Brian Chater's** Amber label, has been making a number of appearances at folk festivals in Ontario and Quebec—the Mariposa Folk festival, the Morin Heights Folk Festival and the Northern Lights Festival in Sudbury, Ont., among them. She also made an appearance at the Golem Coffee House in Montreal. . . . **Av'nir's** latest single for Trans-World Records is "Solitaire." It is from the band's first album. The band is currently in Studio Six recording their second album with **Gilles Valiquette**. **Quentyn Meek** is handling production. . . . **Gilles Valiquette** will have an album of his biggest hits, including "Je Suis Cool," "Quelle Belle Journee," "La Vie En Rose," "Jamais Rien Dit," "Samedi Soir" and others, released on an album entitled "1972-1975" by Trans-World Records. Valiquette recently composed two songs for **Christine Chartrand** who records for London Records. . . . **Boule Noire**, led by **George Thurston**, has hit the top of the album and singles charts in Quebec. The album is getting significant airplay outside of the province of Quebec, an optimistic sign for a French-Canadian act. . . . **Phil Ramone** has agreed to produce **The Lisa Hart Band's** new material and has sent a letter to all Canadian radio stations indicating that they can expect a new release by the band shortly after the Olympics. . . . **Nanette Workman** with a band that include **Derek Kendrick**, **Johnny Hagopian** and **Angelo Finaldi**, played to capacity crowds at the Hotel Fabreville recently. . . . While the **Dudes** take a short break from live performances and recording, **David Henman** has formed a band called the **Debutantes** and is playing some local gigs. **Ritchie Henman**, David's brother and drummer for the Dudes, was recently married to **Claire**, the assistant to **Donald Tarlton** of Donald K. Donald Productions.

## TORONTO

**Tom Williams**, vice president of Attic Records, has been appointed president of the Canadian Independent Record Producers Association. He succeeds **Greg Hambleton**, president of Axe Records. . . . **Liverpool**, a Toronto act known for their reproduction of **Beatles'** tunes in their act, kicked off a cross-Canada club tour the week of July 11 at The Body Works in Vancouver. . . . **Oscar Peterson** initiated Stratford Festival Canada's Monday pop, jazz and folk series in the Festival Theatre July 5. His appearance this season at Stratford marks the 20th anniversary of Peterson's first appearance at the Festival when the classical album of jazz piano, "Oscar Peterson At the Stratford Shakespearean Festival" was recorded. . . . **Gordon Lightfoot's** Olympic Benefit which featured Lightfoot, **Sylvia Tyson**, **Murray McLaughlan** and **Liona Boyd** in concert at Maple Leaf Gardens raised almost \$200,000 for Canada's Olympic athletes through ticket sales and earnings from the CBC national television coverage of the event. . . . The **Band** started their first tour in two years at Palo Alto, Calif., June 26. **Robbie Robertson** (who produced **Neil Diamond's** current album), **Richard Manuel**, **Rick Danko** and **Garth Hudson** performed on the just completed **Eric Clapton LP**, recorded at the Band's own Shangri-La Studio. . . . The **Ian Thomas Band**, who were recently signed to Chrysalis Records worldwide outside of Australia, New Zealand and Canada, are appearing with the **Stamperders** on their entire 30-date national summer tour. GRT Records of Canada will ship the band's new single "Mary-Jane" from their album "Calabash" Aug. 1.

SRO Productions states that the June 11, 12 and 13 dates for **Rush** and **Max Webster** at Massey Hall were complete sell outs and the highest

grossing rock show in the history of that venue. A live album was taped from the three shows by **Rush**. Release is expected in early October. . . . In February MCA Records (Canada) announced that its manufacturing facility in Cornwall, Ont., would be permanently closed due to insoluble labor problems. (MCA and its predecessors The Compo Company Limited had been manufacturing records in Canada since 1921.) Agreements have been made according to **Richard Bibby**, MCA Canada's vice president and general manager, whereby record pressing for the label will be handled by two plants—Keel Record Manufacturing Co. of Canada Limited and Precision Record Productions. All tape duplicating will be done by Cinram Ltd. of Montreal. These companies had all been involved in the manufacturing of MCA's product since the MCA Cornwall plant ceased operation in August of 1975. . . . GRT Records of Canada have just released a Canadian reggae album entitled "Roots" by **Ishan People** and produced by **David Clayton Thomas**. The six young Jamaican musicians in the band now make Toronto their home and GRT and band manager **John Harris** are planning an extensive marketing campaign to introduce the band. . . . In mid-June, WEA Music of Canada singles held the ten top chart positions on the influential CHUM radio chart for two consecutive weeks. 50% of the station's LP chart was also made up of WEA product at that time. . . . **Bruce Miller** played his only Toronto club date with his band this summer the week of July 5 at the Midwich Cuckoo. He will appear at the Hamilton Folk Festival on Aug. 13, 14 and 15. . . . The **Bay City Rollers**, who just left Toronto after recording their new album at **Nimbus Nine's** studios with **Jimmy Ienner** producing, announced at a press conference held recently at the Ramada Inn's Zodiac 1, that they would kick off a North American tour with a date in Vancouver Aug. 16.

**Randy and Lorayne Bachman** recently celebrated the arrival of a baby boy, **Brigham**. . . . On their return from Barbados where they played at the Hilton Hotel with **John Allan Cameron**, **Gary & Dave** kicked off an extensive Canadian tour with a one-week engagement at the Ramada Inn's Zodiac 1 room. The band's new single is "You Send Me," produced by **Greg Hambleton**. The duo is currently considering a number of label deals. . . . A&M Records of Canada has put together a box-set of **Valdy's** four albums as a promotional tool to launch the Canadian singer/songwriter in the U.S. A limited number of 1,000 sets have been distributed to all A&M sales and promotion staffers in North America with a small number being made available to select media people. Valdy's current album is "Valdy and the Hometown Band." . . . **Roberta Flack** appeared in concert for Concert Productions International at Hamilton Place in Hamilton July 13. . . . During **Brutus'** recent Gas Works appearance in Toronto, GRT of Canada held a press reception for the band. **Brutus'** latest single is "Who Wants To Buy A Song." . . . **Colleen Riley** of Colleen's Artists Management and Promotion and **JoAnn Compton** of Compton Consulting Limited have merged their companies into a new company specializing in press, publicity and promotion known as The Promotion House.

MARTIN MELHUISS

## Venue Features Canadian Acts

OTTAWA—Harvey Glatt has taken over the Studio of the National Arts Centre for seven weeks and will hold cabaret-style concerts featuring Canadian acts in the 300-seat venue.

Glatt refers to the talent he intends to put into the hall as "upcoming Canadian artists not yet out of the club circuit and into a headline concert situation."

The series opened with **Garfield** and **The Amazing Mike Mandel** as supporting act. Other acts booked for the summer series include **Aut'Chose**, **Heaven's Radio**, **Shirley Eikhard**, **Marc Jordan**, **Downchild**, **Boule-Noire**, **Stringband**, **Ian Tamblyn**, **Good Brothers**, **Jesse Winchester**, **Colleen Peterson**, **Bim**, **Pied Pumpkin**, **Rough Trade** and **Diana Brooks**.

The concerts are presented in conjunction with radio station CFGO here.

# Latin

## How To Put Mexico On Intl Map Is Concern Of Polydor's Chief

By MARV FISHER

MEXICO CITY—"Changes will have to come about in Mexican music," says Luis Baston, president of AMPROFON and general director of Polydor, "and I predict that 1976 will be the start of at least some solid planning for the future."

Because there hasn't been what most consider by world standards hit-makers here in Mexico, a cry has gone up on many fronts to do something about it.

"I cannot point the finger at the record companies nor at radio," analyzes the bespectacled executive. "I have to put the blame on the musical education of the public." He claims the innate talent is here, but that the proper guidance of early, formal music education is lacking.

As for AMPROFON, "Our main concern is handling the business agreements of the companies as a group (i.e., labor disputes with the unions, royalty settlements, etc.) and to fight piracy, latter being a reality which is affecting all of us."

So where does the industry start? Baston reveals that meetings have started with the radio people, "and through enough of these gatherings we just might come upon a solution of how to better promote and sell national music and its artists."

The formal unit of radio executives with whom AMPROFON meets with is called Asociacion de Radiodifusores del Distrito Federal.

Admittedly, at times, there has been some fault with the record companies—and the radio stations—for the spreading of "bad music." But Baston has a good commercial answer for this: "None of the companies wishes to go against the interest of what the public wants, something which holds true most anywhere in the world."

Returning to the educational aspect of the problem of the dissemination of the sometimes subpar disk entries, the AMPROFON leader qualifies, "Our public, specifically the young, is quite close to music."

"So why do they put up with it?" he ponders. "Undoubtedly because they like whatever they hear. If only they could have some musical training at primary schools, at least this would help their ear appreciating better music within their own nation—and by their own people."

"Neophyte musicians, if given

more opportunity through formal education—at least one accredited school—could be much more creative to help launch considerably more music for the international market," Baston continues. "As it is, they are forced to seek pesos for survival long before their maturity."

Baston, although heading up a more internationally minded company, is in agreement that national product should take more priority over foreign material. Unfortunately, for the moment, it cannot always be that way. "It makes me feel uncomfortable to know that our music really doesn't have the sound the youth likes today," he adds.

Actually, the Mexican music industry really isn't suffering. It is still maintaining a 10% to 12% increase per year. "But it could be far better, with the balance of national hits and airplay shifting to the plus side,"

Baston projects. "if we had more creativeness within our borders."

At one time, there was a surge of Mexican material on the international market, i.e. the songs of Augustin Lara, Gonzalo Curiel, Consuelo Velazquez, among several. But that was more than three decades ago. Recently, and that's even going back more than five years, the one big breakthrough beyond Mexico has been songs by Armando Manzanero, his most popular being "It's Impossible."

Baston calculates the top composers, producers and arrangers in Mexico today who can match the talents beyond these borders can be counted on both hands. "Consequently, the field is wide open for anyone, fully prepared, to make a breakthrough and bring that much more credit and success to our domestic industry."

## San Juan Agent Considers Himself To Be 'Magician'

By LORRAINE M. BLASOR

SAN JUAN—"I have a reputation for pulling rabbits out of a hat," says Jimmy Stevens, a local musical agent and one of the major purveyors of entertainment for hotels, and particularly conventions, here.

Indeed, whatever the request may be, whether a strolling guitar trio, a calypso band or a society combo, Stevens usually is able to come up with it. Even if it's at the last minute.

Stevens, who claims to be the only agent in town who is also a professional musician, says he knows where to find musicians when he needs them. He particularly depends on free-lancers.

"I know musicians as few do," says Stevens. "I know who's good and who's bad."

That he knows his business well can be realized from the fact that in the first six months of this year he has provided entertainment for 250 activities involving a total of between 40 to 50 musicians.

Over the years, Stevens has learned to depend on some musicians more than others and these he calls over and over when in need of musical services.

But musicians who need work also contact him. What he does is put their names on a list and if he finds something he calls them up. Among the groups he currently represents "in the traditional sense" are the Ricardo Castro Trio, the popular Joe Loco, calypso singer Luis de Pigeon, and the Los de San Juan trio.

Being an agent is only part of the game. "I operate more like a broker than an agent in the traditional

sense. My clients are primarily hotels (Cerromar and Dorado Beach, the Sheraton, Rio Mar and Palmas del Mar, Holiday Inn). They place orders with me," explains Stevens. Once a request is made, he tries to come up with "the best available to their needs" and their price tags.

If nothing is available, as has been the case ever so often, Stevens "creates it." Like the time that a German band was needed. So he hired instructors from the local conservatory of music, had a store from New York rush down appropriate music and voila, created a German band.

Stevens says he has a price list for all the various kinds of entertainment he provides (it spans the gamut from trios and quartets, to solo acts and even big names). A client orders from the list and the broker then finds the musicians to fit the rate framework.

"I pay as well or better than most people," claims Stevens. Generally, he collects the money from the client, takes out his commission (no more than 10% and 20% on a steady and a single engagement, respectively) and the rest goes to the musician. Musicians' pay is regulated by the local musicians union.

Trios, according to Stevens, are ever popular here chiefly because they are cheaper. "Hotels, generally speaking, are trying to get good music at the smallest investment," he notes.

The jobs that Stevens provides for local musicians are dependent on the season of the year. There are eight active months and four slow ones. Currently, it's the slow season which prompts Stevens to remark that he has more of a problem getting bookings than musicians.

As Stevens points out, here in Puerto Rico there are far too many musicians and not enough jobs. "There are 3,000 members of the musicians union and no more than 300 jobs available," he states.

"Some of the very best musicians find it easier to do free-lancing than take a steady engagement," says Stevens. "The best musicians almost always are employed either steadily or free-lancing. But as for the other 2,700, some make a fair amount of money but for most of them music is a sideline occupation. They just can't make enough out of it."

## Latin Scene

### MEXICO

One of Gamma's strongest international entries on the market over the past 60 days has been an album, "Chicano," by an African group called **Black Blood**. Product comes via local label's licensee arrangement with WEA. ... Polydor launching new campaign for **Carlos Lico's** latest LP. It coincided with singer's bow at the new Teatro Enrique Rambal July 8-11. ... **Joan Manuel Serrat** winding up his mammoth tour of the nation with a special for Televisa, taped the week of July 5. Manager-impresario for Mexico, **Rene Leon**, already talking about a quick repeat for the popular Catalan. ... **Miguel Osuna**, pharmaceutical expert brought in by general director Robert Ascott to oversee operations for EMI-Capitol, returned from a short trip to England to prepare for the company's annual sales meeting in Acapulco late in July. ... **Mario Freidberg** getting ready for plant expansion of his Audio Vision De Mexico. ... RCA marketing a single of the late **Jose Alfredo Jimenez**, "Un Pedaso de Luna" ("A Little Piece Of The Moon").

Melody stepping up its campaign on Rosalba's latest LP, "La Malaguena," single from the master track which is a completely new look at the old standard by arranger **Jean Poll**. An-

other song getting big airplay is the Rigual Brothers' "Cuando Calienta El Sol."

CBS holding a mini Latin American sales convention in Puerto Vallarta starting July 15 for three days. Heading the contingent of local and L.A. supervisors for the company will be **Manuel Villareal** and **Fritz Henschel**, L.A. operations head and coordinator, respectively, for the label. ... **Maria Medina** has been tabbed to play the femme lead in the Mexican version of "West Side Story," to open here in mid-August. **Ruben Broido**, who runs Conacite II, one of the divisions of the government operation of the motion picture industry, will direct. ... **Jose Jose** out with a new single for RCA, "En Las Puertas De Collegio." Ditto for **Lucia Mendes** via "Frente A Frente," composed by **Juan Gabriel**. Latter also out with his own rendition of "Te Voy Olvidate."

**La Pandilla**, group of four Spanish boys and one girl, who made such a hit with "El Alacran" last year via Movie Play, released locally by Cisne, will kick off a special promo tour here next month, according to latter label's international head **Jaime Reyes Castro**. ... **Salvador Arreguin**, appointed a&r director for Peerless, undergoes a second operation on arm he fractured last spring.

Billboard SPECIAL SURVEY For Week Ending 7/24/76

## Billboard Special Survey Hot Latin LPs™

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>LATIN BREED</b> Power Drive, GC 124	8	<b>LOS TIGRES DEL NORTE</b> La Bando Del Carro Rojo, Fama 536
2	<b>SUNNY &amp; THE SUNLINERS</b> Yesterday, TD 2054	9	<b>LATIN BREED</b> U.S.A., GC 115
3	<b>CACHORROS</b> Corridos Con Cachorros, CRC 009	10	<b>VICENTE FERNANDEZ</b> El Hijo Del Pueblo, Caytronics Cys-1441
4	<b>VICENTE FERNANDEZ</b> A Tu Salud, Caytronics Cys 1464	11	<b>LATIN BREED</b> Memories, GC 119
5	<b>AUGUSTINE RAMIZ</b> Dameló, Freddy-1047	12	<b>LUCIA MENDEZ</b> Siempre Estoy Pensando, DKLI-3333
6	<b>TONY DE LA ROSA</b> El Conde, BC 1132	13	<b>COSTA AZUL</b> Costa Azul, NV 312
7	<b>LOS RELAMPAGOS</b> Con Ustedes Otra Vez, CRLP 5051	14	<b>JUAN GABRIEL</b> Greatest Hits, DKLI-3335
		15	<b>SUNNY &amp; THE SUNLINERS</b> Siempre, Keyloc 3022

### IN LOS ANGELES

1	<b>VICENTE FERNANDEZ</b> El Hijo del Pueblo, Caytronics Cys-1441	8	<b>LOS ALEGRES DE TERAN</b> Los Contrabandistas, Cit-7161
2	<b>LUCIA MENDEZ</b> Siempre Estoy Pensando En Ti, DKLI-3333	9	<b>LOS BABYS</b> Un Viejo Amor, Peerless 1849
3	<b>CAMILO SESTO</b> Amor Libre, Pronto Pts 1013	10	<b>VICENTE FERNANDEZ</b> Vicente Fernandez, Caytronics 1450
4	<b>FREDDY'S</b> Freddy's, Peerless 10027	11	<b>ANGELICA MARIA</b> Before The Next Teardrop Falls, Sonido Internacional SI-8014
5	<b>LOS FELINOS</b> Chicanesimo, Musart 10570	12	<b>ISMAEL MIRANDA</b> Este Es Ismael Miranda, Fania 00480
6	<b>PACHECO</b> El Maestro, Fania JM00485	13	<b>GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO</b> Salsoul 2-400
7	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco Clip-120	14	<b>MONGO SANTAMARIA</b> Afro-Indio, Vaya XVS-38
		15	<b>CANDI</b> Candi, E&G-520

## Fania Stars Set To Tour

NEW YORK—Start of the Fania All-Stars' 1976 tour, which will take them to the Far East, the Caribbean and several U.S. cities, is set for Madison Square Garden here Aug. 6.

Artists in the group include Johnny Pacheco, Papa Lucca, Mongo Santamaria, Willie Colon, Nicky Marero, Roberto Roena, Bobby Valentín, Cheo Feliciano, Hector Lavoe, Pete "El Conde" Rodríguez, Chiviraco Davila, Ismael Quintana, Tito Puente and his 30-piece orchestra will guest star for the Garden date.

Also on the bill at the Garden will be Eddie Benitez & Nebula, a new Latin rock band.

Ticket prices for the concert range from \$6.50 to \$10. Dates on the tour include: Chicago (7), San Juan (21), Santo Domingo (22), Japan, Sept. 19-29, Los Angeles, Oct. 1 and San Francisco (2).

## 'Salsa' Film Into 20 Area Theaters

NEW YORK—General release of the motion picture "Salsa" has been scheduled for Aug. 11 by Columbia Pictures. Some 20 area theaters will be involved.

The film, produced by Fania president Jerry Masucci, features the Fania All-Stars, with guest appearances by Manu Dibango, El Gran Combo, Billy Cobham and Jorge Santana, in concerts at Yankee Stadium and the Roberto Clemente Coliseum in Puerto Rico. "Salsa" already premiered here, but only at select theaters.



### A COLLECTOR'S ITEM! "THE CHARANGAS OF CUBA & NEW YORK"

Featuring  
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# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	3	THE ROUSSOS PHENOMENON—	Demis Roussos (Philips)—MAM/ Britico (Demis Roussos)
2	9	DON'T GO BREAKING MY HEART—	*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
3	7	A LITTLE BIT MORE—Dr. Hook	(Capitol)—Bygones Music (Ron Haffkine/Waylon Jennings)
4	2	YOUNG HEARTS RUN FREE—Candi Staton	(Warner Bros.)—Warner Bros. (Dave Crawford)
5	6	KISS AND SAY GOODBYE—	Manhattans (CBS)—April (Manhattans)
6	1	YOU TO ME ARE EVERYTHING—	*Real Thing (Pye)—Screen Gems (Ken Gold)
7	15	YOU'RE MY BEST FRIEND—*Queen	(EMI)—B. Feldman (Roy Thomas Baker/Queen)
8	5	LET'S STICK TOGETHER—*Bryan Ferry	(Island)—United Artists (C. Thomas/B. Ferry)
9	4	YOU JUST MIGHT SEE ME CRY—	*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers)
10	13	MISTY BLUE—Dorothy Moore	(Contempo)—Intersong (Tom Couch/James Stroud)
11	10	LEADER OF THE PACK—Shangri Las	(Charly/Contempo)—Robert Mellin (Redbird)
12	8	TONIGHT'S THE NIGHT—*Rod Stewart	(Riva)—Copyright Control (Tom Dowd)
13	18	I LOVE TO BOOGIE—*T. Rex (EMI)—	Wizard (Marc Bolan)
14	20	IT ONLY TAKES A MINUTE—*100	TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.)
15	12	THE BOYS ARE BACK IN TOWN—	*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)
16	19	YOU ARE MY LOVE—*Liverpool	Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
17	22	MAN TO MAN—*Hot Chocolate	(RAK)—Chocolate/RAK (Mickie Most)
18	14	HEART ON MY SLEEVE—*Gallagher	& Lyle (A&M)—Rondor (David Kershbaum)
19	16	THE BOSTON TEA PARTY—	*Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)
20	28	I RECALL A GYPSY WOMAN—Don	Williams (ABC)—Nems (Allen Reynolds/Don Williams)
21	27	THE CONTINENTAL—Maureen	McGovern (20th Century)—Warner Bros. (Carl Maduri)
22	11	SILLY LOVE SONGS—*Wings	(Parlophone)—McCartney Music/ATV (Paul McCartney)
23	39	HEAVEN MUST BE MISSING AN	ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)
24	30	ME AND BABY BROTHER—War	(Island)—Carlin (Jerry Goldstein)
25	25	WHAT A WONDERFUL WORLD—	Johnny Nash (Epic)—Kags (Sonny Limbo/Micky Buckins)
26	24	COMBINE HARVESTER—*Wurzels	(EMI)—Keith Prowse (Bob Barrett)
27	37	HARVEST FOR THE WORLD—Isley	Bros. (Epic)—Carlin (Isley Bros.)
28	50	LOVE ON DELIVERY—Billy Ocean	(GTO)—Black Sheep/Heath Levy (Ben Findon)
29	35	BACK IN THE USSR—*Beatles	(Parlophone)—Northern (George Martin)
30	32	MY SWEET ROSALIE—*Brotherhood	Of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
31	—	NO CHARGE (NO CHANCE)—*Billy	Connolly (Polydor)—London Tree (Phil Couther)
32	17	JOLENE—Dolly Parton (RCA)—Carlin	Music (Bob Ferguson)
33	34	ONE PIECE AT A TIME—Johnny	Cash/Tennessee Three (CBS)—London Tree (Charlie Bragg/Don Davis) (W. Kemp)
34	48	MYSTERY SONG—Status Quo	(Vertigo)—Shawbury (Status Quo)
35	31	GOOD VIBRATIONS—Beach Boys	(Capitol)—Rondor (Beach Boys)
36	23	THE WANDERER—Dion (Philips)—	Schwartz (Glen Stuart)
37	36	I NEED TO BE IN LOVE—Carpenters	(A&M)—Rondor (Richard & Karen)
38	42	A FIFTH OF BEETHOVEN—Walter	Murphy (Private Stock)—RFT Music (RFT)
39	46	I THOUGHT IT TOOK A LITTLE	TIME—Diana Ross (Tama Motown)—Jobete London (Michael Masser)
40	29	SHOW ME THE WAY—*Peter	Frampton (A&M)—Rondor (Peter Frampton)

41	38	STRANGE MAGIC—*Electric Light	Orchestra (Jet)—Jet/UA (Jeff Lynne)
42	33	THE FLASHER—*Mistura With Lloyd	Michels (Route)—Copyright Control (Fusion Enterprises Inc.)
43	41	TUBULAR BELLS—Champs Boys	(Philips)—Virgin (MCPS) (Patrick Boceno)
44	45	AT THE HOP—Danny & The Juniors	(ABC)—Yale (Danny & The Juniors)
45	44	ROCK AND ROLL MUSIC—Beach	Boys (Reprise)—Jewel (Brian Wilson)
46	47	WHO'D SHE COO—Ohio Players	(Mercury)—Chappells (Ohio Players)
47	—	WHAT I'VE GOT IN MIND—Billie Joe	Spears (United Artists)—(Larry Butler)
48	—	NOW IS THE TIME—Jimmy James &	The Vagabonds (Pye)—Subiddu/Chappells (Biddu)
49	—	(SHAKE SHAKE SHAKE) SHAKE YOUR	BOOTY—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C./Finch)
50	—	SIDE SHOW—*Chanter Sisters	(Polydor)—Cookway/Cauliflower (Roger Cook/Greg Jackman)

## LPs

This Week	Last Week	Title	Artist
1	1	A NIGHT ON THE TOWN—Rod	Stewart (Riva)
2	2	GREATEST HITS—Abba (Epic)	
3	21	20 GOLDEN GREATS—The Beach	Boys (EMI)
4	7	CHANGESONEBOWIE—David Bowie	(RCA)
5	3	A KIND OF HUSH—Carpenters	(A&M)
6	8	FOREVER & EVER—Demis Roussos	(Philips)
7	6	HAPPY TO BE—Demis Roussos	(Philips)
8	14	LAUGHTER AND TEARS—Neil	Sedaka (Polydor)
9	4	LIVE IN LONDON—John Denver	(RCA)
10	23	BEAUTIFUL NOISE—Neil Diamond	(CBS)
11	5	WINGS AT THE SPEED OF SOUND	(Parlophone)
12	10	INSTRUMENTAL GOLD—Various	Artists (Warwick)
13	24	JAIL BREAK—Thin Lizzy (Vertigo)	
14	27	PASSPORT—Nana Mouskouri	(Philips)
15	19	A LITTLE BIT MORE—Dr. Hook	(Capitol)
16	11	FRAMPTON COMES ALIVE—Peter	Frampton (A&M)
17	12	THE BEST OF GLADYS KNIGHT &	THE PIPS (Buddah)
18	15	GREATEST HITS—Eagles (Asylum)	
19	—	ONE MAN SHOW—Mike Harding	(Philips)
20	13	ROCK 'N ROLL MUSIC—Beatles	(Parlophone)
21	26	COMBINE HARVESTER—Wurzels	(One Up)
22	9	KING COTTON—Fivepenny Piece	(EMI)
23	25	MUSIC OF AMERICA—Various	Artists (Ronco)
24	16	BREAKAWAY—Gallagher & Lyle	(A&M)
25	17	DIANA ROSS (Tama Motown)	
26	30	AGENTS OF FORTUNE—Blue Oyster	Cult (CBS)
27	33	FLY LIKE AN EAGLE—Steve Miller	Band (Mercury)
28	22	RAINBOW RISING—Ritchie	Blackmore (Polydor)
29	31	BLACK & BLUE—Rolling Stones	(Rolling Stones)
30	29	SIMON & GARFUNKEL'S GREATEST	HITS (CBS)
31	38	RASTAMAN VIBRATION—Bob	Marley & The Wailers (Island)
32	20	I'M NEARLY FAMOUS—Cliff Richard	(EMI)
33	48	SOUVENIRS—Demis Roussos	(Philips)
34	35	THE BEST OF JOHN DENVER (RCA)	
35	46	A NIGHT AT THE OPERA—Queen	(EMI)
36	40	ROYAL SCAM—Steely Dan (ABC)	
37	—	BAND ON THE RUN—Paul	McCartney & Wings (Parlophone)
38	36	ATLANTIC CROSSING—Rod Stewart	(Warner Bros.)
39	—	MY ONLY FASCINATION—Demis	Roussos (Philips)
40	28	SOME OF ME POEMS & SONGS—	Pam Ayres (Galaxy)
41	34	HIT MACHINE—Various Artists	(K-Tel)
42	47	THE DARK SIDE OF THE MOON—	Pink Floyd (Harvest)
43	32	BELLAMY BROS.—(Warner Bros.)	
44	18	I ONLY HAVE EYES FOR YOU—	Johnny Mathis (CBS)
45	—	DESIRE—Bob Dylan (CBS)	
46	—	PRESENCE—Led Zeppelin (Swan	Song)
47	41	RED CARD—Streetwalkers (Vertigo)	
47	—	GREATEST HITS VOL. 1—Don	Williams (ABC)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
As Of 7/12/76  
SINGLES

This Week	Last Week	Title	Artist	
1	—	YOKOSUKA STORY—*Momoe Yamaguchi	(CBS/Sony)—(Tokyo)	
2	—	BEAUTIFUL SUNDAY—Daniel Boone	(Disco)—(Toshiba)	
3	—	WAKATEKUDASAI—*Akira Inaba (Disco)—	(Yamaha)	
4	—	AKAI HIGH-HELL—*Hiromi Ohta (CBS/	Sony)—(Watanabe)	
5	—	KIRAMEKI—*Goro Noguchi (Polydor)—	(Fuji, NP)	
6	—	NATSUNI GOYOUJIN—*Junko Sakurada	(Victor)—(Sun)	
7	—	JAGUAR—*Hideki Saijo (RCA)—(Geiei)		
8	—	SOUL DRACULA—Hot Blood (Overseas)—	(Shinko)	
9	—	KITANO YADOKARA—*Harumi Miyako	(Columbia)—(Columbia)	
10	—	BEAUTIFUL SUNDAY—*Seiji Tanaka	(Victor)—(Toshiba)	
11	—	GANPEKI NO HABA—*Yuriko Futaba	(King)—(Teichiku)	
12	—	HARU URARA—*Masamitsu Tayama	(Canyon)—(Nichion)	
13	—	YAMAGUCHISAN CHI NO TSUTOMU.	KUN—*Kazue Saito (Philips)—(Zero)	
14	—	BONGAERI—*Masatoshi Nakamura	(Columbia)—(Kitty, NTV)	
15	—	KITA SAKABA—*Hiroshi Itsuki	(Minorophone)—(Noguchi)	
16	—	NATSUGA KITA—*Candies (CBS/Sony)—	(Watanabe)	
17	—	KOIBITO SHIKEN—*Chieko Matsumoto	(Canyon)—(NET, PMP)	
18	—	YAMAGUCHI-SAN CHI NO STUTOMU.	JUN—*Hiroshi Kawahashi (Columbia)—	(Zero)
19	—	SASAYAKA NA KONO JUNSEI—*Kaze	(Crown)—(CMP)	
20	—	HIZASHINO NAKADE—*Akira Fuse (King)—	Watanabe)	

## FRANCE

(Courtesy Groupement D'Interet Economique de L'Edition Phonographique et Audiosuelle)  
SINGLES

This Week	Last Week	Title	Artist
1	—	DERRIERE L'AMOR—Johnny Hallyday	(Phonogram/Philips)
2	—	JE VAIS T'AIMER—Michel Sardou	(Sonopresse)
3	—	T'AIMER ENCORE UNE FOIS—Roman	Power et Al Bano (Carrere)
4	—	LA CEGGAL E LA FOORMI—Pierre Pechin	(Barclay)
5	—	PATRICK MON CHERI—Sheila (Carrere)	
6	—	COMME HIER—Ringo (Carrere)	
7	—	TU SAIS JE T'AIME—Shake (Carrere)	
8	—	SAVE THE LAST DANCE FOR ME—Mort	Shuman (Phonogram/Philips)
9	—	IT ETAIT UNE FOIS NOUS DEUX—Joe	Dassin (CBS)
10	—	BESAME MUCHO—Dalida (Sonopresse)	

## ITALY

(Courtesy of Germano Ruscitto)  
As Of 7/6/76  
SINGLES

This Week	Last Week	Title	Artist
1	—	RAMAYA—Afric Simone (Ricordi)	
2	—	NON SI PUO' MORIRE DENTRO—Gianni	Bella (Derby-MM)
3	—	LA PRIMA VOLTA—Andre & Nicole (EMI)	
4	—	DOLCE AMORE MIO—Santo California	(Baby Records)
5	—	LINDA BELLA LINDA—Daniel Santacruz	Ensemble (EMI)
6	—	COULD IT BE MAGIC—Donna Summer	(Durium)
7	—	ANCORA TU—Lucio Battisti (Numero Uno-	RCA)
8	—	GLI OCCHI DI TUA MADRE—Sandro	Giacobbe (CBS-MM)
9	—	FERNANDO—Abba (Dig-it-MM)	
10	—	BOBO STEP—Blue Bahamas (Barclay-	Ricordi)
11	—	LET THE MUSIC PLAY—Barry White	(Phonogram)
12	—	GET UP AND BOOGIE—Silver Convention	(Durium)

13	—	HURRICANE—Bob Dylan (CBS-MM)	
14	—	AMICO DI IERI—Le Orme (Phonogram)	
15	—	LADY BUMP—Penny McLean (Phonogram)	

## AUSTRALIA

(Courtesy of Radio 2SM)  
\*Denotes local origin  
As Of 7/9/76  
SINGLES

This Week	Last Week	Title	Artist	
1	—	HOWZAT—Sherbert (Razzie)—(Infinity)		
2	—	FERNANDO—Abba (Mogull)—(RCA)		
3	—	WE DO IT—R & J Stone (Rondor)—(RCA)		
4	—	I HATE THE MUSIC—*Silver Studs (Chappell)—	(PHIL)—Pratt & McClain (Chappell)—	(Reprise)
5	—	LOVE REALLY HURTS WITHOUT YOU—	Billy Ocean (Albert)—(GTO)	
6	—	S-S-SINGLE BED—Fox (Festival)—(GTO)		
7	—	ONLY SIXTEEN—Dr. Hook (Essex)—	(Capitol)	
8	—	SAVE YOUR KISSES FOR ME—Brotherhood	of Man (Castle)—(AST)	
9	—	ROCK ME—Abba (Mogull)—(RCA)		
10	—	LET YOUR LOVE FLOW—Bellamy Brothers	(Control)—(Warner Bros.)	
11	—	CRAZY—*Ted Mulry Gang (Albert)—(ALB)		
12	—	I HATE THE MUSIC—*John Paul Young—	(Albert)—(ALB)	
13	—	HASTA MANANA—*Judy Stone (Mogull)—	(Polydor)	
14	—	ON THE PROWL OL' 55—*Mushroom	(Mushroom)	
15	—	NEVER GONNA FALL IN LOVE AGAIN—	*Mark Holden (C.A.M.)—(EMI)	
16	—	I LOVE TO LOVE (But My Baby Loves to	Dance)—Tina Charles (Castle)—(CBS)	
17	—	GOTTA BE THE ONE—Maxine Nightingale	(Unit Art.—(UNIT)	
18	—	ROCK AND ROLL LOVE LETTER—Bay City	Rollers (Palace ARISTA)	
19	—	LOVE ME LIKE I LOVE YOU—Bay City	Rollers (Festival)—(BELL)	
20	—	HOLLYWOOD SEVEN—*Jon English	(Essex)—(Polydor)	

## HOLLAND

(Courtesy of Stichting Nederlandse)  
SINGLES

This Week	Last Week	Title	Artist
1	—	ARMS OF MARY—Sutherland Brothers &	Quiver (CBS)
2	—	SHOW ME THE WAY—Peter Frampton	(A&M)
3	—	BLUEBERRY HILL—Fats Domino (United	Artists)
4	—	NICE AND SLOW—Jesse Green (Red Bus)	
5	—	MY SWEET ROSALIE—Brotherhood of Man	(Vogue)
6	—	YOU NEVER WALK ALONE—Lee Towers	(A&M)
7	—	IF YOU KNOW WHAT I MEAN—Neil	Diamond (CBS)
8	—	I NEVER LOVED A WOMAN THE WAY I	LOVED YOU—John Russell (Negram)
9	—	TONIGHT'S THE NIGHT—Rod Stewart	(WEA)
10	—	DR. BERNHARD—Bonny St. Clair (Philips)	

## SWEDEN

(Courtesy of GLF)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	—	BARETTA'S THEME—Sammy Davis Jr.	(Philips)
2	—	MOVIESTAR—*Harpo (EMI)	
3	—	I LOVE TO LOVE—Tina Charles (CBS)	
4	—	FERNANDO—*Abba (Polar)	
5	—	LADY BUMP—Penny McLean (Ariola)	
6	—	DET SA BARA KLICK—*Karlstad-Orjans	(Tyfoon)
7	—	LOVE HURTS—Nazareth (Vertigo)	
8	—	SAVEYOUR KISSES FOR ME—Brotherhood	of Man (Pye)
9	—	TONIGHT'S THE NIGHT—Rod Stewart	(Warner Bros.)
10	—	1 2 3 ... FIRE—Penny McLean (Ariola)	

## LPs

1	—	I LOVE TO LOVE—Tina Charles (CBS)	
2	—	MOVIESTAR—*Harpo (EMI)	
3	—	FRANSKA KORT—*Ted Gardestad (Polar)	
4	—	A NIGHT ON THE TOWN—Rod Stewart	(Warner Bros.)
5	—	THE ELEPHANT SONG—Kamahl (Philips)	
6	—	LADY BUMP—Penny McLean (Ariola)	
7	—	DESTROYER—Kiss (Casablanca)	
8	—	HALLINGANG 6—*Schytts (Mariann)	
9	—	SHANG A LANG—*Tonix (Tors)	
10	—	ALL AROUND MY HAT—Steeleye Span	(Chrysalis)

## BELGIUM

(Courtesy of HUMO)  
As Of 7/1/76  
SINGLES

This Week	Last Week	Title	Artist
1	—	ROCKY—Don Mercedes (Phonogram)	
2	—	JUNGLE ROCK—Hank Mizell (Vogue)	
3	—	RIGHT BACK WHERE WE STARTED—M.	Nightingale (U.A.)
4	—	ARMS OF MARY—Sutherland Bros. &	Quiver (CBS)
5	—	SHOW ME THE WAY—Peter Frampton	(A&M)

6	—	IK KRIJG EEN APART GEVOEL—Corry	(Philips)
7	—	I'LL GO WHERE THE MUSIC TAKES ME—	J. James (Vogue)
8	—	COULD IT BE MAGIC—Donna Summer	(Basart)
9	—	SWEET ROSALIE—Brotherhood of Man	(Vogue)
10	—	THIS MELODY—Julien Clerc (EMI)	
11	—	DONNA CARMELLA—Will Tura (Topkapi)	
12	—	I'M LOSING YOU—Benny Scott (Monopole)	
13	—	THAT'S MY NUMBER—Trinity (Philips)	
14	—	VILLA RHIDES—Dream Express (Decca)	
15	—	MUSIC—John Miles (Decca)	LPs

## This Week

1	—	BEAUTIFUL NOISE—Neil Diamond (CBS)	
2	—	STONES STORY—Rolling Stones (Decca)	
3	—	LOVE TRILOGY—Donna Summer (Basart)	
4	—	10 JAAR ANDRE VAN DUIN—Andre van	Duin (K-Tel)

## DENMARK

(Courtesy of Denmark Radio)  
As Of 7/4/76

## This Week

1	—	GREATEST HITS (LP)—Abba	
2	—	GASOLIN' LIVE SADAN (Dobbel-LP)—	Gasolin
3	—	HVA GOR VI NU LILLE DU—Gasolin	
4	—	LOVE HURTS—Nazareth	
5	—	LET YOUR LOVE FLOW—Bellamy Brothers	
6	—	FOR FULD MUSIK 2 (LP)—Lollipop m.fl.	
7	—	FERNANDO—ABBA	
8	—	A LITTLE BIT MORE (LP)—Dr. Hook	
9	—	MISSISSIPPI—Pussycat	
10	—	GAS 5 (LP)—Gasolin	
11	—	ROCK 'N ROLL MUSIC (Dobbel-LP)—The	Beatles
12	—	I'M NEARLY FAMOUS (LP)—Cliff Richard	
13	—	JAILHOUSE ROCK—Randy Rodgers	
14	—	THAT'S ROCK 'N' ROLL—Eric Carmen	
15	—	CHRISTIANIA (LP)—Savage Rose m. fl.	
16	—	A LOVE TRILOGY (LP)—Donna Summer	
17	—	COME ALONG TO BARBADOS—M.K.T.	
18	—	FIRST OF ALL (LP)—Pussycat	
19	—	AIN'T THAT JUST THE WAY—Barbi Benton	
20	—	LET YOUR LOVE FLOW (And Others) (LP)—	Bellamy Brothers

## NEW ZEALAND

(Courtesy of NZFPI)  
As Of 7/9/76  
SINGLES

## Executive Turntable

• Continued from page 4

Major staff changes at World Wide Artists, announced by principal **Henry Lazarus** who also assumes title of president, include **Sol Saffian**, veteran 17-year agent, and co-founder at ATI named managing director; **Nick Masters**, formerly with ATI; **Fred Fowler**, ex-Apogee Artists, and **Michael Foto** joins as agents; **Jim McNamara** named vice president; **Dee Mattell**, formerly with Don Frank & Associates, named controller and general office manager, assisted by **Cristy Rundquist** and **Melodie Ayers** in the research-contract area; and veteran publicist **Connie De Nave**, named consultant. . . . **James Alic**



Brantseg



Greenberg

promoted to division vice president, operations, RCA consumer electronics, from division vice president finance, where he is succeeded by **Robert K. Smith**, formerly director of financial operations. . . . Advent Corp. promotes **Francis Reed** to marketing director from national sales manager, audio products, succeeded by **Richard Railston**, most recently director, sales training. **Virginia Fried**, part of Advent's original sales staff, is upped to manager, marketing services. . . . **Harvey Roesler** joins Hailona Distributors, Honolulu, as general manager. . . . At Spread Eagle Productions, **Jocelyn Williams**

has been appointed office manager and **Tom Nesbitt** to the post of administrative assistant. . . . **Glen Christensen**, Grammy nominee (Carly Simon's "Playing Possum"), has left his art director's post at Elektra and is freelancing.

## U.S. GOVT. CONTRACT

# Hughes Researching Videodisk Systems

By CLAUDE HALL

LOS ANGELES—The Howard Hughes organization has been designated prime contractor by the U.S. government for its videodisk involvement along with six other facets of audio/video.

The Hughes operation is pinpointing audio/video efforts toward three systems:

The photographic disk developed by I/O Metrics; the optic-transmissive system developed by Thompson in France and Zenith in the U.S., and the optic-reflective sys-

tem developed by Phillips in Holland and MCA in the U.S.

James "Jumbo" Mochizuki, head of the electronic consulting firm of JYM Associates, feels that the optic-transmissive, and the optic-reflective systems will eventually find a common meeting ground and become one system within a year.

"This will then leave two systems in the world marketplace—the photo system and an optic system.

"And I'm 100% positive that the U.S. government with its many agencies will choose the I/O Metrics photographic system for information and data reduction and storage-retrieval." He says his belief is based on economics. Peter Wohlmuth, president of I/O Metrics confirmed on the phone last week that a holographic film disk would cost about 13 cents (or 7.5 cents in mass production). This compares with the cost of a PVC or acrylic disk that will cost up to \$5 or \$10 each.

The holographic I/O Metric film disk easily contains half-an-hour of information video, audio and color. Production of disks is no problem. I/O Metrics has designated Nortel of Los Angeles to produce copy machines.

A holographic film disk can be produced every three seconds, per unit, says Mochizuki. Two types of film disks may be used—the silver emulsion which is very expensive at \$3 each (or 40 cents in mass production); or a diazo material at 13 cents (or 7.5 cents in mass production).

Mochizuki says that the picture quality (for a television show, for example) of the I/O Metrics system is still not as good as the picture quality of the Phillips/MCA optic-reflective system. However, as far as the government is concerned, the I/O Metrics system is extremely viable because of the low cost of both software and hardware.

"Also, contrary to the belief of many people in the industry, the videodisk is coming along faster than we had anticipated, largely because of this move by the U.S. government."

Mochizuki believes that 85% of the hardware will be manufactured in Japan and the rest in Europe.

## COL RUSHES THREEPENNY

NEW YORK—Columbia Masterworks recorded the Joseph Papp production of Brecht's "Threepenny Opera" last week and is rush-processing the album for release later this summer. It is the first in a series of original cast diskings planned of Papp presentations.

The record session found Marvin Saines, Masterworks chief, sharing producing chores with staffer Larry Morton. It may be an unaccustomed role for Saines, but the executive is a Brecht specialist, having conducted a number of performances of the "Threepenny Opera."

## Philly Honors John

PHILADELPHIA—Elton John came to City Hall here July 6 to hear the mayor proclaim Elton John Day. In return, the singer gave the mayor his gold record of "Philadelphia Freedom." He also raked up better than \$500,000 at the 19,500-seat Spectrum for a three-evening concert promotion (July 6-7-8) for Electric Factory Concerts.

## Distrib For Philo

NEW YORK—Philo Records, based in North Ferrisburg, Vt., will be distributed in the Chicago area by MS Distributors. Handling the line for this distributor is Richard Girod.

## General News

# Parker LPs Sell Again

LOS ANGELES — Charlie Parker's recordings of the 1940s-50s have suddenly been rediscovered. The influential alto saxophonist, dead since 1955, has always been in the hearts of modern jazzmen, but his recordings ceased to appeal to the public for any number of reasons—among them they weren't readily available.

Now, with the repackaging of sides by Arista on a Savoy title plus the reissue by Polydor of some Verve tracks, Parker's bebop style is playing to new ears. Both LPs are on Billboard's jazz chart.

Some observers believe this new climate for acceptance is due partially to the success of the L.A. studio group called Supersax which had several top LPs on Capitol and which is now with BASF. Supersax re-created Parker's solos for an ensemble setting. The Savoy and Verve cuts are the real thing.

## 23 OLDIES IN MOVIE

CHICAGO—Twenty-three hit singles released on the Mercury and Smash labels during the 1950s and early 1960s have been licensed from Phonogram/Mercury for use in "Slumber Party '57," a motion picture being released this summer.

A Phonogram/Mercury soundtrack album, to ship July 15, includes 11 of the oldies, among them: "Sh-Boom," by the Crew Cuts; "The Great Pretender," the Platters; "Sea of Love," Phil Phillips; "Running Bear," Johnny Preston; "Hey Paula," Paul and Paula and "Hey Baby," by Bruce Channal.

## Soviet Rock

• Continued from page 3

have no direct involvement in the tour.

Baker and Herscher say there are many young Russian writers producing in the contemporary idiom. But much of the music is imitative of U.S. and U.K. models. However, other tunes of originality were also uncovered and it is such material that they will import.

Recordings and sheet music are being brought over for additional screening. English lyrics will be written for the best, and Performing Arts will then engage in the usual professional chore of trying to interest labels and artists in recording them.

## Blue Note Series

• Continued from page 14

1969 were produced by the redoubtable Frank Zappa and Dick Bock in 1969 and are revived from Bock's Pacific Jazz label. Ponty's electric violin, as French as Normandy, gets commendable accompaniment from George Duke's keyboards and selected chamber style ensembles.

United Artists Records, in bringing out the five units here, also throws in a single 12-inch LP sampler which mixes the talents of Lester Young, Wes Montgomery, Freddie Hubbard, John Coltrane, Gerry Mulligan, Fats Navarro, the Jazz Crusaders and others of fond memory. The label's efforts in a madly competitive market are commendable, as are a majority of the performances issued.

DAVE DEXTER JR.

## VERSATILITY MANDATORY Session Singing Has Ups & Downs

By ED HARRISON

LOS ANGELES—The life of a studio session singer can be an exciting and enriching experience if you can survive the cutthroat competition and frequent spells of unemployment.

So says Karen Friedman, an American living and working in London the past five years with the likes of Jeff Beck, Mick Ronson, Stevie Winwood, Mott the Hoople, Maggie Bell, Jerry Lee Lewis and Lou Reed.

"To be successful you must be serious about what you're doing," says Friedman. "You must be versatile and able to adapt quickly because studio time is costly. The fun will come afterwards."

Most session singers have difficulty supporting themselves because of seasonal slacks, especially in the summer and at Christmas time. Friedman claims there were periods when she was literally starving.

The going rate for a session singer is about \$50 for a three-hour session, although singers with good track records can demand \$100 and more a session.

There is, however, a drawback in doing only session work. "A lot of session girls get labeled as strictly 'session singers' if you do it too long. You become just another voice."

"It's important to know what you want and not be taken advantage of. I had to turn down some gigs so as not to spoil my reputation. You'll be respected more," says Friedman.

Singing behind big name talent and "word of mouth" has given Friedman crucially needed exposure

within British music circles. Currently under contract to EMI, Friedman along with Dari Lallou and Casey Synge (known professionally as Thunder Thighs) had their second single released in England entitled "They'd Rather Be Making Money Than Making Love."

Their first single "Central Park Arrest" released in 1974 became a top 30 hit in London but a six-week BBC strike prevented the record from gaining momentum and subsequently it fizzled out.

"If the BBC doesn't put the record on its playlist it never gets heard," says Friedman. "Fortunately, Capitol Radio, an independent London station, staged a contest called 'People's Choice' where listeners called in and voted on new singles. The winner received airplay five times a day for a week."

Friedman is set to embark on a two-month tour of Canada with John Baldrey. Upon her return she will remain in Los Angeles with hopes of pursuing a solo career.

Being out of tune with the American music scene and virtually unknown here has presented Friedman with handicaps such as limited contacts and an unsure sense of what is commercially appealing. She is aware that if she is to be heard, "the sound of Karen Friedman must be distinctive, something really special."

## Slattery Named AFTRA Pres.

NEW YORK—New officers were elected during AFTRA's 39th annual convention in Minneapolis, and the election of Joe Slattery as national president marks the first time in the organization's history that a president has come from a local chapter other than New York or Los Angeles.

Others elected were Bill Hillman as vice president; Jackson Beck as second vice president; George Herman, Louis Nunley, Shirley Diercks, Mel Pape, Brad Phillips, Peter Leeds and Hugh Williams as vice presidents; Ginny Tyler as secretary; and Elizabeth Morgan as treasurer.

In other convention highlights, Kenneth Groot was presented the George Heller Memorial Gold Card Award for outstanding service to AFTRA and its members. Groot has served AFTRA as executive secretary of the New York chapter for more than 20 years.

## ASCAP's Adams Chairs Music Day

NEW YORK—Stanley Adams, president of ASCAP, has been appointed chairman of all International Music Day activities in the U.S.

International Music Day will be held Oct. 1 in Washington, D.C., under the auspices of the International Music Council.

The first International Music Day was celebrated last year in Ottawa in connection with an International Music Conference.

The National Music Council has scheduled a concert in the John F. Kennedy Center for the Performing Arts on that day, with more than 500 musicians in attendance.

## Clive Davis Sentencing On Sept. 23

NEW YORK—Sentencing of Clive Davis, president, Arista Records, on one count of tax evasion, has been postponed until Sept. 23.

Davis was to have appeared before Judge Thomas Griesa in Federal Court here July 15, but delay on putting together a mandatory probation report and vacation schedules for attorneys involved in the case and court personnel forced the pushback.

Davis pleaded guilty May 24 to failing to report \$8,800 income in his 1972 return. He was president of CBS Records at the time.

Unchanged is the sentencing date for David Wynshaw, also a former CBS employe, who had pleaded guilty to two counts to tax evasion and one of conspiracy. Wynshaw appears before Griesa July 30.

## Contract Mendell

LOS ANGELES—Lee Mendell of Lee Mendell Limited has set a counseling agreement with producers Rich Abramson and Mike Varhol of Blue Pacific Productions for distribution of the film "Banjoman."

The deal includes placement of the soundtrack LP. The music documentary features title figure Earl Scruggs as well as Joan Baez, the Dirt Band, Doc & Merle Watson, Tracy Nelson and Mother Earth, David Bromberg, Ramblin' Jack Elliot and the Byrds.

# Calif. Antitrust Suit Into Second Phase

• Continued from page 1

Mill Valley, a Bay Area suburb, have received approval from Judge George B. Harris to add Transamerica Corp. and United Artists Records; Doug Robertson, Sacramento advertising agency; Capitol Records-EMI; United Distributing and Phonodisc as defendants.

The revised and enlarged damages through Oct. 30, 1975, include: CBS Records, \$510,400; W/E/A Corp., \$124,600; ABC Records, \$18,000; RCA, \$65,000; MCA Distributing, \$51,600; Eric-Mainland, \$75,500; United Distributing, \$17,000; Integrity Entertainment Corp., \$514,400, and Tower Records, \$510,400. The latter two defendants are retail chains. Integrity operates the Warehouse record/tape stores.

RCA earlier this year was dismissed without prejudice as a defendant in an out-of-court settlement.

The Marin Music Centre's suit, alleging unfair favoritism to competing chain retailers by defendant labels and distributors, was filed in January 1975 (Billboard, Oct. 11, 1975).

Already the litigation has piled up 11 volumes of pre-trial filings and eight books of deposition from Joel Friedman, president of W/E/A and Al Bramy, manager, and Robert Orr, controller of Eric-Mainland. Capitol Records was dismissed as a defendant in June 1975. The amended complaint alleges that after Capitol was dismissed that firm refused to sell the Zoslaw store, so it was renamed a defendant.

An early skirmish in the pre-trial filings revolves around the label's defendants' contention that the suit has no place in Federal Court because it involves an interstate transaction between a California retailer, who buys in this case from a label warehouse in California, thus taking it out of Robinson-Patman and Sherman Act jurisdiction, which requires interstate transactions.

The defendants counter that records and tapes are interstate product, in that most recorded product is manufactured from masters created in one state, shipped to another for manufacture and then shipped to California warehouses for disbursement to accounts.

The defendants hold to their anti-

trust charges because "the interstate seller discriminates in application of national pricing, advertising and sales and when, in the course of commerce, temporary warehousing to meet anticipated demand for records and tapes in original packages for shipment through the U.S. does not stop proof of interstate commerce." Both acts apply when a "local market, which is an integral part of the national market," is involved.

Among the copious filings are charges that defendants discriminated by providing special discounts to chains for sales/programs, radio spots which tagged only chains and new chain stores' openings. Some defendants also gave 2% cash discount to Tower Records in return for non-interest-bearing promissory notes, it's alleged.

A filing shows that W/E/A allocated 100,000 bag stuffers to the Coast territory from its Burbank warehouse, 50,000 of which were imprinted for a variety of chain operations from Seattle to Los Angeles,

while 50,000 were left blank for disbursement.

Included in the filings is a Nov. 30, 1971, letter from Lee Hartstone, Integrity founder, to Bhaskar Menon, Capitol president, asking Menon to personally intervene in a situation where a Warehouse store is surrounded by competing White Front, Sears, Muntz Stereo and Treasury stores which were getting a better price than Hartstone.

The court files indicate plaintiffs are attempting to force defendants to produce corporate records ranging from monthly reports to state and federal tax returns, with both Integrity and Tower resisting because of confidentiality and because the Marin suit involves only competing Bay Area stores.

The court has agreed in the main to confidentiality, but the geographical argument is still in contest. Hartstone argues that the plaintiffs handle playback equipment, which gives them a decided advantage and takes the case out of contest.

## The Indigo Ranch Studio

• Continued from page 44

Jensen is the only person I've ever met who looks at the studio not as billions of semiconductors, integrated circuits, capacitors and resistors strung together in some diagram to somehow sort out. Rather, it's like he closes his eyes and sees the whole thing as a road map to a city he's so familiar with that he knows how the electrons flow through each street and pictures the entire thing at once."

Even when the chateau is complete, notes Hofmann, Indigo will still only be more suitable for smaller groups of musicians. "Accommodations will still be modest," he says, "but comfortable. Billy Preston brings up his Winnebago and even brought his horses with him one time. He will be coming in for his third visit."

Kaplan also feels that Indigo "wants to contact artists who are most capable of transferring the energies and vibes that exist here to their type of music. We are not saying we are just right for every artist. Interestingly enough we also send some artists into town while studios in town have been sending people to us. We don't feel as though we are competing with L.A. studios. We are not really in L.A. But I can't think of

a better place to lay down basic tracks unless you have a really huge group. It's ideal for basic tracks and we think it's the best overdubbing studio anywhere."

"In addition, when you want to take a break it's nice to walk out and sit by the rock and meditate, eat an orange, look at Catalina Island, instead of eating a hot dog on Santa Monica Blvd."

Interestingly enough, neither Hofmann nor Kaplan has drawn a check from the operation yet and they are not concerned with "setting the world on fire financially."

"We believe in what we are doing," says Hofmann, "and developing our energies to it exclusively. We are interested more in making friends and creating a stimulating environment. We are doing it because we love it."

"At some point in time we will probably realize some sort of income and we have thought about possible future projects such as a studio in Hawaii, building a mastering lab here, or even opening a downtown subsidiary studio, but right now we don't intend spreading ourselves too thin. This is our home."

Indigo has a staff of five as well as several technicians.

## Broaden S.F. 1-Stop Mart

• Continued from page 1

the sales office for Record Merchandising which has its own seven-person staff, with product warehoused here.

Record Rack Service of San Francisco will have its own manager who in turn will hire the staff, Lewerke explains. Interviews have already taken place to find the new manager.

The further push into the Bay Area by the triumvirate of Sid Talmadge, Sam Ricklin and Lewerke, partners in all the wholesaling and retail operations, is the latest move for firms to expand into that market.

Elliot Blaine and Mike Lipton opened a one-stop in San Francisco, The Music People, eight months ago. All Record Service in Oakland, Eric-Mainland and Direct, are among the most successful of the Bay Area's one-stops.

Lewerke says the reason he and his partners are expanding up north is because of a "tendency on the part of some distributors not to have warehouses there and because in Northern California people buy

their hot items from one-stops."

Lewerke also says that by having a one-stop with merchandise available on the floor, the company can provide a "closer liaison for our manufacturers with the smaller stores in that area who most often frequent one-stops. When there isn't a warehouse, a lot of the small stores can't get five copies of a single in a hurry. It's to our advantage to have a one-stop there."

The new company will "have a good representative stock of hit product" and should turn its inventory around six times a year.

The name Record Rack Service, Lewerke admits, "is a bit of a misnomer. Outside of handling the Navy and Marines in Southern California, we are mainly a one-stop in the Southern California region."

The San Diego operation, open since 1969 and managed by Ed Runge, one-time baseball umpire, is both a warehouse and sales facility.

AK Enterprises is the parent firm for the one-stop, distribution and retailing companies.

## Stax Trial Discloses Start Of 1973 Payola Probe

• Continued from page 20

one point. I would point out to you that this top loaning authority at all times was \$10,000 for unsecured loans and \$25,000 for secured loans. So, somebody higher than Harwell had to approve those loans—his superiors and his credit committee, I suggest. So what do we have but somebody looking around for somebody else to blame."

Eikner told the jury that Harwell had pleaded guilty to embezzlement in April 1975, and prior to that time had told the government "everything he knew that he did wrong, in order to get it all behind him, including establishment of fictitious accounts to which he approved loans for himself."

But government attorneys took a different view than did defense attorneys. Said U.S. Assistant Attorney John Mulrooney to the jury:

"You will hear arguments from defense attorneys claiming that everything was bad business judgment and you will hear Harwell taking the

rap for Bell and claiming Bell knew nothing about anything.

"This is not a crime of violence but a sophisticated white-collar crime that involves misplacement of trust in a bank officer, followed by fraud, false entries and financial misrepresentations.

"In the late 1960s, Harwell began writing up fictitious loans for persons and corporations in the neighborhood of \$100,000—using the money for himself.

"Harwell went to Al Bell and got Bell to sign guarantees for the loans in order to hide them from the bank. In order for Bell to obtain loans, false financial statements for Bell personally and for Stax, showing more assets than existed, were tendered to the bank by Harwell.

"Among the false financial statements was one showing that Bell owned a radio station, KMVV, worth \$200,000, when in fact those call letters had been assigned briefly in 1946 through 1949 to a ship operating in Chesapeake Bay.

"In that statement, Bell's total assets were overstated by \$700,000 in order to obtain a loan in the amount of \$3.5 million from the bank.

"Between December 1969, and May 1974, Harwell made loans to Stax and Bell after no repayment on prior loans had been made. Harwell processed 38 new loans totaling \$17 million while prior loans were not being repaid.

"During this period, 62 renewals

### Kalapana To L.A.

LOS ANGELES—Hawaiian label, Abattoir, in order to attract attention to its high-flying act, Kalapana, has the soft rock group playing the Roxy here July 26 in a showcase for record executives. Label hopes to firm national distribution through the presentation. Group's first LP has sold more than 65,000 units in the Islands alone, the label claims, and recently did sellout business at the Hawaii Shell for promoter Tom Moiffatt.

to Bell and his company were approved although no payment was made on the loans. During this time, Harwell knew that Stax was not doing well and that Bell's checking account was overdrawn frequently.

"Knowing this, Harwell accepted on Nov. 5, 1973, a \$100,000 check from Bell made out to Harwell's music oriented production company, Action for Ideas. But, because Harwell knew Bell's account was overdrawn, he held the check until Dec. 5, 1973, when he approved a \$1.5 million loan to a shell company, Lynn & Associates.

"Harwell then credited all of the loan except \$100,000 to the shell company. He credited \$100,000 to Bell's account, then presented the \$100,000 check he was holding for payment.

Harwell resigned from the bank in April 1974, and on May 28, 1974, Bell signed a guarantee of \$230,000 for Harwell so that Harwell could pay off most of the fictitious loans he had made."



## Joel Whitburn's Record Research Report

Marty Robbins' continuing saga about El Paso is #1 on the Country charts again despite a 16 year lapse story wise. The original "El Paso" was #1 on the Country and Pop charts back in 1960 and like its 'deja vu' story line, "El Paso City" is again back at #1.

Other artists facing a decline in their career have tried similar tactics, pulling on their proven hits for another shot at the top of the charts. Most of these tries were not as successful as Marty Robbins, however:

Duane Eddy's 1st big hit was "Rebel Rouser" (#6/'58)—his last charted record was "Son of Rebel Rouser" (#97/'64).

Danny & The Juniors had the top hit of 1958 with "At The Hop," while "Back To The Hop" in 1961 got only as high as #80.

Fats Domino had his all-time greatest hit with "Blueberry Hill," while he had one of his most insignificant hits with "Heartbreak Hill."

Paul Anka's 1st big hit "Diana" in 1957 didn't help his waning career in 1963 when he released "Remember Diana" (#39).

\* \* \*

Trivia Question #44:

Since Billboard inaugurated the Top 100 chart in 1955, which record appeared in the Top 10 for the most weeks in a one year period?

(Answer: "The Green Door" by Jim Lowe in 1956 for 18 weeks)

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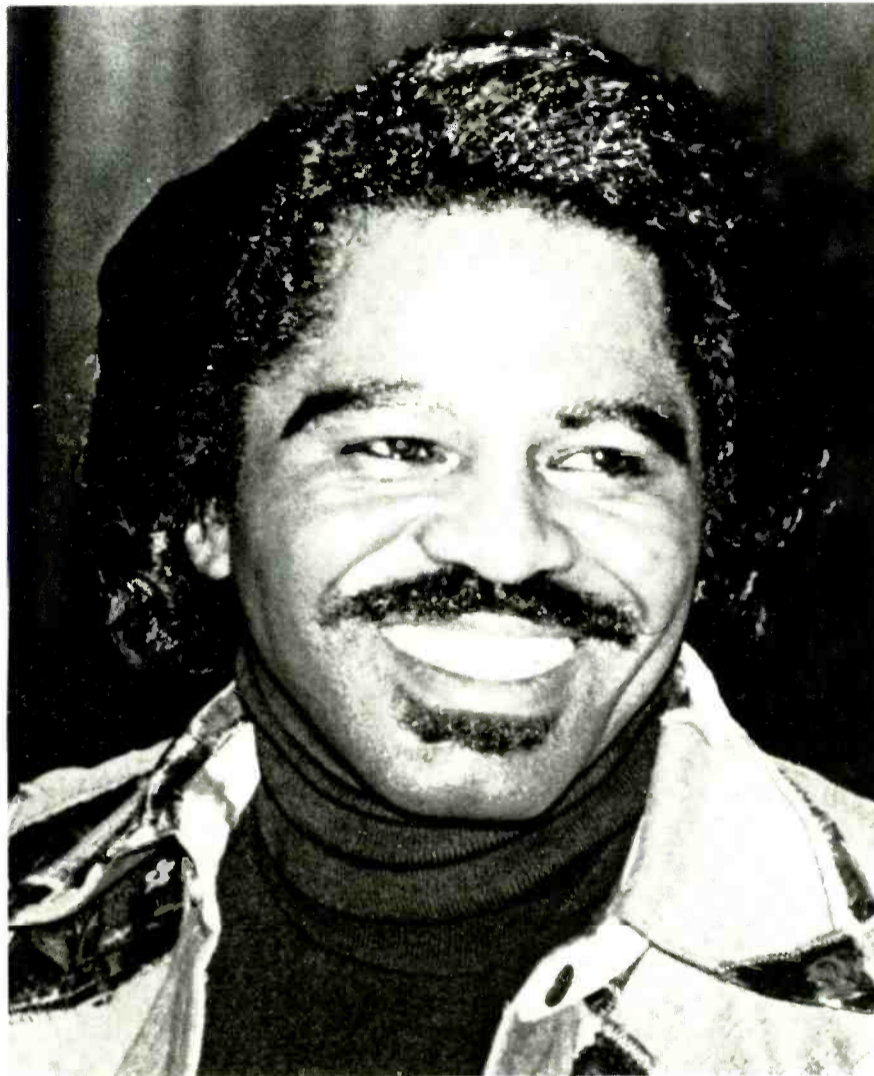
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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/24/76

Number of LPs reviewed this week **43** Last week **62**

## Pop

**DIANA ROSS**—Diana Ross' Greatest Hits, Motown M6-869S1. A compilation of hit tunes covering her six years as a single artist. Although each cut is of high quality, this LP offers the listener an opportunity to compare the orchestration of years gone by with the high powered, full orchestral arrangements which today surround her mellow voice. There is also a change in vocal quality which is evidenced on "Love Hangover" and her latest single release "One Love In My Lifetime" where her voice seems to have taken on a full, more mature structure. Ballads and uptempo tunes are offered in equal proportions for an impressive blend.

**Best cuts:** "One Love In My Lifetime," "Love Hangover," "Touch Me In The Morning."

**Dealers:** Display up front for best results.

**THE RITCHIE FURAY BAND**—I've Got A Reason, Asylum 7E-1067. With the solo debuts of Chris Hillman and J.D. Souther, it is only appropriate Ritchie Furay makes his solo contribution. As a founding member of Buffalo Springfield and Poco, it becomes apparent that those progressive influences are still very much part of him, which is fortunate because Furay applies those influences and comes up with some of his best songwriting and singing since leaving Poco. "Starlight" is a sensual love song in the same vein as "Kind Woman" while "Gettin' Through" is a Poco sounding country rocker. All nine songs are Furay originals, three in collaboration with keyboardist Tom Stipe. Aided by a strong band (Jay Truax on bass, John Mehler on drums) and good production by Bill Schnee and Michael Omartian, Furay's brand of country rock is a refreshing summer treat.

**Best cuts:** "Starlight," "Gettin' Through," "Over And Over Again," "You're The One I Love."

**Dealers:** Artist is well known from previous associations.

**BOBBY GOLDSBORO**—A Butterfly For Bucky, United Artists UA-LA 639-G. A story in the form of a song is his specialty, this album is no exception. The smooth easy flow of lyrics and melody, tightly knit with his controlled voice makes for an impressive blend. He moves from a mellow ballad into an uptempo swinging tune with equal ease. "Chippin' Away," a novelty tune focuses on his female background singers while at the same time proving Goldsboro's versatility. He even takes on a calypso type number, "Love Me The American Way." Soft guitars, piano and strings are the dominant instruments on this one.

**Best cuts:** "A Butterfly For Bucky," "Best To Be Free," "Chippin' Away."

**Dealers:** You can rely on Goldsboro's following to buy this album.

**JESSI COLTER**—Diamond In The Rough, Capitol ST-11543. Despite funky, country-rock versions of two Lennon-McCartney classics and a couple of other lively country numbers, this is primarily a set of languid laments like Colter's top five single of last year, "I'm Not Lisa." These range from the bluesy title track to several slow-paced, plaintive pop and country ballads. Husband Waylon Jennings co-produced and co-arranged (with Ken Mansfield) and offers guitar and backing vocals.

**Best cuts:** "Get Back," "Hey Jude" (or as Jessi sings it, "Hey Jude"), "Ain't No Way," "A Woman's Heart (Is A Handy Place To Be)."

**Dealers:** Display with Jennings' hot new LP and the Colter-Jennings-Nelson-Glaser collaboration which made the top 10 last April.

**KRIS KRISTOFFERSON**—Surreal Thing, Monument PZ 34254 (Columbia). Kristofferson again demonstrates his ability to write songs destined to become pop and country standards. The recurring theme throughout this LP is a spiritual one, with each song an introspective journey through life's misfortunes. Two cuts—"You Show Me Yours (And I'll Show You Mine)" and "I've Got A Life Of My Own"—have gospel sounding introductions with the aid of an ensemble of backup vocalists that include Rita Coolidge, Billy Swan, Byron Berline, Clydie King and Sherlie Matthews. Kristofferson's raspy and often uncontrolled vocals gives the LP a diverse mix of sentimental ballads, upbeat rockers and lighthearted sarcastic ditties such as "Eddie The Eunuch" and "If You Don't Like Hank Williams."

**Best cuts:** "Killing Time," "The Prisoner," "It's Never Gonna Be The Same Again," "Bad Love Story," "The Stranger I Love."

**Dealers:** Artist has strong line of crossover hits.

**TRIUMVIRAT**—Old Loves Die Hard, Capitol ST-11551. Most of the songs in this space rock set feature mellow instrumental and vocal passages that build to a big crescendo finish. So while there is musical range within each song, most of the numbers are constructed in much the same way. The intricate arrangements, extensive use of unusual sound effects and vocal harmonies make the album. Recorded in West Germany, this is Musak for the Space Age.

**Best cuts:** More a total album than a collection of cuts.

**Dealers:** Last year when space rock was popular via acts like Kraftwerk, Triumvirat's "Spartacus" album went top 30.

**HARRIET SCHOCK**—You Don't Know What You're In For, 20th Century T-499. Schock's third album for the label consists mainly of easy, mid-tempo pop material featuring appealing, commercial melodies and arrangements. Also included are a couple of ballads, which showcase the lady's generally strong lyrics and always warm, inviting, totally unaffected vocals. Backup musicians include Leland Sklar, Bobby Hall and Tom Scott. Handsdown highlight of the album is

## Spotlight



**SPINNERS**—Happiness Is Being With The Spinners, Atlantic SD 18181. The group's rich vocal quality is on display throughout the album, particularly when lead singer Philippe Wynn is moving up and down the musical scale which he does in generous proportions. "The Rubberband Man," a bouncy, uptempo novel tune has the group moving in all vocal directions, almost as if to showcase its total musical spectrum. MFSB performs on this album which is well produced, conducted and arranged by Thom Bell. Instrumental arrangements flow with the voices and never seem to dominate. The female background voices are easy and blend well. Henry Fambrough is a featured vocalist on several tunes. Eight compositions are included in this package which was recorded on both coasts, Sigma Sound Studio in Philadelphia and Kaye/Smith in Seattle.

**Best cuts:** "The Rubberband Man," "The Clown," "Wake Up Susan," "You're All I Need In Life."

**Dealers:** This group has across the board appeal.

a very clever spoof of Leiber & Stoller's "I'm A Woman" called "He's So Macho."

**Best cuts:** "He's So Macho," "Somebody Else" (lively tune with top lyrics), "Nobody Stole Your Lady," "You're A Man (And I Need You)."

**Dealers:** Schock wrote Helen Reddy's most recent top 10 hit, "Ain't No Way To Treat A Lady."



**MARYANN FARRA & SATIN SOUL**—Never Gonna Leave You, Brunswick BL 754207. This is a total disco record with the usual dancing touches thrown in by Tom Moulton's mix. It has all of the r&b ingredients, but is geared mostly toward the rhythmic dance approach. Farra has a very pleasant voice, especially for those bouncy arrangements, and this LP should get loads of airplay. Expect this album to break wide open out of the discos and then begin an assault on AM and r&b.

**Best cuts:** "Never Gonna Leave You," "Forget That Girl," "Just A Little Thing," "Stoned Out Of My Mind."

**Dealers:** Let people know that this is a very strong disco LP.



**HANK WILLIAMS JR.**—Fourteen Greatest Hits, MGM MG-1-5020. A natural winner that includes some of the biggest songs in Hank Jr.'s career. Material comes from the soul side of music as well as country, ranging from Fats Domino's "Ain't That A Shame" to Foster & Rice's "I'll Think Of Something." The ballad about his father, "Hank," is a touching selection—and timely, too, as the stars of both Sr. and Jr. rise higher. Williams' voice is equal to every song as the first five numbers go from country to Cajun to a powerful chorus to autobiography to Slim Harpo. Clean, uncluttered instrumental background allows Hank's voice to come through effectively.

**Best cuts:** "Eleven Roses," "All For The Love Of Sunshine," "Hank," "The Last Love Song," "I'll Think Of Something."

**Dealers:** Hank Jr. continues to establish his own identity and market.

**KRIS KRISTOFFERSON**—Surreal Thing, Monument PZ-34254. Kris never lets the key get between him and a good song, and, as usual, he makes the most of what he's got vocally. With crafty production from David Anderle and some effective backup—including excellent keyboard work by Mike Utley—Kristofferson stays within the range he can handle. Radio programmers should carefully screen "If You Don't Like Hank Williams" before airing because of possibly objectionable lyrics. Any artist would dream of having an LP of 10 previously unreleased Kristofferson songs. Kris has a corner on his own songs, and he even throws in a pair of oldies. He wrote most of these songs between takes of his last two movies. "It's Never Gonna Be The Same Again" and "The Stranger I Love"—are among the best he has written. At his worst, Kris is a damn good non-singer; at his best, he's a poet.

**Best cuts:** "You Show Me Yours (And I'll Show You Mine)," "It's Never Gonna Be The Same Again," "The Stranger I Love."

**Dealers:** Kristofferson's massive audience has grown even larger with his recent movie success and Playboy publicity.

**SIR DOUG & THE TEXAS TORNADOS**—Texas Rock For Country Rollers, ABC/Dot D0SD-2057. A Texas legend who emerged back in the early Beatles era as leader of the Sir Douglas Quintet that hit with "She's About A Mover," Sahm has been reverting back to his country/rock roots. Capably produced by Huey Meaux at Huey's Houston studio, Sir Doug has a bright sound behind him with impressive guitar work and believable steel. Sahm, a brilliant entertainer, wrote most of these songs himself. Songs like "Give Me Back The Key To My Heart" are reminiscent lyrically and performance-wise to some of Bob Dylan's better songs. Displaying the creativity and craftsmanship that Sahm and Meaux have become known for, this LP prods the Texas country movement a giant step forward.

**Best cuts:** "I Love The Way You Love (The Way I Love You)," "Give Me Back The Key To My Heart," "Texas Ranger Man," "I'm Missing You," "Sometimes."

**Dealers:** Sahm should move records with this one.

## First Time Around

**FRANKIE CROCKER'S HEART AND SOUL ORCHESTRA**—Casablanca NBLP 7031. A well produced and arranged composite of orchestral strings and horns dominate this mellow disco version of standard tunes. A semi-classical approach is taken with all tunes while different compositions spotlight different instruments on this twofer LP. The album, consisting of eight tunes, two on each side, maintains its mellow quality throughout.

**Best cuts:** "Skylark," "Flamingo," "Poinciana."

**Dealers:** Crocker's name will appeal to r&b and Latin customers, LP's music will appeal to both MOR and disco customers.

**POINT BLANK**—Arista AL 4087. This Texas blues-rock band, under the management wing of ZZ Top's Bill Ham, has all of the energy needed to make the transition from records to concerts and back again. The lead vocals of John O'Daniel are very gutsy and carry a Johnny Winter intensity at varying times. The rest of the band is composed of guitarists Rusty Burns and Kim Davis on guitars and vocals, who effectively employ the use of varying musical gimmicks like slide guitar and phase shifters. Phillip Petty on bass and Peter Gruen on drums are the rhythm section behind the generally heavy sound. The only exceptions to this role are a pair of acoustic tunes with gentle electric background. This LP is perfect for FM airplay, with several tunes having AM potential.

**Best cuts:** "Free Man," "Wandering," "Bad Bees," "That's The Law," "Distance" (with a distant similarity to a bluesy "Nights In White Satin").

**Dealers:** This group is touring this summer, including dates with ZZ Top?

**WIDOWMAKER**—United Artists LA642G. Former members of acts like Spooky Tooth, Mott the Hoople and Lindisfarne team up for a set of mostly high energy hard rock, reminiscent of Bad Company or the Sweet. It's not all wall-of-sound rock blitzes, though, as there are a couple of mid-rockers and even a few highly credible ballads. Less frantic than the rockers but still intense, these are the album's highlight, as they are more distinctive in arrangement and vocal performance.

**Best cuts:** "Pin A Rose On Me," "Straight Faced Fighter," "Leave The Kids Alone."

**Dealers:** Group will be touring the U.S. in August with ELO and just finished a Who tour in England.

## Billboard's Recommended LPs

### pop

**HUB**—Cheata, Capitol ST-11505. Three former members of Rare Earth team up for a set of rockers that ranges from raucous to bluesy to boogie. Highlights, though, are a stately religious ballad and a mellow reggae-tinged cut. **Best cuts:** "Lord (Hear Me Now)," "Down To Acapulco."

**P.F.M.**—Chocolate Kings, Asylum 7E-1071. An unusual label debut LP from this Italian progressive rock band that made its debut four years ago with "Photos Of Ghosts." Lead vocalist Bernardo Lanzetti is the group's only newcomer since then. There are only five cuts on the LP, each with extended electronic orchestrations that overshadow the quality of the group's first English lyrics. **Best cuts:** "Out Of The Roundabout," "Chocolate Kings."

**THE OUTLAW JOSEY WALES**—Original Motion Picture Soundtrack, Warner Bros. BS 2956. Jerry Fielding composed and conducted the music to this Clint Eastwood western. Fielding's orchestrations range from drum marching sounds to whistling ballads. Strings are dominant in many cuts with effective transitions to the many mood changes. **Best cuts:** "Initial Outrage," "Frontier Town," "Capture."

**NINA SIMONE**—Songs Of The Poets, RCA APL 1-1788. Simone's sharp, punchy voice reappears on this repackaged potpourri of works by Bob Dylan, George Harrison and her own compositions. Works were cut several years ago in small group settings and they are solid reflections of how Nina wails and cuts through to the core of a lyric. **Best cuts:** "Just Like A Woman," "I Shall Be Released," "The Times They Are A-Changin'," "I Want A Little Sugar In My Bowl."

**GATOR**—Original Motion Picture Soundtrack, United Artists UA-LA646-G. A beautifully orchestrated album by Charles Bernstein that can be soothing and yet rhythmically vibrating. Jerry Reid composed and performs "Ballad Of Gator McCluskey" and Bobby Goldsboro composed and performs a melodic love song called "For A Little While" that has the potential for a single. Both songs are the only vocal cuts. **Best cuts:** "Ballad Of Gator McCluskey," "For A Little While."

**TOM SNOW**—Capitol ST-11545. Another impressive offering from singer/songwriter/keyboardist Snow. Lyrics focus on romantic relationships from a variety of perspectives while the music is generally slow, melodic and well-arranged. Excellent instrumental and vocal support provided by an array of well-known session people and performers. **Best cuts:** "Hurry Boy," "Rosanna," "Rock And Roll Widow," "I'm Only Passing Through."

### soul

**THE MAIN INGREDIENT**—Super Hits, RCA APL-1858. Strong collection of hits and near-hits provides a retrospective look at this now-defunct trio. Flashy arrangements and excellent vocals are showcased throughout. Group's biggest hit, "Everybody Plays The Fool," is conspicuous in its absence. **Best cuts:** "Just Don't Want To Be Lonely," "Rolling Down A Mountain Side," "Happiness Is Just Around The Bend," "Instant Love."

**BROOK BENTON**—This Is Brook Benton, All Platinum AP-3015. A beautiful set of soul flavored MOR listening that has trademarked Benton's career. Highlights include an interesting interpretation of Frankie Valli's "Can't Take My Eyes Off Of You" and a melodic rendition of Stevie Wonder's "All In Love Is Fair." A sound band of jazz musicians and superb orchestrations by Sammy Lowe further enhance this thoroughly enjoyable album. **Best cuts:** "Can't Take My Eyes Off Of You," "It Started All Over Again," "My Funny Valentine."

**THE RIMSHOTS**—Down To Earth, Stang ST-1028 (All Platinum). Electronic instruments are the outstanding features on this album. The LP offers vocals and instrumentals in equal parts. Although the album is adequately produced and arranged, it does not quite achieve a full sound. Group vocals are more appealing than solo efforts. **Best cuts:** "Super Disco," "7654321 (Blow Your Whistle)."

### country

**CARMOL TAYLOR**—Song Writer, Elektra 7E-1069. An excellent songwriter, bolstered by some singles success as an artist, Taylor is uncompromisingly country except when some of his cuts—notably "Shoot Low Sheriff" and "Back In The USA"—lean heavily towards rock. Seven of the songs are co-written by Taylor while the remainder comes from Roger Bowling, Wayne Kemp and Chuck Berry. Strong production from Norro Wilson and David Malloy. **Best cuts:** "Shoot Low Sheriff," "Love What's Left Of Me," "Who Will I Be Lovin' Now."

(Continued on page 82)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison.



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One night last year, they opened for the Average White Band. After that one date AWB asked them to open for the entire tour.

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with new incentive from the group's lead vocalists, Jeff and Billy Osborne, they got streamlined and supercharged and got together with the production team of Larry and Fonce Mizell (the Blackbyrds, Donald Byrd, Bobbi Humphreys). And now, after brilliantly refining and solidifying their sound, L.T.D. has made "Love To The World."

L.T.D. is Love, Togetherness and Devotion. "LOVE TO THE WORLD" is their new album.

ON A&M RECORDS & TAPES SP 4589 Produced by Larry Mizell and Fonce Mizell



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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/24/76

Number of singles reviewed  
this week **35** Last week **78**

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**DIANA ROSS—One Love In My Lifetime (3:48)**; producer: Lawrence Brown; writers: T. McFaddin-L. Brown-L. Perry; publisher: Jobete, ASCAP. Motown 1398F. A strong story line on this well orchestrated tune. An unidentified male singer adds an effective change of pace. A long orchestral injection near tune's conclusion lends a touch of the dramatic.

**WAYLON JENNINGS—Can't You See (3:43)**; producers: Waylon Jennings and Ken Mansfield; writer: Toy Caldwell; publisher: No Exit Music, BMI, RCA 10721. A long but interesting instrumental intro to Jennings' strong vocals. He moves with ease through this pop/country tune. Guitars enhance the overall structure of the song as it builds to an impressive ending.

**SILVER CONVENTION—No, No, Joe (2:48)**; producers: Michael Kunze & Silvester Levay; writers: Silvester Levay-Stephen Prager; publisher: Midsong, ASCAP. Midland International 10723 (RCA). A heavy disco drum beat leads to well blended full vocals. This jumping summer time tune offers strong guitar and string injections. The drum as the bottom instrument sets the pace throughout the record.

**THE ANDREA TRUE CONNECTION—Party Line (3:22)**; producer: Gregg Diamond; writer: Gregg Diamond; publishers: Buddah/Geo. Diamond/MRI, ASCAP. Buddah 538. Vocals blend well on this uptempo number. The arrangements are never relaxed as the vocals build. There is a generous use of instruments on this one. The tune is well produced and arranged with instruments as important as vocals.

## recommended

**DAVID BOWIE—Stay (3:21)**; producers: David Bowie & Harry Maslin; writer: David Bowie; publishers: Bewlay Bros./Moth/Fleur, BMI, RCA 10736.

**FRANK SINATRA—Stargazer (2:57)**; producer: Don Costa; writer: Neil Diamond; publisher: Stonebridge, ASCAP. Reprise 1364 (Warner Bros.).

**RUFUS FEATURING CHAKA KHAN—Jive Talkin' (3:10)**; producer: Rufus; writers: Barry Robin & Maurice Gibb; publishers: Casserole/Flamm, BMI, ABC 12197.

**ELECTRIC LIGHT ORCHESTRA—Showdown (3:49)**; producer: Jeff Lynne; writer: J. Lynne; publishers: United Artists/Jet/Chappell, ASCAP. U.A. XW842.

**SILVERADO—(We Can) Fly Away (3:25)**; producer: Rick Jarard; writers: E. Goodwin-C. Shillo; publisher: Cataclysmic, BMI, RCA 10728.

**ROSLYN KIND—There'll Be Time (2:28)**; producer: Jack Gold; writers: A. Bergman-M. Bergman-M. Legrand; publishers: WB and Max Baer, ASCAP. Columbia 10386.

**BLACK OAK ARKANSAS—Fistful Of Love (3:16)**; producer: Black Oak Arkansas; writers: Black Oak Arkansas-Marius Penczner; publisher: Far Fetched, ASCAP. MCA 40586.

**R.E.O.—Keep Pushin' (3:10)**; producer: John Stronach; writer: K. Cronin; publisher: not listed. Epic 50254.

**ROGER MCGUINN—Take Me Away (3:00)**; producer: Mick Ronson; writers: R. McGuinn-J. Levy; publishers: Patian/Jackelope, BMI, Columbia 10385.

**BLUE OYSTER CULT—(Don't Fear) The Reaper (3:35)**; producers: Murray Krugman, Sandy Pearlman and David Lucas; writer: D. Roeser; publisher: B. O' Cult Songs, ASCAP. Columbia 10384.

**SUSAN COWSILL—It Might As Well Rain Until September (2:59)**; producers: Trevor Lawrence & Andy Wickham; writers: Goffin-King; publisher: Screen Gems-Columbia, BMI, Warner Bros. 8232.

**PILOT—Canada (2:35)**; producer: Roy Thomas Baker; writer: D. Paton; publisher: Al Gallico, BMI, EMI 4305 (Capitol).

**LESLEY DUNCAN—Rescue Me (3:12)**; producer: Jimmy Horowitz; writer: Lesley Duncan; publishers: Gaff, BMI, MCA 40593.

**BOB SEGER—Travelin' Man (3:04)**; producers: Bob Seger & Punch Andrews; writer: Bob Seger; publisher: Gear, ASCAP. Capitol 4300.

**JEFFREY COMANOR—Love Me Not (3:16)**; producer: John Boylan; writer: J. Comanor; publisher: Chicken Key, BMI, Epic 50523.



**MIGHTY CLOUDS OF JOY—You Are So Beautiful (3:49)**; producer: Dave Crawford; writers: B. Preston/B. Fisher; publishers: Irving/Web, BMI & Almo & Preston, ASCAP. ABC 12196.

**BETTY WRIGHT—If I Ever Do Wrong (3:42)**; producer: Willie Clarke; writers: B. Wright-W. Clarke; publisher: Sherlyn, BMI, Alston 3722 (T.K. Productions).

**CURTIS MAYFIELD—Only You Babe (2:30)**; producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI, Curtom 0118 (Warner Bros.).

**THE TEMPREES—I Dare You (3:15)**; producers: Regina Bennett and Lester Snell; writers: L. Snell-R. Bennett; publishers: My Women/Kennicott/Every Knight, BMI, Epic 50258.

**LITTLE JOHNNY TAYLOR—True Lovin' (3:10)**; producer: not listed; writers: P. Montgomery-O. Smith; publisher: Pollyday, BMI, Ronn 87 (Jewel).



**TANYA TUCKER—Here's Some Love (2:59)**; producer: Jerry Crutchfield; writers: Jack Roberts-Richard Maingera; publisher: Screen Gems-Columbia, BMI, MCA 40598. "Here's some love/take a little bit of it home with you." Tanya sings in a lyrically powerful drama with tremendous crossover possibilities.

Sung with a voice mature long before its time and effectively produced by Jerry Crutchfield, this could be the record that turns Tucker's career more toward the pop arena.

**DEL REEVES & BILLIE JO SPEARS—Teardrops Will Kiss The Morning Dew (2:49)**; producer: Milton Blackford; writer: Paul Craft; publisher: Rocky Top, BMI, United Artists UA-XW832-Y. A catchy sing-a-long type of tune enables Reeves & Spears to successfully follow their initial duo chart record. Fiddles and downhome country production showcase country music's latest pairing—and insure loads of airplay with its uptempo energy.

## recommended

**CLEDUS MAGGARD—Virgil And The \$300 Vacation (3:28)**; producer: Jerry Kennedy; writers: Jay Huguely-Jerry Kennedy; publisher: Unichappell, BMI, Mercury 73823.

**JONI LEE—Baby Love (3:00)**; producer: Snuffy Miller; writers: E. Holland-L. Dozier-B. Holland; publisher: Stone Agate, BMI, MCA 40592.

**BILLY THUNDERKLOUD AND THE CHIEFTONES—Try A Little Tenderness (3:21)**; writers: Harry Woods-Jimmy Campbell-Reg Connelly; publisher: Robbins, ASCAP. Polydor PD-14338.

**AMAZING RHYTHM ACES—The End Is Not In Sight (The Cowboy Tuna) (3:11)**; producer: Barry "Byrd" Burton; writer: H.R. Smith; publisher: Fourth Floor, ASCAP. ABC 12202.

**LAYNG MARTINE JR.—Summertime Lovin' (2:12)**; producer: Layng Martine Jr.; writer: Layng Martine Jr.; publisher: Ahab, BMI, Playboy P-6081-A.

**DEL REEVES—Nobody Touches My Baby (2:58)**; producer: Milton Blackford; writers: M. Blackford-J. Dougherty-D. Gilson; publisher: Famous, ASCAP. United Artists UA-XW829-Y.

**DAVID ROGERS—Whispers And Grins (2:59)**; producer: Dave Burgess; writer: Lore; publishers: Golden West Melodies/Singletree, BMI, Republic IRDA-R-256-A. Flip: Use Me Up (2:15); writer: Don Earl; publisher: Singletree, BMI.

**AL BOLT—Wait A Minute (2:58)**; producers: Scotty Turner-Hal Freeman; writer: Tom Acres; publishers: Flashback/CinKay, BMI, CinKay CK-109A.

**JIMMY ANGEL—Nobody's Perfect (3:19)**; producers: E. Hickey-R. Lieberman; writer: Joan Ryan; publisher: King Tut, Rameses II RADJ-2002A.



**SONS OF ROBIN STONE—Let's Do It Now (3:12)**; producer: Bo Eli; writers: B. Eli-L. Phillips; publishers: Oceans Blue/Friday's Child, BMI, Epic 50257. Joyous uptempo cut has the excellent highly commercial pop soul sound of the Spinners' biggest hits. Strings and horns well arranged by Vince Montana.

**DON NIX—Rollin' In My Dreams (2:45)**; producer: Don Nix; writer: Don Nix; publisher: Deerwood, BMI, Cream 7608. Country-tinged mid tempo cut with excellent pop arrangement and vocal. Fine storyline and catchy melodic hook that avoids being overtly commercial.

**BLAZE—Jaime (3:15)**; producers: Shad O'Shea & Stan Hertzman; writer: T. Paulus; publisher: Counterpart Bumpershoot, BMI, Fraternity 237 (International). Direct and personal but not over-dramatic vocals highlight this lyrical pop ballad. Clean arrangement makes this a low-key but memorable first effort.

**RARE PLEASURE—Let Me Down Easy (2:55)**; producer: David Jordan; writers: D. Jordan/A. Smith; publisher: Diversified, ASCAP. Cheri 505 (Springboard). Slick pop disco arrangement features excellent, soulful female lead vocals. Clean, uncluttered sound with a great sax break.

**DANCER—Magical Eyes (3:27)**; producer: Bill Schnee; writers: Dante-Douglas-Espinoza; publishers: Symphonola Music/Hazeltunes, BMI, A&M 1838. Commercial pop entry has the appeal and even bass line of the Miracles' "Love Machine." Tight arrangement and good harmony backup.

**L.D. PEARL—Flying High With You (3:02)**; producers: Garrison Leykam and Leslie Pearl; writer: L. Pearl; publisher: New York Times, BMI, London 236. Song is like a Carole King ballad about the values of friendship, with the vocals even sounding like King in spots. Direct and personal at first, it builds into a commercial, midtempo cut.

**TOM SPARKS—Long Hard Ride (2:45)**; producer: J. Wolfe; writers: Sparks, Wolfe; publisher: Otherworld, BMI, Wolf 76-102. Solid midtempo pop cut with a country rock feel. Fairly tight arrangement makes this perfect for hip AM stations.

**WEBSTER LEWIS—Do It With Style (3:59)**; producers: Webster Lewis and David Horowitz; writers: C.T. Perkinson-B. Gray; publishers: Tosci, ASCAP/Mighty Three Music/Golden Fleece, BMI, Epic 50256. Classy midtempo pop/soul cut with excellent male lead vocal and horn-filled arrangement. Extensive use of slick female backup chanting the title.

**CHUCK ARMSTRONG—Give Me All Your Sweet Lovin' (2:38)**; producers: Marla Tynes & George Kerr; writers: Maria Tynes, Drake McGilbert; publishers: Lerobal & 5th Music, BMI, R&R 15313. Expressive, soulful lead vocal with sexy female backup. Spoken segment near the end.

**HOSEA—Love's Come At Last (3:38)**; producers: Hesh Yarmark and Murray Cohen; writer: Hosea Cobb; publisher: Irving Music/On The Street Music, BMI, A&M 1846. Male lead singer has a wild vocal workout on the soul/pop entry. Slick arrangement throughout, but the expressive wide ranging vocal builds it into a powerful soul cut.

**DAVE ANTROBUS—Kentucky Tobacco (3:10)**; producer: Bob Stone; writer: Bob Stone; publisher: Rock Garden, BMI, Shock 1. Intricate arrangements and unusual sound effects are the attention grabbers on this country flavored pop rocker.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

## Billboard's Recommended LPs

Continued from page 78

### jazz

**CARMEN McRAE—Can't Hide Love**, Blue Note BN-LA635-G. There is a combination of the old and the new, but mostly the new. Carmen puts her special touch to "Can't Hide Love" for a contemporary tune with jazz overtones then slides back into a standard ballad. The instruments are arranged to merely present the vocalist and not showcase the musicians. Six arrangers were used on this album, Gerald Wilson, Johnny Mandell, Larry Carlton, Thad Jones, Dale Oehler and Dave Grusin. **Best cuts:** "Music," "Can't Hide Love," "All By Myself," "A Child Is Born."

**SONNY STITT—Stomp Off Let's Go**, Flying Dutchman BDL-1538 (RCA). Veteran altman plays relaxed and cool in a program of oldies with super fire assistance from a stolid team of Bucky Pizzarelli, Richard Davis, Louis Bellson, Frank Owens, Lew Soloff and Jon Faddis. Why the four old tunes is another matter; Stitt has a good time. So do his cohorts on these tunes with wide open charts and nothing but freedom to play along the organized rhythms. **Best cuts:** "Sama De Orpheo" (which starts off with a lengthy drum "intro"), "Duke's Place," "Perdido," "Little Suede Shoes."

**GENE HARRIS—In A Special Way**, Blue Note BN-LA634-G. Voices enhance this LP which are displayed on "Theme For Relana," "Love For Sale" splits the spotlight between the vocals and Harris' piano. This LP offers full instrumental sections that are well arranged, sharp and uncluttered. An interesting keyboard twist is given to "Five/Four." **Best cuts:** "Theme For Relana," "Zulu," "Naima."

**EDDIE HENDERSON—Heritage**, Blue Note BN-LA636-G. A compilation of jazz and contemporary jazz tunes, carried out in a mellow vein. Trumpet solos offer the listener a chance to

appreciate Henderson's full musical range. Sharing the spotlight with Henderson are Julian Priester, Patrice Rushen, Hadley Caliman, Paul Jackson, Mtume, Mike Clark, Woody Theus and Billy Hart. **Best cuts:** "Inside You," "Time And Space," "Dark Shadow."

**BOBBY HUTCHERSON—Waitin'**, Blue Note BN-LA615-G. This LP is so simply arranged each instrument is identifiable. "Waiting," a sweet pretty easy to listen to composition not only focuses on Hutcherson's vibes, but offers an impressive blend of flutes by Hadley Caliman, Mguanda Dave Johnson and Emanuel Boyd. This album has ballads, swinging tunes and whatever is in between. **Best cuts:** "Searchin' The Trane," "Waiting," "Hangin' Out (With You)."

**AHMAD JAMAL—Steppin' Out With A Dream**, 20th Century T-515. Only five tracks in this package but they're all eminently listenable as Jamal darts about the keyboards effortlessly, laying down lightly swinging, tasteful jazz with assists from Calvin Keys, John Hurd, Frank Gant and Selden Newton. Jamal and Paul Gayten produced the LP together. **Best cuts:** "Prelude To A Kiss," "Handicapper."

**BENNY CARTER—The King**, Pablo 2000-768. As far back as 1930, Carter was tagged as "underrated" by musicians. He still is. On these eight tracks Benny and a disciplined backup combo perform tunes composed by Benny through the years with his alto sax deservedly spotted. Sharing the microgrooves are Joe Pass, Milt Jackson, Tommy Flanagan, Jake Hanna and John B. Williams and each is impeccably "right." This is sleek, polished, immaculate jazz that's easily understandable and deserving of wide dissemination. **Best cuts:** "Malibu," "A Walkin' Thing."

**SONNY STITT with RED HOLLOWAY—Forecast: Sonny & Red**, Catalyst CAT 7608. This is far away among the best straight

ahead jazz LPs. Featuring two great saxophonists with the aid of a rock steady rhythm section, things swing from the first note. The interplay between these two reedmen is excellent, as is the support of the rhythm section (pianist Art Hillary, bassist Larry Gales and drummer Clarence Johnston). **Best cuts:** "The Way You Look Tonight," "Forecast: Sonny & Red," "Lester Leaps In," "Just Friends," "All God's Chillun Got Rhythm."

**ART BLAKEY & THE JAZZ MESSENGERS—Backgammon**, Rou-

lette SR 5003. This is the first new Blakey LP in several years and it's definitely one of his best ever—possibly due to the fine band on this record. Playing alongside the jet-propelled drums of Blakey are Albert Dailey on piano, Bill Hardman on trumpet, David Schnitter on tenor saxophone and Chin Suzuki on bass. Many of Blakey's jazz standards are included as well as some new surprises. **Best cuts:** "Uranus," "Whisper Not," "Backgammon," "Blues March," "Third World Blues," "I Can't Get Started."

## Notographic Scoring System Issued

**CHICAGO—A** new system for preparing musical manuscripts, with applications for education and music publishing, has been issued here by GIA Publications, Inc.

Titled "Notography," the method utilizes simple mechanical tools and advocates scoring in pencil.

It is explained in a 64-page instruction book that can be purchased in kit (\$24.95) with specially designed drafting board, template and straight-edge employed in the system, or separately (\$4.95).

"Instructing people to write legibly is one of the biggest problems in music education," explains Gerald Myrow, the system's inventor. A

composer, Myrow teaches music at Governors State Univ. in Park Forest South, Ill.

"The system trains people to use their hands correctly," he says.

Myrow believes that pencil can be used for composing and part-copying in conjunction with Notography, thus eliminating the hassle of making changes in ink.

According to Myrow, the Notographic system has received endorsements from professors at California State Univ. (Sonoma); Florida Technological Univ., St. Johns Univ., Tufts Univ., Univ. of Saskatchewan and Vandercook College.

# This Man Just Can't Miss!

Ronnie Milsap hits again with another smash single,  
**"(I'm a) Stand By My Woman Man"** PB-10724  
Ronnie's last six releases all went to #1 and this one  
is sure to do the same.



**"(I'm a) Stand By My Woman Man"**  
From the Album **"20.20 Vision"**

APL/APK/APS1-1666

Exclusively on RCA RECORDS



Billboard HOT 100 Chart Bound

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ONE LOVE IN MY LIFETIME—Diana Ross (Motown 1398) CAN'T YOU SEE—Waylon Jennings (RCA 10721) NO, NO, JOE—Silver Convention [Midland International 10723 (RCA)] PARTY LINE—Andrea True Connection (Buddah 538) SEE TOP SINGLE PICKS REVIEWS, page 82

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist (Producer, Writer, Label & Number (Distributing Label)), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) Got To Get You Into My Life (Maclen, BMI) 7 I Need To Be In Love (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP) 25 Love Is Alive (Warner Bros./ASCAP) 5 Rock Creek Park (Blackbyrd, BMI) 94 Springtime Mama (Blendingwell, BMI) 60 Turn The Beat Around (Sunburn/Dunbar, BMI) 18



# JOHN MILES

## IS HAPPENING.

### HIS TOUR.

\*Special Guest Star with Elton John

July 18 — Largo, Maryland — Capitol Center

July 19 — Phila., Pa. — Spectrum

July 24 — Hempstead, Long Island — Calderone Theater

July 26 — Syracuse, N.Y. — War Memorial

July 28 — Louisville, Ky. — Louisville Gardens

July 30, 31 — Atlanta, Ga. — Electric Ballroom

August 3 — Cleveland, Ohio — Richfield Col.

August 4 — Cincinnati, Ohio — River Front Coliseum

August 5 — Chicago, Ill. — Chicago Stadium

August 7 — Buffalo, N.Y. — Rich Stadium\*

August 12 — Denver, Colo. — McNichles Arena

August 13 — Salt Lake City, Utah — The Salt Palace

August 20 — Portland, Oregon — Portland Coliseum

August 21 — Seattle, Wash. — Seattle Coliseum



### HIS SINGLE.

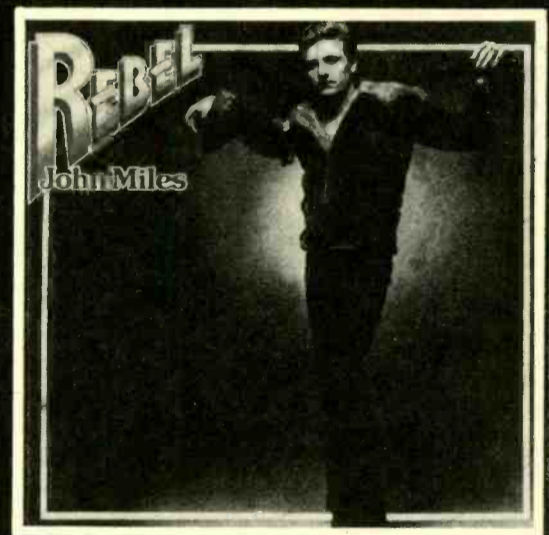
## "HIGHFLY"

LONDON 20084

Happening all over again...

Added WRKO, Boston

### HIS ALBUM.



PS 669

"Looms as a blockbuster..."  
Rolling Stone

LONDON  
RECORDS & TAPES

### HIS CABLE TV SPECIAL

Recorded New York City, July 13, 1976.  
Transmission Dates to follow.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																															
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																								
★	7	26	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲							36	31	42	DARYL HALL & JOHN OATES RCA APL1-1144	●									71	61	11	CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	●																									
	2	16	WINGS AT THE SPEED OF SOUND Capitol SW 11525	▲							42	5	MARSHALL TUCKER BAND Long Hard Ride Capricorn CP 0170 (Warner Bros.)	●										★	NEW ENTRY	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	●																										
★	3	15	GEORGE BENSON Breezin' Warner Bros. BS 2919	●							38	38	10	CRUSADERS Those Southern Knights ABC/Blue Thumb BTSD 6024	●										73	47	10	ELTON JOHN Here And There MCA 2197	●																								
★	4	4	CHICAGO X Columbia PC 34200	●							45	7	TAVARES Sky High! Capitol SF 11533	●											74	58	6	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	●																								
	5	52	FLEETWOOD MAC Warner Bros. BS 2225	●							40	40	10	JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	●										75	63	16	SILVER CONVENTION Midland International BKL1-1369 (RCA)	●																								
★	50	3	JEFFERSON STARSHIP Spitfire Grunt BFL1-1557 (RCA)	●							★	84	2	ROD STEWART A Night On The Town Warner Bros. BS 2938	●											76	60	16	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	●																							
★	8	4	NEIL DIAMOND Beautiful Noise Columbia PC 33965	●							★	82	2	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	●											77	79	25	BRASS CONSTRUCTION United Artists UA-LA 545-G	●																							
	8	2	THE BEATLES Rock 'N' Roll Music Capitol SK80 11537	▲							★	68	8	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	●											78	80	51	AEROSMITH Columbia PC 32005	●																							
★	11	9	STEVE MILLER BAND Fly Like An Eagle Capitol SF 11479	▲								44	26	14	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	▲										79	59	13	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	●																							
	10	6	AEROSMITH Rocks Columbia PC 34165	▲							★	55	3	CARPENTERS A Kind Of Hush A&M SP 4581	●										80	64	13	AMERICA Hideaway Warner Bros. BS 2932	●																								
	11	10	DAVID BOWIE Changesonbowie RCA APL1-1732	●							★	54	16	HEART Dreamboat Annie Mushroom MRS 5005	●											81	66	13	LEON & MARY RUSSELL Wedding Album Parade PA 2943 (Warner Bros.)	●																							
★	14	7	OHIO PLAYERS Contradiction Mercury SRM-1-1088 (Phonogram)	●								47	49	17	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	●										82	87	5	JOHNNY MATHIS I Only Have Eyes For You Columbia PC 34117	●																							
	13	9	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	●								48	52	13	SEALS & CROFTS Get Closer Warner Bros. BS 2907	●										83	83	13	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	●																							
	14	13	NATALIE COLE Natale Capitol SF 11517	●							★	57	6	ANDREA TRUE CONNECTION More, More, More Buddah BDS 5670	●										★	94	75	BEACH BOYS Endless Summer Capitol SVBB 11307	●																								
	15	12	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Columbia/Epic)	●								50	46	7	RONNIE LAWS Fever Blue Note BN-LA628-G (United-Artists)	●									85	70	74	THE BEATLES (White Album) Apple SWB0 101 (Capitol)	●																								
	16	16	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●								51	27	9	JETHRO TULL Too Old To Rock 'N' Roll: Too Young To Die Chrysalis CHR 1111 (Warner Bros.)	●									86	48	8	BLACKMORE'S RAINBOW Rainbow Rising Oyster OY-1-1601 (Polydor)	●																								
	17	15	STEELY DAN The Royal Scam ABC ABC0 931	●								52	29	9	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	●									87	75	16	SANTANA Amigos Columbia PC 33576	●																								
★	20	15	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	●								★	86	2	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	●										88	78	36	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●																							
★	23	5	JEFF BECK Wired Epic PE 33849 (Columbia)	●								54	44	11	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	●									89	74	11	TRAMMPS Where The Happy People Go Atlantic SD 18172	●																								
★	22	13	THE MANHATTANS Columbia PC 33820	●							★	65	4	HAROLD MELVIN & THE BLUE NOTES All Their Greatest Hits Philadelphia International PZ 34232 (Columbia/Epic)	●										90	97	11	TUBES Young And Rich A&M SP 4580	●																								
	21	19	BOZ SCAGGS Silk Degrees Columbia PC 33920	●							★	77	3	COMMODORES Hot On The Tracks Motown M6-867 S1	●										91	89	6	JOHNNY & EDGAR WINTER Together Blue Sky PZ 34033 (Columbia/Epic)	●																								
★	24	6	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	●							★	73	5	GEORGE BENSON Good King Bad CTI 6062	●											92	90	20	JOHNNIE TAYLOR Eargasm Columbia PC 33951	●																							
	23	17	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	●								58	53	85	THE BEATLES 1967-1970 Apple SKB0 3404 (Capitol)	●									93	93	13	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	●																								
★	28	4	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	●								59	62	8	RENAISSANCE Live At Carnegie Hall Sire SASY 3902-2 (ABC)	●									★	NEW ENTRY	JON ANDERSON Olias Of Sunhillow Atlantic SD 18180	●																									
	25	19	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	▲							★	71	4	GRATEFUL DEAD Steal Your Face Grateful Dead GD-LA620-J2 (United Artists)	●										95	85	10	SUPREMES High Energy Motown M6-863 S1	●																								
★	32	9	STARLAND VOCAL BAND Windsong BHL1-1351	●								61	51	7	DAVID RUFFIN Everything's Coming Up Love Motown M6-866 S1	●									96	96	40	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546 G	●																								
	27	18	DIANA ROSS Motown M6-861 S1	●							★	72	5	GRAHAM CENTRAL STATION Mirror Warner Bros. BS 2937	●										97	100	4	JERRY JEFF WALKER It's A Good Night For Singin' MCA 2202	●																								
	28	25	PARLIAMENT Mothership Connection Casablanca NBLP 7022	●								63	67	17	LEE OSKAR United Artists UA-LA594-G	●									98	98	19	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	●																								
	29	30	CARLY SIMON Another Passenger Elektra 7E-1064	●							★	88	2	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	●										99	99	9	B.T. EXPRESS Energy To Burn Columbia PC 34178	●																								
★	34	12	FIREFALL Atlantic SD 18174	●								66	43	31	QUEEN A Night At The Opera Elektra 7E-1053	●								★	NEW ENTRY	WILD CHERRY Sweet City PE 34195 (Columbia/Epic)	●																										
★	35	5	CHEECH & CHONG Sleeping Beauty (OD-40) Ode SP 77040 (A&M)	●								67	36	17	MARVIN GAYE I Want You Tamla T6-342 S1 (Motown)	●									101	101	189	LED ZEPPELIN (IV) Atlantic SD 7208	●																								
	32	33	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲								68	41	8	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE RCA APL1-1506	●									102	102	13	HARRY CHAPIN Greatest Stories Live Elektra 7E-2009	●																								
★	37	4	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	●								69	69	59	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	●																																					

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IN ROYALTIES.**

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WHERE SUCCESS HAS NEVER TAKEN A VACATION.**

 A Warner Communications Company



# I'M NEARLY FAMOUS

(PIG-2210)

*"The renaissance of Richard, for that is what I believe this album heralds, is long overdue. It is an album that only the open-minded need approach. And they should do so with as few preconceptions as possible. 'I'm Nearly Famous' is, in its way, the most surprising album for many years. Hear it."*  
MELODY MAKER

## CLIFF RICHARD

Produced by Bruce Welch

Includes the HIT single "DEVIL WOMAN"  
(PIG-40571)

Billboard-57\*

Cashbox-57\*

Record World-59\*

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## THIRD TO FOREGO FOOD

# Vegas Desert Inn: Dinner Shows Out

By HANFORD SEARL

LAS VEGAS—In an unexpected move Monday (12), the Desert Inn closed its new main showroom to dinner shows because of entertainment costs, becoming the third major Strip resort to eliminate food service.

The Hughes facility, one of five Summa Corp. properties, joins Caesars Palace and the Thunderbird hotels in a cocktails only format in showcasing top name billings.

According to Ron Lieber, publicity director for the Desert Inn, the sudden change was "economical" and would result in a two-cocktail policy at 9 p.m. and midnight, altered from the standard 8 p.m. dinner show-time.

Lieber reports the new rate will be less than the higher dinner show prices, a reduction from the \$12.75-\$18 range to \$10. General manager James Whetton echoes Lieber's remarks.

"You can entertain more people at less cost with the cocktail shows," says Whetton. "No employees will be displaced as a result of this change."

Caesars eliminated 40 jobs when

it instituted the two-cocktail only format May 6 during the Diana Ross booking and finally adopted the change June 22 after the trail basis program proved economical.

The Thunderbird, also a Caesars World property, was the first Strip hotel to eliminate dinner show formats last Aug. 7 due to money problems and unstable audience factors.

"It was an up and down situation. It was never really money making," adds Jim Seagraves, Thunderbird publicity head. Presently, the hotel leases or "four-walls" shows into its 550-capacity showroom, which currently houses the Dick Clark "Rock 'n' Roll Revue."

There are no plans to extend the no-dinner show policy to other Hughes hotels, namely the Frontier, Sands and Landmark, says Lieber.

A costly two-week labor strike in March, which darkened the entire Strip, is seen as a major cause for the cancellation of traditional dinner shows here. The four unions which forced the strike passed along labor, food and stage production costs to both the hotels and general public.

## Reggae Label Files Antitrust Action

NEW YORK—An \$8 million antitrust complaint has been brought against Columbia Records, London Records, Decca Records, Warner Bros. Records, BMI, Warner Bros. Music Publishing, Kenneth Hourie, Federal Records of Jamaica, Jamaica Music Publishing, Woodwater Music and Paul Marshall of the law firm of Marshall, Morris & Silfen, by Steady Records and Arthur Trefferson.

The complaint has been filed with the Antitrust Division of the Dept. of Justice, in both New York and Washington, D.C., the Antitrust Di-

vision of the FTC, and the N.Y. State Attorney General.

Trefferson's antitrust complaint arises out of litigation still pending in State Supreme Courts here, in which the defendants are charged with conspiracy and breach of contract.

Trefferson's argument for an antitrust investigation is supported by 364 pages of transcripts, 185 exhibits and 44 pages of written interrogatories.

Steady Records was one of the first U.S. labels to release reggae music in this country.

## Big 7 Gets \$6,795 From Lennon

NEW YORK—Big Seven Music Corp. has been awarded \$6,795 in lost royalties by a N.Y. District Court judge in the final phase of a protracted breach of contract suit against John Lennon, Apple Records, Capitol Records, EMI Records and Harold Seider, Lennon's business manager.

The same judge also dismissed claims for punitive damages and specific performances, and ruled that Lennon was entitled to judgment against Big Seven.

The opinion by Judge Thomas Griesa, deals with the final phase of a lawsuit brought by Big Seven Music, and Adam VIII, which charged that Adam VIII was wrongfully prevented from distributing an album of rock songs by Lennon.

The suit also charged that Lennon infringed a Big Seven song "You Can't Catch Me," written by Chuck

Berry, and further breached an agreement to compensate for the infringement by neglecting to include three Big Seven songs in his "next" album.

In his 26-page opinion Judge Griesa points out flaws in the arguments of both plaintiffs and defendants, and finally agrees that Lennon did breach his "come together settlement" with the plaintiffs. The total settled on is for loss to the plaintiffs of domestic and foreign royalties.

## Wynette Cancels

WILMINGTON, Del.—Although more than three-fourths of the 1,100 tickets had been sold in advance for a Tammy Wynette concert at the Grand Opera House here July 6, the date was cancelled at 4 p.m. that day by her agent Richard Blake, of the Lavender-Blake Agency.

The concert was re-scheduled for Aug. 21. Lawrence J. Wilker, executive director of the Grand, says that ticket buyers can ask for refunds if they like.

Blake had offered a substitute performer "nobody had ever heard of, including us," Wilker says, "but we decided to re-schedule the concert featuring Wynette instead."

## Chain Expanding

MILWAUKEE—Expanded warehouse and office space for 1812 Overture Records and Tapes, Inc. and Music Man One Stop, Inc. has been located at 5510 West Florist Ave. here. With affiliate Daydream Productions, Inc. the jointly owned companies will relocate there by Aug. 1.

## Inside Track

Dick Broderick's New York-based label is picking up some singles cut in Europe by international vocalist **Hann Aroni**, who has returned to the U.S. to live with husband-manager Charles Tishman. The singles were cut for Polydor and released on the Continent. She has cut English lyrics for the first single, using European rhythm tracks.

**Neil Bogart** bought a Rolls convertible. . . . **Jermaine Jackson** and wife, **Hazel**, daughter of Motown founder **Berry Gordy**, anticipate their first. Announcement came at the 88th birthday party for **Berry Gordy Sr.** Coincidentally, **Motown Records** leads the entertainment softball league in Los Angeles, whipping **Billboard's nine**, 13-2, on **Miller London's** six-hitter last week. . . . **Harry Chapin** cut his sessions short at Elektra Studios, Los Angeles, to jet to New York, where he was a Rhode Island delegate committed to **Morris Udall**. Speaking of politics, **Larry Uttal** of Private Stock hosted a party for Democratic presidential choice **Jimmy Carter**. The evening, which Carter, his wife and mother attended, netted more than \$30,000 for the campaign.

**Telemark Dance Records** of McLean, Va., takes honors for the most unusual bicentennial album. It's American and British tunes of the Revolutionary War era done in dance rhythms by the **Charles Barlow Orchestra** of Liverpool, England. . . . **Ann Weston**, daughter of **Jo Stafford** and **Paul Weston**, making her professional bow as a singer at the Towpath Inn, Los Angeles. . . . New York friends of the late **Johnny Mercer** hold memorial services for the eminent songsmith Thursday (22) morning at the Music Box Theatre. . . . **The Starland Vocal Band** revisited Clyde's Bar and Grill, Washington, where they were inspired from a menu item called "Afternoon Delight," memorialized in their hit. . . . **Columbia Records** signing **Mary Kay Place**, who does **Loretta Hagers** on "Mary Hartman, Ditto?" Will "Baby Boy" hit the top of the charts?

**Larry Page** of Penny Farthing Records has placed **Joey Valentine** and **John Kincaide** on Mercury, the **Troggs** and **Rainbow Cottage** on Pye and **Loving Influence** on 20th Century recently in the U.S. . . . Guitarist **Alan Corrie** of the Average White Band broke his foot in a fall at a Seattle concert, but continues with the aid of a special chair. . . . WRVR-Jazz Radio, New York, honored **Stan Kenton** with a plaque for his contribution to the art at Newport. . . . **Jethro Tull** using a closed circuit, color video magnification system on tour, provided by Imero Fiorentino Associates. . . . **The Fania All-Stars** play their ninth annual concert at Madison Square Garden Aug. 6. . . . **John Denver's** week-long concert series in Los Angeles benefitted some 30 different charities.

## Select Dealers Find Cash From Adults

• Continued from page 20

general manager, Jerry McLendon, has 25 years with us."

**Dale Schonrock**, **Alexander's Record Shop**, Chicago: "40% to 50%. We must get the adult customer. Ten kids will each spend 15 minutes and buy a single. I can do more business often with one single adult in five minutes. The big attraction is a full line of 8-track tape from dance bands to polkas and Hawaiian to organ and dixieland. Word-of-mouth helps. Special order fulfillment helps there."

**Margie Heinhold**, **Broadway Music**, Salt Lake City: "60%. We're not cluttered with incense and weird posters. We don't play loud, distracting music. We stock classics, big bands, MOR, Broadway shows, operas. We work closely with the Salt Lake City Symphony, stocking their Vanguard discography. We advertise in live performance programs locally. Our component sales and service help a great deal."

**Seymour Ladd**, **Ladd's Music Center**, Garden City, R.I.: "15% to 18%. I'm fighting an uphill battle. Sheet music helps. I stock the standards. MOR radio is down to nothing in

**Choice Records** releasing new albums by **Flip Phillips** and **Jimmy Rowles**. . . . **Request Records**, the ethnic music pioneer, moving to new quarters in Hollywood, Fla. . . . **Patrick J. Tomaselli** of Pectenkill, N.Y., won the \$250 first prize in ASCAP's 1976 Nathan Burkan competition. . . . **Tramps** nitery in New York Staging a benefit marathon show Monday (26) in behalf of the Parks department. Loot goes to improve Union Square. . . . **Judy Collins** named keyboarders **Richard Bell** and **Kenneth Bichel** as her co-musical directors. . . . **Jean Luc-Ponty** back on the road in the U.S. immediately after Australia. . . . **Pupi Campo**, the Latin bandleader, married **Caritie Clooney**, Betty's daughter, Aug. 7 in Las Vegas. . . . **James Brown** celebrated 10 years with Polydor International and five with Polydor U.S.

**Pye** is releasing a twofer by **Bob Marley** showcasing his early career. . . . **Merle Haggard** makes his tv acting debut this fall in a "Walton's" episode, called "The Comeback." . . . **Record Bar**, the 75-store retail chain, holds its annual convention at the Holiday Inn, Hilton Head, S.C., Sept. 2-4. . . . **Joe X-Rated Price**, the parttime **Billboard** L.A. scribe, working on a biography of **Redd Foxx**. . . . **Jim McCullaugh**, Los Angeles "Sound Business" editor for **Billboard**, married **Gayle Lynn Decker** Saturday (17) in Santa Monica. . . . **Al Bramy**, Eric-Mainland San Francisco manager, will divide his time between the new MS Distributing warehouse in Los Angeles and his own Emeryville sales office, starting about Aug. 10. . . . **Del Courtney**, the one-time bandleader, is the public relations director for the Oakland Raiders' grid squad.

The Rev. **Cecil Franklin**, manager of **Aretha**, conferring in Los Angeles with film producers re flick projects for the singer. . . . **Anne Murray** finished her new **Tom Catalano**-produced album in Los Angeles and returned to Toronto to await her first-born.

**Five Dodger baseball players** cut sides and are looking for a releasing label. . . . **Joe Carlton** of **Almo Music** writes to correct last week's info that Jerry Wexler brought "Tennessee Waltz" to the Patti Page session. Carlton, then Mercury a&r executive, said he proffered the ditty to Jack Rael, Page's mentor.

Roland Gelatt's book, "The Fabulous Phonograph," published by Macmillan, goes into its third printing and will be available simultaneously in hardcover and paperback preparatory to the centennial of sound celebration next year. PBS-TV is also discussing a special on the subject with Bayley Sillack producing and Gelatt involved in the scripting.

this area. Too much pretty background music is being played. I've even stopped advertising on radio for adult customers. Our jazz and classical inventory helps draw the mature buyer."

**Paul David**, **Camelot Record Stores**, a 47-store national chain: "I can't estimate a percentage. We are

moving into the adult market. We attempt to show more of this product. Radio seems to be moving with us. We are alerting personnel in our stores."

**Al Giegel**, **Montgomery Ward record/tape topper**: "No percentage available. However, we know that adult buyers are a key to our success. Older people do have the edge on having charge accounts with us. I try to make our departments as inviting as possible to the over 30 crowd. We try to stock plenty of nostalgia material. Our ads emphasize series which appeal to an older crowd."

**Barrie Bergman**, **Record Bar 75-store national retail chain**: "30%-35%. "Because of our mall locations, we get better than the average adult buyers. We ask our youthful store personnel to dress more conservatively than a lot of other stores. We want them to realize, for example, that the mature buyer often doesn't know exactly the album or artist by name, so they can be helpful and build a solid link with such a buyer. We try for store decor, too, that appeals to an older buyer. Every store is asked to have at least one step-down display which attracts adults."

## Levy Brings Seattle New Facilities

SEATTLE—Construction work on some of the major facilities of the Seattle Center will begin shortly, the work to be financed by a recent \$5.6 million levy.

The Seattle Center Opera House will be closed from July 26 to Sept. 11. The opera season opens Sept. 16.

The Seattle Center Arena, home of many rock concerts, is to be shut down from Aug. 23 to Oct. 21 for general refurbishment.

Work on the bigger Seattle Center Coliseum, site of major rock and pop shows, will be completed around the various booked events. Construction will run from August through October, but will not interfere with any musical events.

Refurbishment on all buildings will be staggered throughout the summer and early fall to allow for the most efficient use of the facilities, and also to minimize any inconveniences to the Center tenants and visitors.

## Springfield Promo

LOS ANGELES—Chelsea Records has scheduled a \$200,000 national promotion campaign for the new Rick Springfield album, "Wait For Night." Joining Springfield on the LP are Nigel Olsson on drums and Dea Murray on bass, both formerly members of Elton John's band.

## Free Beer At RCA

NEW YORK—An album and a single by the group, Free Beer, will be the first product produced under the deal between Alan Lorber and Lenny Scheer's Lorber/Scheer Productions and RCA Records.

RCA is working special promotion activity during the group's current tour of the Southwest.

# Jessi Colter



## DIAMOND IN THE ROUGH



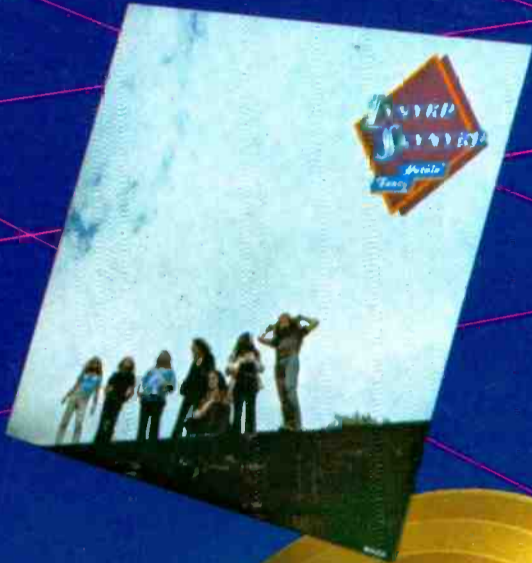
### A Gem.

Her new album includes four original songs by Jessi, the title track by Donnie Fritts and Spooner Oldham, and two Lennon and McCartney tunes ("Get Back" and "Hey Jude")!

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Produced and Arranged by  
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Capitol  
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## See Them On Tour

### July

- 16 Birmingham, AL
- 17 New Orleans, LA
- 24 Miami, FL
- 25 Tampa, FL
- 28 Pensacola, FL
- 30 Nashville, TN

### August

- 1 Macon, Ga
- 13 Chicago, IL
- 14 Milwaukee, WI
- 21 Knebworth, England
- 24 Springfield, MA
- 27 Cape Cod, MA
- 28 Asbury, NJ

### September

- 3 Seattle, WA
- 8 Tempe, AZ
- 10 San Diego, CA
- 11 Anaheim, CA
- 23 Fresno, CA
- 25 Oakland, CA

