Talent Agents Prefer Pro Campus Bookers

**ATI Debuts ‘Mini-Fests’**

By STEPHEN TRAUMAN

NEW YORK – Recording talent and promoters expect to find big bucks this season, not only in the major stadiums with giant superstars but also in an ambitious series of in-door “mini-fests” packaged by Jeff Franklin’s ATI, headlining Columbia’s Blue Oyster Cult.

At least three other complementary acts will rotate on the approximately six-hour bill at medium-sized (mostly 5,000 to 15,000 seats) halls, with more than a dozen major promoters involved on the local market level.

With approximately 35 dates already set, kicking off June 11 in Victoria, B.C., the ATI package already (Continued on page 42)

**IMIC-6: a 12-Page Report Commences On Page 43**

**3 Rock Superstars For Talent Forum**

By NAT FREELAND

LOS ANGELES—Three super-star rock broadcasters, two of them with platinum albums currently on the charts, will appear at Billboard’s Talent Forum awards dinner to personally accept accolades for outstanding achievements in live entertainment. Identities of these superstars are being kept secret until the awards dinner.

**Aussie, U.S. RKO DJs Trade Mikes**

By CLAUDE HALL

LOS ANGELES—Australian disk jockeys will be exchanged with several U.S. decays in the RKO Radio chain July 23-24-25 for broadcasts via satellite that will also unveil new releases by Helen Reddy and the Eagles.

In addition, networks of radio stations in each nation are being lined up new to also carry two one-hour, three-city, three-man specials.

Two specials, one broadcast Saturday, July 24, and the other Sunday, July 25, will be free to U.S. radio stations on a first-come, first-served basis. Reports Michael Spears operations manager of KFRC in (Continued on page 28)
IN AUGUST, 1975, THE BRITISH CAME TO CALIFORNIA

in a show featuring
Robin Trower, Dave Mason, Peter Frampton, Fleetwood Mac, and Gary Wright.

On April 25 and May 1, 1976, the British came back again, to play at two rock & roll picnics (or, as we like to call them, Days on the Green). 115,000 music lovers enjoyed the incredible performances by all of the artists at the Oakland Coliseum. So, for giving us the privilege of being involved, we thank

PETER FRAMPTON
FLEETWOOD MAC
GARY WRIGHT
STATUS QUO
U.F.O.

and

The 115,000 fans who came, cooperated, and were, as always, the greatest audience in the world;
Dee Anthony and the entire Bandana Organization;
Premier Talent: International Creative Management; and
the entire staff of the Oakland Stadium, Bill Cunningham, General Manager,
for their continued cooperation and their help in making it all look easy!

Cheers!

Bill Graham and the FM Organization
THURSDAY, JUNE 3
10 am-10:15 am KEYNOTE ARTIST
Peter Frampton, A&M
10:15 am-12:15 pm "WHO GETS THE ACT?"
Chairman: Chuck Morris, Ebbets Field, Denver;
Alex Hodges, Paragon Agency;
Larry Magid, Electric Factory Concerts;
Jonathan Coffino, Columbia Artist Relations;
Bart Fey, Fey-Line Concerts;
Uday Srinivasan, Arista Records Artist Relations;
Alex Cooley, concert promoter, Atlanta;
Donald Tarlton, Donald K. Donald, Concerts;
Fred Bolander, Monterey Peninsula Artists;
Quentin Perry, Soul Concert Promoter

FRIDAY, JUNE 4
10 am-12:15 pm "BUILDING THE ACT ON TOUR" 
Chairman: Frank Mancini, RCA Records;
Jeff Wald, Manager of Helen Reddy;
Stan Pissner, Good Karma Productions;
Shelly Cooper, Warner Bros. Advertising Director;
Tom Wilson, Concert 376 Agency;
Jerry Sherial, Elektra/Asylum Artist Relations Director;
Butch Stone, Manager of Black Oak Arkansas;
Chuck Glaser, Nova Agency, Nashville;
American Federation of Musicians Spokesman
12:30 pm-2:30 pm "ONE-ON-ONE" Lunch

WEDNESDAY, JUNE 2
KEYNOTE SESSION
10 am-12:15 pm "WORKING TOGETHER BETTER – OVERCOMING THE OBSTACLES TO COOPERATION IN THE TALENT BUSINESS" 
Chairman: Irving Azoff, Front Line Management;
Paul Drew, RKO Radio;
Tom Hulett, Concerts West;
Terry Ellis, Chrysalis Records;
Dan Weiner, Monterey Peninsula Artists;
Jim Scher, Monarch Entertainment, N.J.
12:30 pm-2:30 pm "ONE-ON-ONE" Lunch
Jime Halsey, Halsey Agency;
Charles Peterson, National Association of Orchestra Leaders;
2:15 pm-3:15 pm "POWER, FRIENDSHIP & ETHICS" 
Bill Graham, Frank Barsalona, Dee Anthony
3:15 pm-3:30 pm COFFEE BREAK
3:30 pm-4:30 pm "TOUR PRODUCTION – GETTING THE SHOW ON THE ROAD" 
Chairman: David Furano, Bill Graham Presents;
Patrick Stansfield, Road Manager;
Tom Field, Fields Associates;
Marshall Gelfand, Tour Accountant;
Steve Gagne, Fillmore Productions
4:30 pm-5:30 pm "THE TALENT MARKET" 
Chairman: Jim Fishel, Billboard;
Mike Martinez, Gemini Artists;
Ed Miocone, College Entertainment Associates;
Jeff Dubin, Univ. of Calif. at Berkeley;
Dick Waterman, Avalon Productions;
Rob Wunderlich, A&M College Director
5:45 pm-7 pm "BASICS" Workshops:
"CONCERT PROMOTION" – Steve Wolf & Jim Rissmiller, Wolf & Rissmiller Concerts;
"WOMEN IN THE TALENT BUSINESS" – Chairperson: Connie Papas, John Reid Enterprises;
"SPECIALTY CONCERT PACKAGING" – Richard Nader
8 pm-10 pm Entertainment – Capitol Records, Bob Seger, ETHOS (Ardour)
WEA Intl
Plots Swiss Conference

LOS ANGELES—WEA International has held its sixth sales-promo-
tion conference in Montreux, Swit-
zerland, Sept. 8-10. Representatives from
WEA’s 11 company-owned firms plus 20 licensees will attend the
product presentations from all of the
WEA family companies.
Around 100 persons are expected
attended the meeting at the Palace
Hotel, says Phil Rose, WEA vice
(Continued on page 88)

Dave Tax Trial Opens
Monday In N.Y. Court

NEW YORK—The income tax
trial of Clive Davis, president of
Arista Records, is set to begin on Monday (24) in Federal Court with
Judge Thomas Griesa presiding.
Davis is charged with three counts
tax evasion and three counts of false
declarations on tax returns.
He is charged with owing the govern-
ment more than $158,000 in
unpaid taxes, covering three years
when he was with CBS.
False declarative counts also al-
lleged failure to report services and
goods received from CBS. The case
is being handled by U.S. Attorney
Frank Wohl.

Labels Turning To
Adult Radio Promo

BOB KIRCH

LOS ANGELES—A number of major labels are devoting more
pro-
motional time to adult radio for
a variety of reasons. Such as: the in-
creasing swing of adult contempo-
rary (also called MOR) radio toward playback basically the same as that
of Top 40 radio with the exception of
heavy rock. Plus the fact there are
more adult stations than any other
format.
Labels are also seeing more single
promotions out of adult radio to other formats, prima-
arily Top 40. In addition, adult radio offers another exposure medium to
gain play on certain pop, country or
country records in a kind of a reverse
re-crossover.
The adult stations themselves ap-
pear to be looking for a younger de-
ographic area, with many over the
past several years dropping the so-
(Continued on page 29)

CBS Records
Chief Boosts
Nashville
Operations

GERRY WOOD

NASHVILLE—Bruce Lundvall, new pres-
dent of the CBS Records Division, has met with local record
and marketing personnel and
stressed the autonomy of the Nashville
operation. He predicts an increase in the adver-
sive, an aggressive artist acquisition program,
including other prepack marketing venture, and a trend
toward developing pop, as well as country as
the Nashville office.
“Our presence here is a total musical pres-
ence,” Lundvall insists. “It’s not just limited to country. It’s in the business of mus-
tically that’s important and exciting.”
Assuring that Nashville will be an important part of the national strategy, Lundvall
triangle, Lundvall notes. “There’ll be auton-
omy down here as there will be on the East
Coast and West Coast offices. I will iden-
tify and support them directly to me. He
handles Columbia and Epic acts—and that will remain.
Will Sherrill to have a new act. “Not neces-
narily,” Lundvall remarks. “If there’s someone to be signed that Billy’s excited about, he’ll
sign the artist. We’re looking for the artist that’s
put to rest any remaining disad-
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handles Columbia and Epic acts—and that will remain.
UA NASHVILLE
Increased Country Emphasis Indicated by Label's Chief

By GERRY WOOD

NASHVILLE—Artie Mogull, the new president of United Artists Records, has given increased emphasis to the label's Nashville operation by signing a new multi-year pact with United Press secretary Larry Butler, an- nouncing that two new promotion men will be added to work country product, and holding a joint sales and promo meeting in Nashville for the first time.

"I want UA to be a big country label," Mogull insists. "I'm determined to build our country roster into a big thing. Holding our na- tional meeting in Nashville was a way of announcing that we really want to do it." The UAR meeting in Nash- ville May 14-15 involved approxi- mately 40 executives, and was cli- maxed by a dinner, at which Possum Holler for the industry and media. Butler should have even greater autonomy under Mogull—a friend from the days when both worked at Capitol. "I think things like this will be handled as he wants," Mogull comments. "We see eye-to-eye, and I just made a deal with him." Mogull emphasized his country commitment by noting that country promotion chief Jerry Seabolt has been asked by the green light to hire a new man for the Midwest and the West Coast. Seabolt immediately went to Chicago to hire his Midwest rep.

Butler is also putting the compa- nies and crossover potential in play. "I'm a great fan of Ed Bruce, Crystal Gayle and Billie Jo Spears. We're already working on the Bruce album;" Mogull points out, referring to "Sleep All Mornin'." "Every UA guy is (Continued on page 7).

SEC Corporate Reports Chief Testifies In Catena-Cap Trial

By JOHN SIPPEL

LOS ANGELES—Charles Par- dee, associate chief accountant of the SEC’s division of corpo- rate finance, pointed out that the federal District Judge William P. Gray’s logic in dismissing EMI and a group of individuals as defendants in a securities class action brought by Rocco Cato- na here.

Pardee is chief in the SEC’s divi- sion which examines corporate re- port filings to insure that full and fair disclosure is provided by the registered companies. The SEC’s con- cern is that Capitol Records and Capitol Industries misled investors and stockholders when reporting corpo- rately to the SEC.

In dismissing certain defendants, Judge Gray compared reversing money from a record company’s revenues into a corpo- rate reserve earnings with saving money for income tax by establishing the tax benefits and being able to offer a company more cash to pay the tax. He held that Alan Halkett, defense counsel, was right when he said that money taken from a reserve is a money that is currently and was earned originally before it was put into a reserve. Par- dee stated in testimony that any- thing that impacts a corporate report by 5% must be reported to the SEC. Reserves must be reported aggre- gate, the SEC veteran said.

Pardee said a reserve must be maintained so that there would be proper matching of revenue and costs. One could delay booking the revenue until such time as it is real- ized, but this would not be generally acceptable accounting practice, he pointed out. Subtracting the actual returns from gross sales during the period does not provide proper matching either, he stated, unless the label has something more than reserve for the return in the current period.

Pardee said a zero reserves reserve would not be a good faith attempt to come clean and return the overstated reserve into profits must be reported. Pardeef noted.

Pardee warned against over- providing in reserves for peak sales (Continued on page 6).

olde Buyers Subject At NARM Conf In Chicago

By JOHN SIPPEL

NEW YORK—A discussion on the "Implications On The Music Indus- try Of The Growing Adult Mar- ket" will highlight NARM’s mid-year conference for its regular members to be held Sept. 21-28 at the Continental Plaza Hotel in Chi- cago, according to Jules Malament, executive director of the organiza- tion.

The discussion will be led by Theodore Levin, professor at Har- vard Law School, and will include practical marketing applications of material in NARM’s studies. Levin has been presented to the annual convention earlier this year. Malament explains that the final schedule for the conference has not yet been drawn up, but it will in- clude a special session for up-and-coming young executives, and "other relative newcomers to the busi- ness," to give them an opportunity to participate.

The conference will also include meetings of rock journals, retailers and independent distributors com- mittees, as well as a meeting of regu- lar members. There will also be meetings of the three merchandising sections of the regular members. These will include sessions on educa- tional programs geared to the needs of each particular segment, and an idea exchange spotlighting internal operations.

This meeting will be open only to NARM members, and conference forms will be mailed in mid-July.

AGAINT $200,000 ADVANCE
James Pursues U.K. BPI Protests

By PETER JONES

LONDON—James, managing director of DIRM hère, has written to the Department of Trade Photographic Industry on behalf of his company to vote against the decision to ap- proach the Phonogram Performance Ltd. for a $200,000 advance of per- formance royalties to help meet costs of the record industry campaign against an increased rate of mechanical royalty rate.

Says James: "I’m voting that any- funds due from DIRM to PPL do come to us, and not be diverted." He says he made his attitude clear at a previous BPI meeting and had of- fered his resignation but the offer was refused.

The letter follows an incident (Billboard, May 22) at the BPI an- nual meeting when DIRM chief ac- countant, John St. John, was told by chairman Len Wood that he could not abstain on the motion to ask PPL to repay unless DIRM refused from the BPI.

Now James says: “Since my resig- nation was refused before, I’m not resigning now. But I’m not in the final use of the tool to which the money is to be put. First, I object to the waste of money. Why spend that huge amount when the Music Publishers (Continued on page 7).

U.S. Jazz Pushed By Italian Paua

By JEAN WILLIAMS

LOS ANGELES—Pausa Records, the first Italian label to open an of- fice in the U.S. is moving into the jazz field with the two-Ameri- can and one French. Baritone saxophonist Gerry Mul- lin, while in Italy, recorded "Gerry Mulligan Meets Enrico In- trasfor." Thad Jones, Mel Lewis and Manuel De Fino, Italian artists, have recorded a band LP of Desco’s compositions. And jazz vio- lin virtuoso Jean-Luc Ponti Meets Giorgio Gaslini. All three LPs are set for released this month.

The acts are not signed to the label, but Mulligan is expected to record more albums, according to Jack Bratik, general manager. Bratik notes he will not aban- don its Italian product, but will no longer tag it “foreign” in as in the past.

He points out that because of the tax laws that have experienced difficulty in obtaining airplay for its product, although the product is American pop oriented.

“De the Italian designation has also hurt us in many retail outlets. Our product is always placed in the inter- national bins when it should be with the pop merchandise,” Bratik says.

He cited the frequent use of instru- mental group Maxophone, a pop ensemble, as experiencing suc- cess, even though there is not playing. “But if it is not playing, people are not aware of it because of its label.”

A new Santo and Johnny album simply titled “Santo And Johnny” will be compilation of pop and S&O tunes is the label’s latest release.

Executive Turntable

Bill Gallagher elected president and chief operating officer of Audio Fidel- ity Enterprises. Gallagher, a former TWA executive, has been chief aide to Herman Gimbel who moves to chairman of the board (see separate story this issue).

Tom Redden, the original national sales manager of 20th Century Records, has joined as vice president and general manager.

John Frisoli, management consultant to Phono- records, joins the firm as vice president, operations. Joining Polygram Corp.

John D’Emilio, formerly of Manhattan Records and most recently of D המקום, has joined as vice president and general manager.

Doral from Columbia Broadcast to director, taxes... Art Liberator returns to the industry after 18 months. He was last MGM vice president. He will take over the Detroit office and give a new look to the company’s business operations. Art Liberator returns... Paul Kinney, former MGM executive, has joined as vice president and general manager of the new Jetro label.

Vernon Slaughter named associate director, album promotion, special mar- kets, for CBS Records from Baltimore/Washington promo manager. Joining CTV’s field force as regional marketing directors are Andre Perry, most recently with RCA Camden, program director; Northeast; and Ralph Bates, former promo/marketing director for Hot Wax and Music Merchant. Southern... George Abraham shifts at RCA from New York, where he was most recently security, office services and coordinator, community relations, to India hapax as vice president, marketing and sales.

Bill Gallagher joins as chief buyer from Southland Distributors, Atlanta; Thomas Corby joins as director of personnel from a similar job with Kraftco; and Thomas O’Connor Jr. moves to sales manager as a national analyst from Bell & Howell.

Janus Lundy joins RSO Records, Los Angeles, as executive assistant to pres- ident Al Coury. She will work in the areas of marketing, promotion, publicity, ads and coordinate releases with Polydor which is distributing its product.

She formerly served as the Capitol four years as administrative assistant to the head of national promotion, Bruce Wendell.

Gary Brant named executive vice president in charge of a.p. and Pacific Chal- lenge Records. . . . Fred Traub has replaced Pete Smolen as chief album buyer for the New York BPI office, who resigned. Traub had been with Disco; a Boston rackjobber. . . . At Cleveland’s Tenna Corp., car stereo/CB manufacturer. Larry Burckhardt joins as vice president, operations, from DuMont/CBS.; and as regional manager, and Leonard Kahn in as vice pres- ident, marketing for CB supplier. . . . Midland International, another leading CB manufacturer, moves Richard Loomy to corporate vice president, electron- ics, from similar post for Far East operations. Hong Kong, and Don Saxon to promoted to vice president, communications division, from general manager.

Gary Krikel has been appointed to national sales manager for Disneyland/ Vista Records. Currently head of a&r for Disneyland Records, Krikel will now assume responsibility for all domestic record promotions, sales and distribu-

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Broadway Cast Recording
of the
Twentieth Anniversary
Production of the
greatest musical
in the theatre.
Produced by
Goddard Lieberson.
On Columbia
Records and Tapes.
100 At WEA Scottdale Meet; Individual Evaluations Mulled

By JOHN SIPPEL

Los Angeles: Warner/Elektra/Atlantic Corp. provided approximately 100 key national and international executives with a scrupulously organized introduction to the fundamentals of music publishing at a five-day conclave at Scottdale, Ariz., starting Wednesdays.

Branch credit managers, headed by Irvin Goldstein, national credit chief, who were invited for the first time, met with branch sales managers in sessions highlighted by talks by Earl Glick, WEA outside counsel, of Rensselaer, N.Y., Raskoff Antino, New York City.

Wisconsin OKs Antipiracy Law

Madison, Wn. — Wisconsin became the 43d state to enact an antipiracy statute when Gov. Patrick J. Lucey signed into law Assembly Bill 618.

The new law makes the unauthorized duplication of sound recordings, as well as distribution or sale of a pirated recording, punishable by jail terms of up to six months and/or a fine of up to $2,000. The first offense, and up to nine months and/or a fine of up to $8,000 for any subsequent offense.

So far, Weis has customized presentations for the Los Angeles music records, Record Bar and Cam- elot, with Western Merchandisers, and has attended the meetings at start to finish for the meeting. Three branch marketing coordinators, Joe Fiorentino, Philadelphia; George Salovich, New York; and Rick Cohen, Los Angeles, explained how to stage graphic local promotions.

A retailer panel made up of Russ Solomon, Tower, Bobby Menasse, Sam Goody; George Gillespie, Soul Shack; and Jim Marshak, Korvettes, discussed dealing situations, pricing and the current retail explosion.

Bob Wilson of R&R charted a radio panel, composed of Bob Abrams, Kent Barkhurst Associates; John Seb- astian, KDWB, Minneapolis, and Bill Compton, KDKD, Phoenix. They expounded on promotion to- day, changes in media and the joint responsibilities of the record companies and the people. Russ Baker, WEA's Los Angeles branch manager, ran a 60-minute audio/visual showing which was...

(Continued on page 18)
Cotillion Records is only one month old and already has two hit singles with bullets across the board:

**Luther**

"Good For the Soul" Pts. 1 & 2  
Produced by Luther Vandross  
#44200

<table>
<thead>
<tr>
<th>Billboard</th>
<th>Cash Box</th>
<th>Record World</th>
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<tbody>
<tr>
<td>31*</td>
<td>50*</td>
<td>48*</td>
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**Margie Joseph**

"Hear the Words, Feel the Feeling"  
Produced by Lamont Dozier  
#44201

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<th>Billboard</th>
<th>Cash Box</th>
<th>Record World</th>
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<tr>
<td>61*</td>
<td>58*</td>
<td>49*</td>
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Cotillion Records. You ain't heard nothin' yet!
STOCKHOLDERS COMPLAIN

2 Years Seen For
ABC Turnaround

NEW YORK—Both ABC Inc. chairman Leonard Goldenson and president Elton Rule expect the ABC Records turnaround to take two years, and in response to some pointed stockholder questions at the May 18 annual meeting here agree that some kind of a turn around is necessary.

One shareholder noted that three corporate divisions—radio, music, motion pictures and the combination of publishing, scenic attractions and "others"—had lost money in three of the last five years. Most complaints were aimed at ABC Records which lost $28.3 million last year. "That's an awful lot of records," one commented.

Pointing out that although the record music division reported a modest operating profit for the first quarter (Billboard, May 8), Rule said, "we are counting on it to reach $2 million this year to reach a reasonable level of return on our investment."

He added that the management team is in place and will exercise management controls, conservative accounting practices and concentrate on strengthening its artist roster through "judicious acquisition and internal development."

Rule also accepts the positive trend at ABC Record & Tape Sales to continue. "His first quarter improvement resulted in part from better record industry sales, and in part from the boom in the market for citizens band radio equipment," he noted, alluding to the creation of the new Electronics Distribution division.

"There are no problems comparable to the bankruptcy of V.T. Grant on the horizon (which necessitated a significant write-off)."

The ABC president also anticipates improved bottom line contributions from Word Inc., the religious communication companies that income continues and records. "All in all, the outlook for ABC is much improved from a year ago at this time," Rule concluded. "A rapidly recovering economy marked improvement in our competitive position and an exceptional management team: All these suggest to us that this will be a very good year for our company."

Reactivate Koko Label

NEW YORK—Koko Records has been reactivated here. The label, once distributed by Stax Records, will now deal with independents, notes Johnhny Baylor, president. "Harm's Talk" by Tommy Tate is the label's first release with " Ain't Good For Nothing" by Luther Ingram set for Saturday (29).

Several staff members, with the label until it ceased to produce product in 1973, have returned to Koko. John Thomas, promotion representative for Koko and Stax, has returned as a recording artist while still holding down his promotion duties. Thomas is set for an 18th LP release.

The Anatomy Of Disco-O-Mat's Lowball Selling

By Jim Melanson

NEW YORK—Lowball pricing competition here continues, but taking it at $3.99, even that retail chain, felt by many to be the motivating force behind much of the current local market maneuvering.

While the giant Korvette chain has been advertising frontline sales specials at $3.99 for three weeks running now and has dropped its shelf price here to $4.99, Disc-O-Mat co-owners Stan Cohen and Ed Beda are taking the tack that their three-store operation only benefits from Korvettes ads. As it does from Sam Goody advertisements which carry frontline sales specials no lower than $3.99. Shelf price at certain Goody stores is also $4.99.

"The ads only serve to alert our own clientele to new product," says Cohen. He explains that the chain has long stopped using both print and radio advertising, and has relied upon word-of-mouth exposure. He also claims that non-use of advertising monies has allowed them to buy product few enough to pin down $3.99 price tag on all $6.98 titles carried.

The bulk of Disc-O-Mat inventory is drop-shipped from one-stop, continues Cohen, and, while declining to give actual prices paid, he says that's just low enough to give the chain a "comfortable margin."

"We can take a bearing on catalog titles," offers Beda, "but our year-end sales ratio is around 70% current product sold to 30% catalog." It's been estimated that three Disc-O-Mat stores combine for approximately one record business a year.

While Cohen and Beda decline to agree to a $3 million figure, they do state that the operation moves over 100,000 singles a year and that they'll allow for them to sell 10,000 copies of hot chart LP with a life of 12-16 weeks.

Tapes, which account for 5%-10% of business are offered for $4.99. Singles are sold three for $.99, or 69 cents apiece.

Each store maintains a weekly spin.

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www.americanradiohistory.com
The Ohio Players' new album, "Contradiction."

Their track record says a million seller.
**SUMMER SLUMP WEAPON**

**W/E/A Discount**

May 24-June 25

LOS ANGELES—Encouraged by April, the biggest four-week sales period in its five-year history, Warner/Elektra/Atlantic Corp. offers its first summer discount program with dating through Sept. 10, starting May 24 through June 25.

The self-merch program called “Summer Gold Rush,” announced by Joel Friedman, WEA president, at last week’s national marketing conclave, is an industry first for the summer, which has been normally sloughed off by labels.

The program is divided into two parts. Current releases include a 12-album group of which three, Rod Stewart’s “At F.M. Local 47 on the issue of illegal immigrant musicians pouring into Southern California and taking walk-ons, the union musicians are taking on new disinclination here.

This, in spite of the fact that the Federal Immigration and Naturalization Service in L.A., headed by deputy director S. Joseph Sureck, reports his office has apprehended a total of 21 “illegals” at various resident locations in recent weeks.

The Mariachi Club, formed several months ago to augment Local 47’s efforts in getting the agency to enforce the “no latinos” clause, has alerted aliens from entering the area, and led by mariachi musician Chuy Lopez, it now appears that the problem is being taken seriously, as a number of union applications for association cards have been received.

In addition, Lopez alleges, officers of Local 47 have held several meetings with Sureck without the knowledge of the union-connected Mariachi Club.

Worst of all, the Club charges, Local 47 is allowing illegal aliens to join the union with phonies and paper anonymous union cards, after which they are released from the area.

In order to protect the health of the animals, there will be a veterinarian on call in each hour, according to a spokesman for Bill Ham, manager of the band.

In the next week the group will be rehearsing at Houston’s Astrodome, where it will condition the animals to high-volume rock ’n’ roll.

The entire London Records field staff will fly to the June 6 date in Knoxville, Tenn., to observe the complete show.

The group’s new LP will ship in late July/early August, and ZZ Top will record material on this 18-month worldwide tour for a projected live LP.

**Caedmon Tips Its 22-Title Fall Release**

NEW YORK—Spoken-word label Caedmon previewed its 22-title fall release for East Coast sales representatives at an all-day conflag at label headquarters in New York City.

Among the titles spotlighted were albums by Claire Bloom, Carol Channing, Charlton Heston, Tommy Grimes, Ray Bolger, Jerome Hines, David McCallum and Christopher Plummer.

Of the 22 albums shown, a dozen are directed toward the children’s market, according to Bob Knowlton, sales manager. Another preview session for West Coast sales representatives is scheduled for Chicago June 5. The discs are slated to arrive on August 15.

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**Bull, Buzzards, Snakes Featured On ZZ Top Tour**

NEW YORK—A 2,000-pound Longhorn bull, two rooing turkey buzzards, a nest of rattlesnakes, a wolf that howls at simulated moonlight, a buffalo on a hydraulic lift and several other native Texan animals will be members of ZZ Top’s World Wide Texas Tour.

In order to protect the health of the animals, there will be a veterinarian on call in each hour, according to a spokesman for Bill Ham, manager of the band.

In the next week the group will be rehearsing at Houston’s Astrodome, where it will condition the animals to high-volume rock ‘n roll.

The entire London Records field staff will fly to the June 6 date in Knoxville, Tenn., to observe the complete show.

The group’s new LP will ship in late July/early August, and ZZ Top will record material on this 18-month worldwide tour for a projected live LP.

**General News**

‘Illegals’ Still Pose a Problem

Mexican Musicians Take Over Union Members’ Jobs

By JOE X. PRICE

NEW YORK—First public step forward for the four-day “Celebration ’76” concert festival in Philadelphia July 2-5 proved embarrassing last week when it was learned that a number of pop and rock acts announced (and advertised in the N.Y. Times) were not officially signed for the date.

One of the acts, Lynyrd Skynyrd, demanded an immediate correction as not only has the group not inked a contract for the Philadelphia festival, but had already arrived a July 4 date earlier for the Memorial Stadium in Memphis, Tenn.

Word from within ICM, whose fair booker E.O. Stacy was putting the talent package together for A&B Productions (Billboard, May 22), was that KC & the Sunshine Band will also be playing the date. The group was also listed in the N.Y. Times full page ad.

The group Chicago was among those acts without firm contracts, as were the Ohio Players, Rufus and the Brass Construction, but a spokesperson for Montery booking told Billboard that they were confident that the misunderstanding would be worked out and that the groups would appear.

Word at A&B Productions was that it was an “unfortunate breakdown in communication” and that the situation is being remedied.

**Some Of The Acts Billed For Philly Fete Unsigned**

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Word at A&B Productions was that it was an “unfortunate breakdown in communication” and that the situation is being remedied.
"I WANT YOU"

Marvin Gaye's fastest moving single and album ever!

On Motown Records and Tapes

© 1976 Motown Record Corporation

Single - T-54264  Album - T6-342 S1
THE SOUND OF IT ISN'T JUST

"All Things in Time" is a very special album created by the smooth, sophisticated voice of Lou Rawls and the Sound of Philadelphia. There's a special feeling surrounding this album that will captivate you, and a smashing new single, "You'll Never Find Another Love Like Mine." 258-3592

In July of this year, an amazing thing is supposed to happen. We will look at pictures taken from the surface of Mars. Before then, though, we will have "Life on Mars" which is amazing new music from the singer and keyboard-synthesizer wizard Dexter Wansel. And if anyone in this world knows about life on Mars, it's got to be Dexter. He's out there.

Don Covay has joined the ever-growing Philadelphia family. And his new album, "Travelin' in Heavy Traffic," is proof that two of the strongest forces in popular music have come together. Don Covay's tell-it-all, get-down funk moves your hands, it moves your feet—and it features his new hit "No Tell Motel." 258-3594
People's Choice has always been famous for their brand of disco music. And this album is the disco event of the decade. Last year they had a million-seller, "Do It Any Way You Wanna" and this year they've got "We Got the Rhythm," and this one is all about dancing. And when it comes to dancing, that's the People's Choice.

Force of Nature. A name given to the band by Kenny Gamble to symbolize everything that is powerful, beautiful and relevant. This band is talented and strong playing with the force of all of nature's wondrous powers. Their new album is called "Unemployment Blues." Hear them explode like an erupting volcano.

All new and, as always, brought to you with Tender Lovin' Care by Gamble and Huff for Philadelphia International and TSOP Records and Tapes.
ATTORNEY NEEDED

Attorney with at least two or three years music business experience required. Primarily dealing with major independent label. Excellent opportunity for growth.

Contact:
Richard Trugman, Esq.
270 North Canon Drive
Third Floor
Beverly Hills, California 90210
(213) 273-7505

N.Y. Lowballing War

Will they move their prices down even further? "Our margin couldn't afford it," they say, adding that the chain doesn't work on a "daily or weekly sales concept," but on one of "consistency at the $3.69 level." The chain also deals in cutouts, but Cohen explains that sales have been weak. "We first were racked with cutouts, and we did very well. Then we decided to buy quantity and it didn't work. If anything, we'll be looking to stock about 100 top cutout titles in the future." What ilk Disc-O-Mat the most? "Defective records," says Cohen with emphasis. "It's a disgrace we constantly have problems. He stocks more defective records than returns, he says they are next to zero for the chain. What else might the operation? The guy right next door to us here (Seventh Ave. location) who's selling center product at $3.58. He's our thorn," they say.

100 At WEA Meet

Continued from page 12

We're proud to have been associated with RCA

Thanks for October 24, '75 From Yan and friends

(Right on RCA)

RCA—We're proud to be associated with you.
Jan Berger
Ken Neilson
Flo Kennedy

Let's make RCA the joint...

with love from your friends at Harlem Prep

BY BOB KIRSCH
THEIR LAST SINGLE: 
THEIR LAST ALBUM: 
THEIR NEW SUPER SINGLE: 
THEIR NEW ALBUM: 
THEIR INTENTIONS: 
THEIR LABEL: 
THEIR NAME: 
THEIR NAME AGAIN: 

LOVE HURTS (GOLD) 
HAIR OF THE DOG (GOLD) 
CARRY OUT FEELINGS 
CLOSE ENOUGH FOR 
ROCK 'N' ROLL 
TO MAKE YOU HAPPY AND 
SELL PLENTY OF RECORDS. 
A&M 
NAZARETH 
NAZARETH 

NAZARETH, 

"CLOSE ENOUGH FOR ROCK 'N' ROLL" 
Produced by Manny Charlton 
PROUDLY ON A&M TAPES & RECORDS 

NAZARETH TOUR DATES: 

May 26... Century Theater, Buffalo, N.Y. 
May 27... Allen Theater, Cleveland, Ohio 
May 28... Civic Center, Saginaw, Mich. 
May 29... Memorial Aud., Columbus, Ohio 
May 30... RFK Mem. Stadium, Washington, D.C. 

June 1... Masonic Aud., Detroit, Mich. 
June 2... Riverside Theater, Milwaukee, Wisc. 
June 3... Morris Civic Aud., South Bend, Ind. 
June 4... Aragon Ballroom, Chicago, Ill. 
June 5... Glen Oak Park Amphitheater, Peoria, Ill. 
June 6... Convention Center, Indianapolis, Ind. 
June 8... Ambassador Theater, St. Louis, Mo. (tentative) 
June 9... Memorial Hall, Kansas City, Kan. 
June 10... City Aud., Omaha, Neb. 
June 11... Civic Center Arena, St. Paul, Minn. 
June 12... Civic Aud., Fargo, N.D. 
June 13... Civic Center, Bismarck, N.D. 
June 17... City Bank, New Orleans, La. 
June 30... Beacon Theater, New York, N.Y. 

www.americanradiohistory.com
R.I.A.A. Maps Plan To Penetrate 'Blue Denim Curtain'
"Get 'em while they're red hot!"

KEITH CARRADINE
I'm Easy
7E-1066

JAY FERGUSON
All Alone In The End Zone
7E-1063

CHRIS HILLMAN
Slippin' Away
7E-1062

EDDIE RABBITT
Rocky Mountain Music
7E-1065

WARREN ZEVON
7E-1060

www.americanradiohistory.com

says E/A Director of National Promotion, Kenny Buttice.

And when he says hot... hey, the big guy means HOT!

Five sizzlers on Elektra/Asylum Records & Tapes
Pacific Southwest Region

* TOP ADDONS *

- DOROTHY MOORE - Mistletoe Blue (Midland) (W.B.)
- ANDREA TRUE CONNECTION - More, More, More (Arista) 13
- CARMEN - Burn The Money (Midland) 22
- DARYL HALL & JOHN OATES - Sara Smile (Capitol) 12-13

*(PRIME) MOVERS: *

- DOROTHY MOORE - Mistletoe Blue (Midland) 22-13
- STEVE SMILE - Love (Arista) 11
- ERIC CARMEN - Never Gonna Fail In Love Again (Kilt)

Pacific Northwest Region

* TOP ADDONS *

- STARLAND VOCAL BAND - Afternoon Delight (Windsong)
- BAD COMPANY - Can't Get Enough Of Your Love (Casablanca)

* PRIME MOVERS: *

- DOROTHY MOORE - Mistletoe Blue (Midland) 13
- STEVE SMILE - Love (Arista) 11
- ERIC CARMEN - Never Gonna Fail In Love Again (Kilt)

Southwest Region

* TOP ADDONS *

- STARLAND VOCAL BAND - Afternoon Delight (Windsong)
- BAD COMPANY - Can't Get Enough Of Your Love (Casablanca)

* PRIME MOVERS: *

- DOROTHY MOORE - Mistletoe Blue (Midland) 13
- STEVE SMILE - Love (Arista) 11
- ERIC CARMEN - Never Gonna Fail In Love Again (Kilt)

Midwest Region

* TOP ADDONS *

- STARLAND VOCAL BAND - Afternoon Delight (Windsong)
- BAD COMPANY - Can't Get Enough Of Your Love (Casablanca)
- ANDREA TRUE CONNECTION - More, More, More (Arista) 13

* PRIME MOVERS: *

- DOROTHY MOORE - Mistletoe Blue (Midland) 13
- STEVE SMILE - Love (Arista) 11
- ERIC CARMEN - Never Gonna Fail In Love Again (Kilt)

Mid-Atlantic Region

* TOP ADDONS *

- STARLAND VOCAL BAND - Afternoon Delight (Windsong)
- BAD COMPANY - Can't Get Enough Of Your Love (Casablanca)

* PRIME MOVERS: *

- DOROTHY MOORE - Mistletoe Blue (Midland) 13
- STEVE SMILE - Love (Arista) 11
- ERIC CARMEN - Never Gonna Fail In Love Again (Kilt)
Southern Record Promotion

ANNOUNCES TO:
National Promotion Directors, Publishers,
Managers, Producers, and Artists.

The South

The most complete, comprehensive, concise promotional team anywhere, specializing in promotion, marketing, and advertising for the music industry.
We talk to, promote to and service weekly over 300 radio stations in the South! Tennessee, Kentucky, Arkansas, Louisiana, Mississippi, Alabama, North Carolina, South Carolina, Georgia, and Florida.
Now the South is yours with one phone call.

901-458-1421
Janet Brotherton, John King, Doris Luna,
Gideon Matthews, and Tim Riley.

Southern Record Promotion
3387 Poplar, Suite 329, Memphis, Tn. 38111
North Central Region

**TOP ADD ONs**
- Queen—In My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**PRIME MOVEMENTS:**
- SD SIREN—Concert (10-12)
- DLNA ROSS-Love Hangover (Motown)

**BREAKOUTS:**
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**WBC—Cleveland**
- Starland Vocal Band—Afternoon Delight (Windsong)
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)
- DLNA Ross—Love Hangover (Motown)
- DLND—Cincinnati

**TOP ADD ONs**
- Queen—In My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**PRIME MOVEMENTS:**
- DLND—Cincinnati

**BREAKOUTS:**
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)
- DLNA Ross—Love Hangover (Motown)
- DLND—Cincinnati

Southwest Region

**TOP ADD ONs**
- Starland Vocal Band—Afternoon Delight (Windsong)
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**PRIME MOVEMENTS:**
- DLND—Cincinnati

**BREAKOUTS:**
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)
- DLNA Ross—Love Hangover (Motown)
- DLND—Cincinnati

**WWM—New York**

**TOP ADD ONs**
- Starland Vocal Band—Afternoon Delight (Windsong)
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**PRIME MOVEMENTS:**
- DLND—Cincinnati

**BREAKOUTS:**
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)
- DLNA Ross—Love Hangover (Motown)
- DLND—Cincinnati

**WBY—Birmingham**

**TOP ADD ONs**
- Starland Vocal Band—Afternoon Delight (Windsong)
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)

**PRIME MOVEMENTS:**
- DLND—Cincinnati

**BREAKOUTS:**
- Queen—You're My Best Friend (Epic)
- Stuck-Up—Mean Feet, Right (Private Stock)
- Captain & Tennille—Shine (A&M)
- DLNA Ross—Love Hangover (Motown)
- DLND—Cincinnati
We Don’t Mean To Harp, But

HEAVEN MUST BE MISSING AN ANGEL

By

TAVARES

Is A Single Heaven-Sent!

From Their Forthcoming Album

SKY-HIGH!

(ST-11533)

Produced by Freddie Perren
All-Guardian Sound Productions

Capitol
ADD ONS—The four key prod. are added at all the radio stations listed, as determined by station personnel.

Tops Requests/PlayAir— The four products registering the greatest listener interest are added.

Breakouts—Billboard Chart Drops and Add ONS.

Requests/PlayAir information reflected to create the most realistic picture.

Western Region

**TOP ADD ONS:**
JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)
STEVE MILLER—Fly Like An Eagle (Capitol)

**TOP REQUEST/PLAYAIR:**
WINDS—At The Speed of Sound (Capitol)
LED ZEPPELIN—Presence (Giant)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**REGIONAL BREAKOUTS:**
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

Southwest Region

**TOP ADD ONS:**
JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)
STEVE MILLER—Fly Like An Eagle (Capitol)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)

**TOP REQUEST/PLAYAIR:**
WINDS—At The Speed of Sound (Capitol)
LED ZEPPELIN—Presence (Giant)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**REGIONAL BREAKOUTS:**
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

Northeast Region

**TOP ADD ONS:**
JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)
STEVE MILLER—Fly Like An Eagle (Capitol)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)

**TOP REQUEST/PLAYAIR:**
STEVE MILLER—Fly Like An Eagle (Capitol)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**REGIONAL BREAKOUTS:**
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)

**TOP ADD ONS:**
JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)
STEVEN HARRISON—butter (Rolling Stones)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**TOP REQUEST/PLAYAIR:**
ERGONOMY—Surprise (Arabesque)
MISSY STANLEY—Lady Chance (Elektra)
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
SHANN PHILLIPS—Rattlesnake Blues (Epic)

**REGIONAL BREAKOUTS:**
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)

**TOP ADD ONS:**
JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)
STEVEN HARRISON—butter (Rolling Stones)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**TOP REQUEST/PLAYAIR:**
ERGONOMY—Surprise (Arabesque)
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ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
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**REGIONAL BREAKOUTS:**
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JETHRO TULL—Too Old To Rock ‘N’ Roll: Too Young To Die (Chrysalis)

**TOP ADD ONS:**
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STEVEN HARRISON—butter (Rolling Stones)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

**TOP REQUEST/PLAYAIR:**
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MISSY STANLEY—Lady Chance (Elektra)
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
SHANN PHILLIPS—Rattlesnake Blues (Epic)

**REGIONAL BREAKOUTS:**
ATLANTA RHYTHM SECTION—Red Tape (PolyGram)
BLACKMORE’S RAINBOW—Randy (Rolling Stones)
STEVE MILLER—Fly Like An Eagle (Capitol)

* Copyright 1976, Billboard Publis-
Promise 'em anything, Give 'em the blues...

"If He Hadn't Slipped Up & Got Caught"
Bobby Patterson's Chart Single on Granite Records.

"The Old Blues Singer"
b/w "Monday Morning Blues"
Lowell Fulson's New Single from his Granite Records LP
"The Ol' Blues Singer"

songs published by ATV Music Corp.
**Radio-TV Programming**

**Australian Jockeys Will Exchange With RKO Radio In July**

*Continued from page 28*

San Francisco, U.S. coordinator of the event.

Behind the venture in Australia is the group of radio stations serviced by the programming consulting firm of Digame Ltd. and working on the project are Jack Neary of the Australian bicentennial committee and Frank Moore, owner of 4IP in Broome.

Spears and Paul Drew, vice president of Australian Jockeys, will be coming to RKO for meetings outlining the massive broadcast. Trevor Smith, Digame, will be visiting the U.S. shortly to finalize the project here.

Six Australian dishes will fly to the U.S. and work out of KKO stations in New York and Los Angeles. Their programs will be broadcast back to Australia via satellite.

From the U.S. journey to Australia, will be Charlie Van Dyke, program director and morning personality of KHI in Los Angeles; Dale Dorman of WKRO in Boston; Marvelous Mark of KFRC in San Francisco; Mike Cuthbert of WGMS in Washington, Budie Howard, Anderson of WOR in New York and Dan Thompson of WLXO (NY) in New York.

About 60 radio stations will be involved in the Australian part of the venture.

In addition, three RKO jockeys will be broadcasting live via satellite an hour special Saturday and a hour special Sunday back to the U.S.

(Continued on page 29)

**3 $1 Mil Lawsuits Filed By KBCQ**

SAN DIEGO—KCBQ and the station’s general manager Russ Witterberger last week filed lawsuits, each for $1 million in damages from three radio station general managers. The lawsuits were filed in Superior Court, charging defamation, restraint of trade, unfair competition and theft of property.

The lawsuits, heard here in 1981 and 1982, are Dan McKinnon, owner of KSON; Paul Palmer, former general manager of KFMB, and Jim Price, general manager of KGB and “several defendants yet to be identified.”

Witterberger says that copies of the brief have been sent to 11 other broadcasters in San Diego, asking them if they sent or contributed to the sending of a letter to newspapers, the FTC and the industry trade papers. (Billboard, May 1, 1976).

**PHILLY PROJECT**

By CLAUDE HALL

WIBG Seeks Adults But Is Spinning Hit Singles

**GOING MOR NO BIG THING**

Bosses Justify WBLS Switch

By RUDY GARCIA

NEW YORK—The recent WBLS format change—from an apparently successful contemporary black music sound to what is approaching a black MOR concept—while startling many observers, is looked upon as reasonable and to be expected by the two persons most responsible, program director Frankie Crocker and Pepe Sutton, president of Inner City Broadcasting, owners of WBLS and its sister AM operation, WLIB.

“I really don’t know what all the fuss is about,” Crocker says. “What we’re doing is merely returning to the basis of MOR. We’re closer to the listeners we took over here. We were striving for the best music sound for a wide audience and we played a lot more music interconnected with the black community.

“What happened is that we became too successful that our economics took over. We were playing a lot of hit records, we were playing a lot of music, we were playing a lot of oldies, we were paying a lot of money. We were definitely in the market and sticking to that formula.”

Crocker has recently agreed that we were getting too far away from what our original programming concepts were and has cut back on commercial minutes while increasing rates, which will let us play more music and independents with intelligent talk by our jocks.

“By programming such good music sound as Nat King Cole and Etta James and some of the important contemporary black music, we will be exposing our audience to all good music which is our hopelessly reaching a wider market,” he says.

The format change has already begun to cause the gurus among record promoters who looked upon WKCR and WBLS for the latest new releases.

“The thing that really made Frankie Crocker is the believe in the fact that he would play a new record by an unknown black artist because he knew and heard it at a disco the night before because someone he respected him told him about it.”

He became known as the hitmaker in this market and damn near everywhere else in the country. If he goes away from that now, he’s going to run to the station into the ground,” says one independent record promoter who asked not to be identified.

**Programming Comment**

GEORGE BURNS, pres., Burns Media Consultants

Los Angeles

Let me suggest an experiment. Sometimes when you have the chance, go up and down the AM and FM bands in any major city and ask yourself if you can tell the difference between stations by the music they play.

Of course, there are still distinctions but the fact is there are less today… much less… than two years ago. More and more, the listener hears the same sounds on several stations. The differences are narrowing.

The massive proliferation of lifelines and listening tastes have calmed down. The revolution is over.

This is reflected in the music and, consequently, in the radio programming. The number of records that are shared is only one aspect. The types of music that are shared are even more interesting. It used to be that the term “album culls” generally referred to a kind of underground or

(Continued on page 30)
**Radio-TV Programming**

**Labels Romance Adult Stations**

**Continued from page 7**

- Called standard MOR artists from their playing.

- Chuck Meyer, national adult contemporary promotion manager at MCA, says, "You can't make records that come on the air in New York, with the exception of the real hard rock. Elton John, Neil Sedaka, Tanya Tucker and Conway Twitty are just a few of our artists that are on adult radio on a fairly consistent basis.

- Meyer adds that these stations generally play more oldies than Top 40 radio, possibly because many of those stations aren't geared to younger backgrounds and most of their listeners grew up with rock.

- Chuck Thames, associate director of promotions for Columbia, who counts adult radio among his responsibilities, points out that there are more MOR than adult stations than any other format.

- "There are really a lot of sub-formats within the adult format. You have traditional MOR, which is basically standard songs by artists with names in them. The morning men on these stations are generally institutions. Then there is the category that is basically playing hits but shies away from the real hard product. John Denver, Neil Diamond and Olivia Newton-John take some of the artists you might hear on these formats."

- "You also have what you might call the closest rockers. They are almost the same as Top 40. They watch the charts, they're heavy on records and they don't go out on limbs."

- "There is a lot of emphasis on new singles and these stations are generally very highly regarded. They tend to look at new artists with the kind of music you hear in doctors' offices. Usually no announcers."

- "The newest and most exciting format in the MOR genre seems to be in the 20 to 40 age group. They are also an LP-buying sort of audience."

- "Thames emphasizes that each station in each market is different, and that promotion staffs are instructed to listen carefully to each. One market can have four adult stations," he says, "and all can be different.

- "All are after the 18 to 49 crowd and there is more of the newer sound that appears on your artists. Artists like Janis Ian, Larry Jon Wilson, Mac Davis and Neil Diamond are always worked on these stations. It's a way to enhance product."

- Meyer adds that artists like Leon Russell and Neil Sedaka had huge records begin to move first on adult contemporary stations, and says that music directors and program directors are interested in MCA assigning a department to cover the field.

- "A lot of these stations seem to be more willing to listen to new artists than the Top 40 stations," he says. "I certainly feel the adult stations can be a hit singles influence. Cleveland, Phoenix, San Francisco and Los Angeles are all examples of good markets of this type. And the LP buyer is listening as well.

- "There is also a spot," Meyer emphasizes, "for artists who have long been big in this field like Lenny Dee and Roger Williams."

**Thagard says the same is true of Ray Conniff, Andre Kostelanetz and Percy Faith, as well as Andy Williams and Barbra Streisand.**

**Marvin Deane, national promotion director of MCA for ABC, says, "You only have to look at the easy listening charts to see that the records are almost the same as those on the Hot 100. Adult contemporary can break a record. The Jim Croce 'Bad Bad Leroy Brown.' That record kicked around for a long time before becoming a big hit, and adult contemporary helped keep it alive."

Deane also feels adult contemporary stations are playing a good chance of turning into major hits, and that with the exception of hard rock, most singles have a shot.

"We have play with the rhythm. Tom Sullivan, Bobby Von, Freddy Fender and Keith Carradine, among others," he says. "These stations are open to almost anything. And you can often move records from country or soul back into MOR."

**BOB KRISCH**

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**Bubbling Under The HOT 100**

**Continued from page 28**

- Bobby Magic, who was with both WREX in Cleveland when it built from nothing to glory, and also KYA in San Francisco in its one and only time to beat KFRC in San Francisco, reports in from AYP in Los Angeles. Bobby is now vice president and operations director. Good old buddies can ring in at 213-461-4766.

- Chuck Baer has left KFRC in San Francisco to become a solicitor. Richard Morgan, director for MCA spokespersons that his new lineup features Dr. Don Rose and Lesa McCollum. Old buds can ring in at 213-461-4766. Chuck Buell has left KFRC in San Francisco to become a solicitor. Richard Morgan, director for MCA spokespersons that his new lineup features Dr. Don Rose and Lesa McCollum. Old buds can ring in at 213-461-4766.

- Red Jones, station manager at WREX in Valdosta, Ga., is looking for a man to do air work and sales. "Active account list wanted. Tape (Continued on page 30)
**Progressive Country On KIKN 5 Hours a Night**

**CORPORUS CHRISTI** - KIKN is now devoting five hours a night to progressive country music, according to Ed Sharpe, program director and disk jockey.

The programming after 7 p.m. will feature more of the artists that the station has been successful with during the day.

Mentioned were the Texas Jewels, Merle Haggard and the Strangers, and Buck Owens and his Buckaroos. But also, for the first time throughout the programming, there are scores of Bob Dylan, Tommy Tucker, Tex Williams, Foster Sclard and Lynyrd Skynyrd, plus older Elvis Presley material.

"All we can find out how popular this music is here is to go out to one of these big concerts that are selling out," Sharpe says.

Phone requests at the station have also contributed to the decision to program more progressive country. Night disk jockeys have been receiving requests for such progressive country classics as "Up Against The Wall, Redneck."

"I envision maybe getting to where we can carry progressive country music all night at some point in the future," says Sharpe. "I want to start it off this way and let it grow for itself."

He doesn't believe the changes will be that drastic in so far as audience is concerned. "There won't be any audience change from 6-7 p.m., from the 25-25 group to the under 25 anyway."

**WIBG Format To Adult Contemporary**

**Continued from page 28**

In the ascertainment proceedings, they interviewed 2,000 people in the market. And still assumed that the station was a giant in the market... they just didn't listen anymore. But they couldn't even tell you why they weren't listening.

"They've made a mistake in keeping the old call letters, though. Who knows?"

"but we'll have a lot of fun in there."

"Staff as of last week... though John didn't think these men would keep them... but once they were just yet... were Bill Garden 6-9 a.m., pro-"fessor. "Director Gary Brooks 9-"noon. Choker 11 a.m. - 1 p.m., Don Cannon in afternoon drive, fol-"lowed by John Cahill until 9 p.m. Dick Clayton and Roy D. Anthony in the after-night position. Phil Gardner was already enroute to the station... but I don't know what he's going to be doing yet," says John.

The station is said to have a signal problem. But Johns says Fairbanks chief engineer Dick Smart has been releasing the station. This includes a new control room and a 4-track production studio.

Troy Wayne, music director of KJK in Kays, Kan., says that his station features a split format of country and Top 40. "That split format caused a few problems, but just being a new station created a big hassle to get record service started. However, when the record companies found out we were 24-hour stereo and 100,000 watts, they began to see things our way." Says

(Continued on page 31)
Radio-TV Programming
Vox Jox

he has trouble getting Top 40 product from Phonogram and RCA. I believe this is because the younger Bros. finished first in the latest quar-
ters sales report because of their excellent free service record.

Barry Michaels, program director at WCKB in Eden, N.C., says he's playing records for the "best little radio station I've ever worked for.

Staff features Michaels 6-11 a.m. news director Keith Wright who just came up from WKOK in Cocoa Beach, Fla. 11 a.m.-1 p.m. morning host and Tom Hall 3-signal. Bill Christopher and Eddie Tottel do the weekend shifts.

As a demonstration of their free service record could be a little better. We'll sit down and give them all a listen.

Tim Lawrence is now doing the af-
ternoon drive at WBBK, Char-
die, Ohio. Program director Chris Johnson does sign-on until 10 a.m. general manager Al Kipp does 10 a.m.-2 p.m. On the air to be heard is Joe E. James and Dan Kaye. Norman Ross is back on the air in Chicago doing his 11 p.m.-5 a.m. preview show Saturday and Sundays 10:05-10:30 p.m. on WGN. He left

radio for banking in 1968, but fol-
lowed in the footsteps of his father.
Norman Ross is second.

John Newman, in Chicago,

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Norman Ross is second.

John Newman, in Chicago,

in the footsteps of his father.
Norman Ross is second.

John Newman, in Chicago,

1964

'‘Soundstage' Goes Into a Third Year

CHICAGO - The second televised version of the annual jazz awards, a tribute to Dizzy Gillespie and a three-violin jam session with Jean Lee, are among the events for the annual "Soundstage" on PBS.

Andrew Stork, managing editor at WTTW, will highlight the upcoming season of "Soundstage," the public television acclaimed contemporary music series, produced here by WTTW, is renewed for its third year on more than 230 PBS network stations.

In its initial season, Soundstage presented the first-time appearance of Bob Dylan seven years ago, the first televised version of the Down Beat Jazz Greats series and the Muddy Waters and John Hammond and a host of performers from the entire spectrum of musical genres and music including Herbie Hancock, David Bromberg, Dion, Randy Newman, John Lodge, Jose Feliciano, Harry Chapin and Tom T. Hall.

'Soundstage' is studio simulcast on a regular basis in FM stations in Chicago, Atlanta, Denver and New York City. Individual pro-
grams have been simulcast in 18 other cities.

For the upcoming season, regular simulcasts will be in Boston, Los An-
geles, and Pittsburgh, according to Ken Ehrlich, "Soundstage" pro-
ducer.

"What we're trying to do is give the performers the lead. They offer a great deal of input and this gets them involved with the product.

"The fact that music on television is nothing more than the distant neigh-
boring is as good, as people who grew up on rock 'n' roll become the main-
stream television audience, and our feeling is that attendance and interest in the music is what makes us different, and perhaps, better."

Mike Scott, national program director for Soundstage for nearly three years, has joined Kent Burkhart and Associates, the As-
talanta program development firm. Scott was in charge of programming for Z-93 in Atlanta, KUBE in Houston, WFLI in Philadelphia, and WGLV in Cleveland. Scott will be announcing stations that he'll be consulting soon.

In Cincinnati, Harry Smith who filled the midnight to 6 a.m. slot on WJW since September 1974, has been replaced by John Min-
now at KOH, Denver. DeeJay Rich-
ard Hunt has departed WRG for WCB, Philadelphia. Tom Mac-
lock has returned to Cincinnati to occupy the morning drive slot on WLOH. Johnnie Taylor, moved to Flori-
da two years ago following a quar-
ter of a century of service with WJRC. WLU's Charles Mur-
dock has been re-elected president of the Cincinnati Radio Broad-
casts. In New Orleans, Brian Du-
val - Warner Bros. BS 2994.

John Taylor - Warner Bros. BS 2994.

John Taylor - Warner Bros. BS 2994.

John Taylor - Warner Bros. BS 2994.

John Taylor - Warner Bros. BS 2994.

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Jerry Brown
Md. Concert
Big Winner

LOS ANGELES—The Eagles benefit concert for California Gov. Jerry Brown’s presidential campaign on May 14 at Capitol Center in Largo, Md., grossed $214,050 and reportedly set an all-time record for the subdivider’s ratings for a U.S. political candidate at a single event.

With no paid advertising, 18,800 tickets were sold out no more than 13 hours after the event was set. The ticket scale was $7.50-$9.75 with some special front seats going for $100. Irving Azoff of Front Line Management here coordinated the event with Jack Boyle’s Cellar Door Productions as promoter.

Appearing with the Eagles were Linda Ronstadt, Jackson Browne and Dan Fogelberg. All the artists pitched in with the subdivider for an all-star encore of the Eagles’ “Take It Easy.”

Governor Brown appeared on stage after the encore to thank and congratulate the artists. And four days later he won the Democratic primary elections in Maryland. Brown’s exposure as part of the concert excitement undoubtedly played a role in his victory.

3 Rock Superstars Will Be Seen, Heard At Talent Forum

By JIM FISHEL

NEW YORK—Although it almost didn’t happen, the Schaefer Music Festival begins its 11th year with a series of 51 concerts held under the stars in Central Park here.

The city’s Parks and Recreation Dept. had tried unsuccessfully to block the music festival, but public support helped sway the opinion of Mayor Abraham Beame.

Promoting the event, sponsored by the Schaefer Brewing Co., will be Ron DeGeorgia of Billboard magazine. June 14, 25-26 and 30 are the concert nights and musical shows announced earlier for the Inn’s entertainment break-through.

Figuuring on giving the town’s entertainment scene a major boost, Vi- telli originally planned the Urban Musical Theatre here on the site of a vacant lot. The new theater will feature 3,000 seats, with a 1,300-seat capacity as the Eastman’s room, but the offer was turned down.

While Vitelli blamed the Jean Francis Agency for the snafu, Jean Francis Agency’s Jere J. Vitelli holds out hope that he will eventually win the contract.

Seventeen members of the New York Philharmonic joined the Schaefer revue with the Columbia Symphony Orchestra and the New York Philharmonic conducted by Leonard Bernstein.

AUSTIN—Pickets outside the show became more than 1,000 empty seats waiting for the show in District Attorney office buildings. A number of ticket holders remained dissatisfied by the way they were treated, however, and carried signs outside the auditorium asking for a boycott. Inside, approximately 50 people who were empty at showtime and more were vacated at intermission as fans departed to obtain the promised refunds.

Those who left missed what turned out to be the highlight of the show a “voluntary agreement” with Intermill Productions was filed in District Attorney office buildings. A number of ticket holders remained dissatisfied by the way they were treated, however, and carried signs outside the auditorium asking for a boycott. Inside, approximately 50 people who were empty at showtime and more were vacated at intermission as fans departed to obtain the promised refunds.

Vitelli promises that 10,000 people will play the Aladdin facility July 8-11 and is committed to return for at least two nights before the end of the year.

Neil Diamond, booked to open the house July 2-4, has been increased by 1,000, up 1,000 tickets for the hotel switchboard daily, the hotel reports.

NEIL DIAMOND EXITS BNB?

LOS ANGELES—Although final official confirmation was unavailable, it seems that Neil Diamond has been scheduled to be from page 1

...continued from page 1

the forum have now been completely finalized. Mercury will present the Runaways, an all-girl rock group. The Forum has become an extremely hot event. RCA is putting together, with Vicki Sue Robinson, a young disc jockey and an all-girl group, an all-girl rock band, new for its successful session at a time this year, Bill- board’s second Talent Forum has now been set for industry leaders to appear on panels than in 1975.

However, the 1976 Forum is being structured to allow for maximum in- volvement of all industry audiences and panelists. There will be more microphones in the audience and panels, to allow for maximum participation, to aid discussion from the floor.

And because of the limited number of major speakers possible under the Forum’s 1975 format, the Forum will in many cases have more big names present in the audience than there are on stage at the Forum.

The caliber of talent business leaders signing up for the Forum as registrants includes: Steve Leber, co-manager of Aerosmith; Steve Gold, manager of War, Hassell & Goodman, manager of America; Douglas Clark, major Phoenix concert promoter; Henry Lainon of Cleveland’s Agora Ballroom; Ron Ranney of Magna Artists; Graham Thorpe of Capitol/EMI Canada and Berry Gordy IV of Motown.

Also: Tom Bonnetti of GRT, Ger- ald Stone of Impulse, Bob Woodruff of Bob Ross of Walt Disney World; Dennis Condor of Magic Mount- ain; John Martineau of Capitol Enterprises; Arthur Whalen of Olympi- um Stadium, Detroit; Rick Babariki of the Golden Bear nightclub, Hunt- ington Beach.

Also: Sonny Anderson of Dis- neyland; Todd Schiffman, representa- tive of Loggins & Messina. Lou Acosta of Six Flags Over Texas; Lon Hardin of Reprise; Zech Glickman, manager of Dion and other top artists.

To register, send $200 to the Bill- board International Talent Forum at 1000 Sunset Blvd., Los Angeles 90069 as soon as possible.

Problems Solved, Schaefter Fest On

Trenton to See Sinatra But Not Dad

TRENTON, N.J.—Jerome J. Vitelli, general manager and part owner of the Inn of Trenton, which opened May 1, 1976, is pleased to announce an October date at the center-city hotel’s Caillou Ballroom confirmed for a theater. The Forum will have to be satisfied with Frank Sin- natra Jr. Junior has been set for June 15-26 and 30 are the concert nights and musical shows announced earlier for the Inn’s entertainment break-through.

Figuuring on giving the town’s entertainment scene a major boost, Vitelli originally planned the Jean Francis Theatre here on the site of a vacant lot. The new theater will feature 3,000 seats, with a 1,300-seat capacity as the Eastman’s room, but the offer was turned down.

While Vitelli blamed the Jean Francis Agency for the snafu, Jean Francis Agency’s Jere J. Vitelli holds out hope that he will eventually win the contract.

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Problems Solved, Schaefter Fest On

Philadelphia Main Point Facing Close

PHILADELPHIA—It’s down the last road for the Main Point, suburban music room that for years was a center for folk and contemporary singers and instrumentalists.

Unless fans respond financially to a “Save the Main Point” appeal which is asking the public to contribute at least $5 to the fund, owner Jeannette Campbell says she will have to shut down the room by the end of the month.

Campbell, admitting that the situation is “desperate,” also appealed to many stars who first got their start at the Point to come to the rescue. Tom Rush was the first to come forward and gave benefit concerts at the Point on Saturday and Sunday (34-25).

Campbell says that in spite of cutting her overhead in half, she still can’t pay her bills. With the room seating only 250, and in a situation where there is heavy competition from other area rooms plus the high cost of the patrons needs rentals, a liquor license or outside assistance to survive.

Campbell holds firm to her “no booze” policy, her only hope now is going non-profit and trying to get grants.

Even widening the musical range traditional for the Point didn’t help. Bringing in rock groups for the first time also brought in the police acting on noise complaints from neighbors, and a try with a gospel was a disaster.
Charles Stepney.
Sadly, it is his untimely death that allows us to acknowledge to you now the inspiration he brought to us— as our co-producer, arranger, songwriter and friend.

Our gratitude for having known, shared and created with him.
Earth, Wind & Fire
NEW YORK—The major and of- ten disastrous problem of rising to the pinnacle of success in almost any line of endeavor, especially in an industry that is so much oriented to volume, is only too variably nothing less to go by but down.

“Rex” is the problem confronting “Rex,” now struggling for survival at the Lunt-Fontanne Theater. Every- one knows that the days of show business heavies (Richard Rodgers and Sheldon Harnick) connected with it and refuses to settle for less than per- fection.

“Rex” is not the Broadway DSMC some would make it be. It is a handsomely produced television, full of elements of real brilliance and a cast, headlined by Nick Damici as William Shaw and Henry VIII, with a background of proven excellence in the legitimate theater.

“This, along with the pleasant, if not totally original music (some of it sounds suspiciously like his and pieces of Rodgers & Hammerstein’s creations of a bygone era) would have been acceptable if it had been the work of lesser-known mortals, but Rodgers and Harnick.

The feeling out in seeing “Rex” is that its creators (Sherman Yellen wrote the book) could not quite decide whether they were creating a musical, a comedy or a drama. As a result they ended up with a mish- mash of all three.

This in itself is not the sole reason for the show’s failure to sustain brilli- ance. There is a lack of knowledge about it—in the story line as well as in the staging—that rightly or wrongly gives an impression that those concerned were overwhelmed by its theme.

Rodgers’ music and Harnick’s lyric- as may not go down in the annals of Broadway’s musical history and in the same light that blue grass, gospel, folk and jazz for the Pennsylvania Folk Life Festival, centerpiece of the city’s activities for the week, is along with the city’s Benjamin Franklin Parkway. The music makers will play on two stages, including a 360-foot-long tent set up in front of the Phila- delphia Art Museum. Inside the tent is the bandstand.

The bicentennial festival, which is costing $300,000 to stage, will open June 14 and run for 110 days, oper- ating daily from 10 a.m. to 9 p.m.

To focus attention on the Parkway programs, the bicentennial committee launched its Sunday Series programmed with an outdoor music festival on four stages set up on the grounds in back of the Art Museum. A dozen different local groups and perform- ers rotated in 15-minute segments on the four stages throughout the afternoon.

Where there was no cover charge with admission and $3 without, the price structure now ranges from $2.50-$5, depending on the act.

With the activities, the committee has cut its staff from 24 to 16 persons. A complete Cervin Vega sound system is another new feature, covered by Jimmie Loomis handling the controls.

The club which is open seven nights a week on LaCiegre Bldg is often subject to change by talent show- cases. Acts may audition Monday afternoon to perform the same evening.

Caranza claims that if the act is approved, it may possibly be co- billed with the week’s headliner.

The club is also in the process of initiating a concept evening, featur- ing comedians and jazz acts.

The Etc. previously a word-of- mouth nightclub, now advertises in local newspapers and radio. It is also attempting to lure the 20-40 year olds. As a speakeasy, it catered to 300 persons. The club owners feel that the club’s location will be beneficial to new acts and new shows. Caranza’s night show is in the heart of Hollywood, near several record la- boratories of major record companies, and a few dozen record industry persons because of the club’s new talent showcases.

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Talent In Action

-Talent In Action-

DIANA ROSS
Carnegie Hall, New York
Elegant arthritis toured here May 6 in its visually flawless form of superstar Ross before a sold-out house. Having just returned from her impressive European tour, Ross trimmed her continental show of 2 hours to 1 ½. Her 60-minute display of opera-like talent backed by three interesting pantomimes, a dazzling stage of lights and special effects and the top powerful of any where Nat "King" Cole orchestra. She scored big with the recent release "Love Hangover," the familiar theme from "Hair." She is the "Touch Me In The Morning." Her Supremes salute received audience recognition but it was Ross's ability to project musical sketches successfully during selections from "A Change Is Gonna Come" and an anti-bigotry number entitled "The World" which shone through dramatically.

Traditional finale "Reach Out And Touch" was effective as in her smash single "I'm Coming Out." (Continued on page 34)

CHRIS HILLMAN
Hillman-Furay Band

Talent In Action

Seattle Center Facelift Creating No $ Difficulty

LOS ANGELES - Although Seattle voters turned down a bond issue last November which sought funds for capital improvements at the Seattle Center complex, there will be $5.6 million available from a levy passed by those same voters.

This will enable the complex to refurbish many of its buildings, according to center director Jack Feary.

Mayor Wes Uhlman and Feary announced plans for major reconstruction of the 15,000-seat Coliseum and the 6,000-seat Arena, both used extensively for pop and rock concerts.

The levy will not finance new buildings which are capital improvement identified in the unsuccessful bond issue. Levy money will only handle maintenance and refurbishment.

In order to minimize revenue loss to the Center, and to have refurbishment complete prior to the opening of the fall season, efforts have been made to schedule construction in the major facilities during the late summer.

Bob Days, head of the booking department, says the refurbishing work will not affect the number of concerts, nor the shows themselves, since most of the promoters put on shows throughout the week. Work on the huge Coliseum can be halted for a day or two, if there is a major construction schedule, he notes, and work can move on to other projects.

Days stresses that the Center can refurbish, but cannot build anything new with the levy money, much the same as the Long Beach Arena facility and the Tidelands oil money.

Days says the four major concert promoters in the Pacific Northwest - Concerts West, Northwest Releasing Corp., John Bauer Concert Co. and Albatross - will not be affected in any way by the construction work. All have been assured dates for the summer, and each promoter is arranging concerts in the same manner as always.

FRANK BARRON

FOR YOUR HELP WITH THE SUNDAY BREAK, THANK YOU.

Willard Alexander, Inc.
America
American Talent International
Bandana Productions
Dee Anthony
Vince Morrow
Cecilio & Kapono
Rod Eckerman
Eddie Fair
FM Productions
Bill Graham

Fools
Peter Frampton
Phil Gillen
Bill Hamm
Brad Hammond
ICM
Dick Gilmore
Don Kelley
Jack Kinslow
Steve Lawler
Leo Leichter

Rick Miller
Ron Nehoda
Larry Penny
Premier Talent Assoc.
Mark Felton
Lee Rohn
Santana
John V. Williams
Wolfman Jack
Gary Wright

—Mayday Productions
Austin, Texas

www.americanradiohistory.com
Festival Seating at a Santa Monica Click

LOS ANGELES — The Santa Monica Civic Auditorium, 3,000-seat auditorium, has undergone a configuration transformation that enables it to bring in audiences of 4,500 for pop and rock concerts if the management and promoters so desire.

Santa Monica Civic, one of the most unusual performing areas, area, experimented recently with a Ted Nugent show, presenting festi

By FRANK BARNON

STEVE GOODMAN's First Hour, New York

Steve is one of the best live performers anywhere. His voice can be heard by virtually every fan in the audience, yet he's not only sprang everything from guest artists to the sold-out house, the audience was completely. The perfect conception of an entertainer, he contributed excellent material from a perfect conception of an entertainer, he contributed excellent material from

Joe Cocker

KGB Beacon Theater, New York

If Cocker had ever been anywhere but in New York, where the city's reputation for thinking is currently at something like "second rate," he'd have probably been arrested. But Cocker is at his best in New York, doing his best work on the streets. He's not the least bit afraid of the street, for that matter.

Cocktail and "Good Times" television series star Jimmy Walker, the opening act, didn't have an easy task warming the crowd for Cocker. But he managed it with his mildly low, well-timed wit.

ALRO GUTHRIE's Care's Ballroom, Tulsa

It was Guthrie's second appearance in this city in the last two months. His concerts here have become a standard, and there are more to come. Guthrie is currently on a tour that started in California and will move up the West Coast.

The audience for the show was so enthusiastic that the band added a second set, which was even better than the first. Guthrie's style and material are classic, and his performance carried more impact than any other show I've seen recently. His singing was excellent, and his guitar work was impressive. The audience seemed exceptionally pleased with the show's two-hour length May 6, some- time in the afternoon.

There were the usual political comments and shouts of encouragement, but the show was completely entertaining.

The harmonica is his best feature, but the rest of the band was superb. Guthrie's voice and guitar work were superb but still the highlight was the band. Guthrie was accompanied by a great rhythm section. His guitar and piano work were well played and he had retained his lilt as he has in years past.

On the road, the members of the band have been driving for about 100 miles an hour for the last two months. Guthrie has been driving for about 500 miles an hour for the last month. He has been driving for about 700 miles an hour for the last six months. Guthrie has been driving for about 900 miles an hour for the last nine months. Guthrie has been driving for about 1,200 miles an hour for the last 12 months. Guthrie has been driving for about 1,500 miles an hour for the last 18 months. Guthrie has been driving for about 1,800 miles an hour for the last 24 months. Guthrie has been driving for about 2,000 miles an hour for the last 30 months. Guthrie has been driving for about 2,500 miles an hour for the last 40 months. Guthrie has been driving for about 3,000 miles an hour for the last 60 months.

The OSMONDS

Las Vegas Hilton

The versatile musicality of the seven Osmonds' talents was on display in a sold-out stage with a 12-inch, 90-minute production.

The talented family displayed a fresh approach to the music that's often considered old-fashioned and predictable. They mixed styles successfully from barbershop harmony to showbiz, from rock and roll to country swing. They demonstrated their range with an exciting and well-received show.

The Polydor artists scored best vocally on a harmonically perfect "The Way We Were," high energy "Goody Two-Shoes," and a77 second film segment. Dick Dees' "Get The Mag in Me," and his Vestron version of "The Summer of '42" were good. The Osmonds' family with Donny and Marie, on drums and on an excellent bass solo by Merrill.

In the dancing department, Janie, 16, led the entire trio in "Singalong In The Rain," followed by Donny, 12, who also sang with the stage soloist with "I've Seen The Rain," a picture of hope and sobriety in a troubled world. The Osmonds showcased karate with a ballet

JIMMY DURANTE'S Jimmy Jimerick

Salata Hotel, Lake Tahoe

From the moment Gene stood center stage, he was completely in command. With one word, he could have opened "Hooked On You Baby," though his second take, "Fond Of You," was his first national hit, could have been a better opener.

As he lighted across dance stage singing "The Good Times" while dispensing raucous, raucous romps with the microphone, never touching it.

Without breaking the pace, he skillfully moved through a selection of his hits: "See It As I See It," "Go Home," a song he'd taken to the end of the stage, looking on for an encore after one of his most popular songs to date, "I'm Just The Same." The audience seemed to come alive as red and green lights flashed Gene's name on the backdrop. The Gene Vincent Conservatory audience did not respond.

As up-tempo as he appeared, he stayed with a less popular idiom. Comedian and "Good Times" television series star Jimmy Walker, the opening act, didn't have an easy task warming the crowd for Gene. But he managed it with his mildly low, well-timed wit.

JOE Cocker's band, guitarists Eric Gale and Cornell Dupree, bassist Gordon Edwards, drummer Steve Gadd, and band leader Jимmy Page, seemed to be bothered by their leader's meannishness as they coasted through. The band was not completely in sync, but Page's drums were especially noticeable. Cocker seemed to be the only one in complete control.

One of the most striking elements of the concert was Page's electric guitar. The six-stringed instrument was the perfect complement to Cocker's singing, and both Page and Cocker left no doubt that this was Page's own guitar. Cocker's band, guitarists Eric Gale and Cornell Dupree, bassist Gordon Edwards, drummer Steve Gadd, and band leader Page, seemed to be bothered by their leader's meannishness as they coasted through. The band was not completely in sync, but Page's drums were especially noticeable. Cocker seemed to be the only one in complete control.

Guthrie's style is reminiscent of the old-time ballads, and his material is completely original. The audience seemed exceptionally pleased with the show. Guthrie's banjo work was highlighted in a show that was full of country swing.

The minstrel shows, often called "minstrel shows" or "blackface shows," are a form of entertainment that was popular in the United States in the 19th and early 20th centuries. The minstrel shows were popular for their entertainment value, but they are also considered to be offensive and racist.

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Barkan Purchases Houston's Bastille

By CONRAD SILVERT

SAN FRANCISCO—Local jazz impresario Todd Barkan has purchased La Bastille, Houston's long-time jazz concert cabaret, for an undisclosed price. Barkan will reopen the club June 1 with a three-day engagement by guitarist George Benson.

Barkan has already booked La Bastille solidly through the summer, with his own booking/management/concert promotion agency, Keystone Music, Inc.

With the addition of La Bastille to his successful Keystone Korner operation in San Francisco, Barkan, himself a keyboard player who has gigged with Grover Washington Jr. and Rahnald Roland Kirk, expects to strengthen generally the Western states jazz scene.

A greater variety of music will be presented at La Bastille, he says, than at the music stone Korner, though Barkan hopes to look at least 50% of Keystone's acts into the Houston club, which will help the economies of both clubs and aid the artists involved with stronger touring dates.

La Bastille, a 400-seater, occupies the subterranean basement of a 100-year-old building in Houston. Old Market Square, Houston's birthplace. Barkan purchased the club from Ernie Criees, who, as Tom Raine (herself a professional singer), who had operated the club for 10 years but has decided to retire on their thriving trio of Houston restaurants.

Barkan says he's had to spend relatively little to bring the club up to par for its June 1 opening: "We already have 15 tons of air conditioning in Houston. If you have air conditioning you aren't in business.

"The lighting is good, but I'm instilling a new, $7,000 sound system by Showco and I'm hiring a new sound and lights technician. We've also set up two new dressing rooms and added some new chairs, but the biggest expense, $7,500, will result from a new Steinway grand piano."

MOVIE REVIEW

A Bumpy Trip Assured In Hollywood's 'Train Ride'

LOS ANGELES—"Train Ride To Hollywood" which stars the four-man group Bloodstone, is one of those film musicals where the songs are excellent and for the most part well-sung, but one has to sit through some excruciatingly clumpy connecting scenes.

The movie story is weak, even evolving the color, class and precision of the great MGM musicals that have been saluted for their excellent production values: "That's Entertainment." The film is really an affectionate spoof of mov- ies. The plot is a love story between a shrewd, wealthy property developer and an attractive young Negro woman. The two have a falling-out because of the concept of a black prince. She's no longer interested in him for the title of "Black Prince."

The film production is top-notch, adding the color and elegance of the big screen. The music is punctuated by a number of longueurs that are tedious and long-winded.

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(Continued on page 41)

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(Continued on page 41)

Altogether, Barkan expects an ini-
tial investment of $22,000 in addi-
tion to the purchase price. His ad-
 budget will run about $3,000 a month and he expects to pay acts from $3,000 to $5,500 and occasionally more, based on a six-night week, though many acts will be booked for three nights or less.

To manage the club, Barkan has hired Paul Madeiros, 23, former manager of San Diego's Back Door. "I've worked with Paul booking acts at his club," Barkan says. "He's been impressed with the way he takes care of business, and espe-
cially the way he relates to artists. It's crucial to maintain a personal, hu-
man contact with artists. That's been the cornerstone of Keystone, and I hope to maintain that at La Bastille."

Bloodstone's upcoming releases will be released by the same label as those of the group. "We've been with Evans for two years, since the de-
parture of Marty Morell. Zigmund is widely into the music world, a leader of a jazz record company, is managing us and brings us a lot of contacts, which is important for us."

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(Continued on page 41)
Discos

Disco Mix

By T. M. MOLTON

NEW YORK—Barabas has a strong new LP coming out next week in Watch Out! (dtao). Overall, there are six strong cuts: "Depper-ately," the most commercial sounding with strong female vocal tracks and a solid rhythm break; "Broadway Style," featuring the Barabas style of Latin percussion, "Highlight," the fastest cut featuring a Latin band; "Fire Girl," which may have to be slowed down to work; "I Can Take It All," and "Sissy Lady," both soulfully slow cuts. The effort appears to be the group's most versatile (and possibly its best) to date.

Bouquet has picked up U.S. rights on the Strasovbros single "Get Your Love," which is on Polydor in Canada. The label will be releasing a 12-inch disco disk on the record, and it won't be too soon, as it's been a strong demand here for the promotional discs. There were only 200 copies printed on Canada 12-inchers and only a few circulated into the U.S. Also from Bouquet is word that the group Bands Ltd. has signed a recording pact. "Love Is What I Need," the first release.

Bobby "D" Outlaw of the Infinity Club here is getting strong response to two new records—"Love Power" by Robert Kelly on Atlantic (Germany) and "Dearly" by the San Fransisco's. "Love Power" is the same number that the Sandvandies made famous, but this modern version, while not as fast, is funkier. The record was released in Germany last fall and was produced by Pete Botelho. The Fasta line was written and arranged by Gene & Billy Page. The number definitely has the Love's theme sound. Also from Canada is a 12-inch disco disk called "Are You Ready To Love Me" by Robert Lee Capp. The special 9.32 disco version was put together by club DJ George Casalnova, Michel Dague, Dominique Zprake for the Canadian Record label.

As a promotional play, Amour Records has enclosed the record in pillow cases with the title printed on them in large red letters. Soundwise, the record is very much like what you'd expect from Philadelphia with full orchestration. The record is not yet available in this country. Outlaw has just released David Ruffin's "Everything Coming Up Love" LP, which, as his first, was arranged and produced by Van McEntire. There are several strong cuts: "First Round Knocked," the longest, and a song originally done by the New Orations, "Ready, Willing & Able," featuring a Van McEntire sound; "Until We Say Goodbye," the strongest and most emotive cut on the disk, and "Let's Get Into Something," originally done by Richmond Eroticism. The record shouldn't up as a strong follow up for Rufin.

Backstage Kudos—Following recent SRO gig for "Wings Over America" at 14,500-seat Tarrant County Convention Center, Fort Worth, Linda and Paul McCartney get congratulations from Bhaskar Menon, left, Capitol chairman, and label executives Don Zimmermann and Bruce Wendell, far right.

Blaze Destroys A.D.C. Disco

WASHINGTON—The Mark IV Disco Paradise, a popular night spot in the downtown shopping area Roberta's, has been wiped out by fire. The club, located in a building basement, was destroyed, but no one was in at the time, and the concrete and steel building that housed it suffered no structural damage, firemen said.

The Mark IV converted last September from a live show supper club, with rhythm and blues entertainment, into a highly profitable disco, serving an estimated average of 1,500 young patrons a week.

Co-owner Paul J. Cohen, on the scene, was overwhelmed at the destruction of the club's equipment and could not say whether some or all of it was insured.

The fire was the second in the downtown shopping area within a year.

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just a few pointers on the Clubman Two disco mixer...

Bass, Middel & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your volume level with its own Volume Slider.

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Pre-Cue play one turntable while cueing up the other.

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Top Audience Response Records In N.Y. Discos

This Week

1. WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts)
2. TEN PER CENT—Double Exposure—Salsoul (Walter Gibbes disco vers.)
3. LOVE TRIO—Donna Summer—Oasis (LP)
4. LET YOUR HEART DO THE WALKING—The Supremes—Motown (LP)
5. LOVE HANGOVER—Diana Ross—Motown
6. I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
7. TOUCH & GO—Eccasy, Passion & Pain—Tangiers (LP)
8. CATHEDRALS—D.C. Larue—Pyramid (LP)
9. RAIN FOREST/ROCK ME WITH YOUR LOVE—CHIC—Biddu Disc—Echo—LP
10. DO YOU KNOW THE HITTIES & DANCE F.O.S.—O.S.T.
11. NICE AND SLOW (Instrumental)—Jesse Green—Scepter
12. TURN THE BEAT AROUND—Vicky Sue Robinson—EP (LP)
13. YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros.
14. LIGHT CHANT—El's Second Coming—Silver Blue Records
15. CALIFORNIA—D.C. Larue—Pyramid (LP)

Top Audience Response Records In N.Y. Retail Sales

This Week

1. WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts)
2. HEAVEN MUST BE MISSING AN ANGEL—Tavares—Corduroi (all cuts)
3. NICE & SLOW (Instrumental)—Jesse Green—Scepter
4. LOVE HANGOVER—Diana Ross—Motown
5. LET YOUR HEART DO THE WALKING—The Supremes—Motown (LP)
6. TEN PER CENT—Double Exposure—Salsoul (all cuts)
7. LOVE TRIO—Donna Summer—Oasis (all cuts)
8. CATHEDRALS—D.C. Larue—Pyramid (LP)
9. MORE, MORE, MORE—Andre True Connection—Biddu (LP)
10. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—P.M.
11. LIGHT CHANT—El's Second Coming—Silver Blue
12. TEN PER CENT—Double Exposure—Salsoul (12-inch disco disk)
13. CATHEDRALS—D.C. Larue—Pyramid (LP)
14. DANCING FREE—T-Bone—RCA
15. TURN THE BEAT AROUND COMMON THIEF—Vicky Sue Robinson—RCA (LP)
16. TAKE A LITTLE—Living Pleasure—Midland (disco disk)
17. GET THE FUNK OUT OF MY FACE—Boz Scaggs—Scepter (LP)
18. THIS IS IT/PLAY BOYBOY/FREEDOM—Melba Moore—Scepter (LP)
19. RAIN FOREST—Biddu Disc—Epic (disco disk)
20. SOUL MAN—Corduroi—Warner Bros.
21. SONG IN MY HEART/Love Is Like A Feeding—Vicky Sue Robinson—Mercury (LP)

Downstairs Records (New York) Retail Sales

This Week

1. WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
2. TEN PER CENT—Double Exposure—Salsoul (12-inch disco disk)
3. NICE & SLOW—Jesse Green—Scepter
4. LOVE HANGOVER—Diana Ross—Motown
5. LOVE TRIO—Donna Summer—Oasis (LP)
6. CATHEDRALS—D.C. Larue—Pyramid (LP)
7. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—P.M.
8. I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
9. HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
10. LIGHT CHANT—El's Second Coming—Silver Blue
11. SONG IN MY HEART/Love Is Like A Feeding—Vicky Sue Robinson—Mercury (LP)

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

This Week

1. NICE & SLOW—Jesse Green—Scepter (disco ed)
2. TEN PERCENT—Double Exposure—Salsoul
3. LIGHT CHANT—El's Second Coming—Silver Blue
4. CATHEDRALS—D.C. Larue—Pyramid (LP)
5. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—P.M.
6. I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
7. HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
8. LIGHT CHANT—El's Second Coming—Silver Blue
9. CATHEDRALS—D.C. Larue—Pyramid (LP)
10. I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
11. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—P.M.
12. LIGHT CHANT—El's Second Coming—Silver Blue
13. CATHEDRALS—D.C. Larue—Pyramid (LP)
14. I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
15. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—P.M.
LOS ANGELES—In Nashville at Quadraphonic Sound, Steven was in cutting two songs for his next LP, with Gene Eichelberger at the boards. Mark Sebastian was in cutting on his second LP, with Ben Tal lent co-producing and engineering, and the final edit was completed by Jerry Jeff Walker’s latest set of tapes. At King in for a week, cutting an album with artist Libby Titus. Libby’s note “Let’s make it a blast!” among others. Maria Muldaur dropped in on the sessions one day during a long layover at the airport. Turley Richards is wrapping up his first Epic LP with co-producers Ron Blouch and Terry Melcher.

* * *

At Clove Studios in Los Angeles things are rolling along, especially with the studio’s new API console now in full operation.

Ned Denhoen has been in with producer Steve Cropper creating from Austin Godsey, while the Cate Brothers have also been in with Steve. Barry Ruboff handling the engineering chores on that one. Speedy Keen (remember “Something”) is the Atlanta engineer working with producer Steve Smith and engineer Richard “Digger” Smith and Del Shannon have been busy with the same pair.

Jacky Lomax was in the studio this time with producer Steve Barri, engineering and the controls. Jacky is producing himself. Holly Penfield has been cutting with producer Don Ellis and engineer Todd Scott, while Barry Benton has been in with Robert Averill. Speaking of Marc Sebastian is working with producer Verden White of Earth, Wind & Fire and engineer/producer Stewart Whitmore, and Yvonne Elliman is cutting with Steve Cropper and engineer Keith Gold. There have been in, with Barry Goldberg handling production and Sheridan Eldridge at the controls.

* * *

At Village Recorders in Los Angeles, Peter Allen has been cutting with producer Brooks Arthur and engineers Bob Singleton and Denny Tucker. Lesley Gore did her recent LP with Quincy Jones producing and Gary Scarff at the boards. Joe Frank & Reynolds produced a radio spot for themselves with Rick Hovan engineering. Kinky Friedman was in with producer Ken Lauber, mixing a single. And Eric Clapton produced himself for the mixes on his next album. The Hudson Brothers were also in, working with producer Butch Vig and engineer Ken Klinger. Shelly also did some work with the Playboy Bunnies, handling voiceovers for a television special.

Haji Sound hosted a recent play-back party in Palm Springs for new武田 owners, with special guests Bruce Escott, Rob Matheny & Paige Sober from BMI, Adele Taylor from Songwriter Management, and Eddie “Van” Stottem & David Banks from Modern Music Services; Tim Bogert, Steve Peregrin & David Williams from Pieces; Michael McCormack from Rock Steady Management. Ken Mandell and Mark Sebastian, Stash, Shindlar &彖人 from the Sessions, and Shinnosuke Takeyama from the Country. Various artists co-writing with Shindlar &彖人 from the Sessions, including the rock band Osaka Strings; Stan Tidman of the Talk of the Town; and a few others.

Haji Studio happens, Magnificent Montague and John Murray and Shandy Sinnamon rehearsed for an upcoming tour. The Haji truck is off to Berkeley for live recording of Laura Nyro, with Alex Kazanagres at the boards.

In notes from around the country:

Bob Monacis is mixing a Gavin Southon project at Quantum Studios in Torrance, Calif.

Arianna staff producer Rick Cher toco’s solo album in New York, cutting an LP with Baby Grand. Jerry Block is engineering. David Freiberg is the producer.

Joel Dorn at Regent Sound in New York, producing an upcoming recording.

Allen Zentz Mastering Studio in Los Angeles, Brian Gardiner and Allen Zentz have just finished up projects for Bob Stewart, the Grass Roots, John Davidoff, Jackie De Shannon, Bobby Yee, Angel, Bootsy’s Rubber Band and Daryl Hall & John Oates.

Steve Noger and John Anderson associated with Barry Dunn at Annex Studios in Los Angeles.

Anson Williams, who plays Possee on “Happy Days,” was in at the Sound Shop in Nashville working with producer Jerry Crutchfield and engineer Ernie Winfrey.

Donny Hathaway was at Devonshire in Los Angeles with producer Denny Diante and arranger Jimmie Has Hee. Has Hee is also doing a cover of the Burkebank Studio to do the strings at a Barbi Benton session and then back to LA to work with Chicago and Chicago Cuerce.

Hugh Moffatt, who wrote Ronnie Milsap’s “Just In Case,” just wrapped up a demo at Applewood Studios in Denver. Chuck Morris was handling the mixdown. Rich Biren bery worked the boards. Helping out on the season was Tom Rush, John Stewart, Gary Stevens and James Harris. Chris Whelan and Peter Thomas.

At Mama Jo’s Recording Studio in North Hollywood, Calif., Chuck Girard has been finishing up an album with Tom Trentham at the boards and Bill Miller handling the mixdown. Chuck worked with Gary Usher in the big halls of California surf music, and also sang lead for the Hondells when the group scored with “Little Honda.” In addition, he has worked with the Cars and now he’s in with contemporary gospel, and his new LP includes the likes of Jim Kettner, Kevin Von Olum, Elton Van, Steve Press, Russ Kunkel, Leilani Sitar and Dan Ferguson.

Garland Green and Michael Brecker were also in the studio to work with Andrè Crouch on his new release.

Columbia artists taking in the studio around the country include Vingo Lewis, Stanley Turrentine, Valerie Carter, Tom Jans, Chicago and Fula & Eddie.

Nelson Larkin cut a cover of Jimmy Dean’s “Mama” with the Jesus Christ, the Messiah, and the Apocalypse band of white vocalists. He also did some work with the Jesus Christ, the Messiah, and the Apocalypse band of white vocalists.

Viking Studios, mobile recording studio headquartered in Denver, was at Golden, Colo., recently, cutting a concert session with the Sunshine Band. Guest performers included Tom Scott, Dave Grinn, Gracey Tate and the Hugo. Cables were handled by the recording, with Viking’s Wade Williams assisting. The trailer then headed to Fort Laramie, Kan., to cut the Lawson at a benefit for in-mates at the federal penitentiary. Ivan Bradley and Phil Sutin worked with Williams on the project.

(Continued on page 40)
Richard Kincaid due to the studio soon with Steven Browne to work on several cuts the pair have co-written. Keyboardist and synthesist Kenneth hitched busy with Judy Collins at New York’s A&R Studio. Arif Marid is handling production.

Thunderrain has wrapped up a string of sessions at the Northern Studio in Maynard, Mass. Greg Morton is handling production with engineer and studio tech for Epic Productions.

Ringes has wrapped up four weeks at the MARCH 29, 1970, BILLBOARD

EDDIE KENDRICKS BINGLE MAGIC MANDRILL

BETTENHAUSEN, New York. In a radiant array of “types” of a kind, a trio of top artists appeared, yet the energy level of the audience seemed to range from moderate to rapturous. Kendrick, who has a strong impression solo hits above and beyond his tenure with the Temptations, seemed to be in the zone at the evening’s main attraction in the twosome of the night. “Have a Little Faith” was a hit, of course, and a number of the songs were not only familiar but received a smattering of requests and some of the original renditions were treated with a degree of respect. Kendrick’s smooth baritone voice was well received, and the audience on hand for the second of the group’s shows responded with a rapturous applause.

MICHAEL QUATRO

STAWN, Los Angeles.

The male performing member of the talented Quatro family acquired himself readily before audiences which was in attendance at the Fabulous Forum on Tuesday night. He was accompanied by his brother John, who handled the keyboards, and by his father, who sang his hits, with particularity, a selection followed by his first album. "I Want To Be Free," which is among his hits, was featured with his trademark "I'll Be Steppin' Out." It is easy to understand why Quatro may be billed as "The Man." His show is a well-organized, smooth-sounding performance that is just what the ticket buyers and a woman show up for his upcoming ip tour.

HANFORD SENI

ART BLAKEY & THE JAZZ MESSAGERS

Keystone Korner, San Francisco.

In his second show in a little less than a week, the band started to break in, and the audience seemed to think it was all there, with 70% of the seats sold out by the end of the night.

At the Columbia Recording Studios in San Francisco, Mingus, Lewis is cutting an LP, co-producing himself and engineer Mark Brand. Mingus is thus at the board, with a Jimmy Giuffre, who co-produces his first album with Lewis, recording sound on his guitar. The rhythm section is set, including Roy Ayers, who is playing bass, and guitarist Donny Hathaway, who is playing guitar.

Barbara Lewis, a singer on the cutting edge of the soul-jazz movement, has just released her latest album, "Sooner than Later." The album features a rock-solid rhythm section and a mix of original compositions and material from other artists.

The band has been warmly received by audiences across the country, and the album has been well received by fans and critics alike. Lewis’s powerful vocals and the band’s tight, soulful arrangements have earned them critical praise and fan devotion.

As for the others, the band’s latest release was met with critical acclaim and positive reviews. The band’s blend of blues, rock, and soul continues to captivate audiences, and their live shows are frequently sold out.

Eddie Kendricks of the Miracles, who recently returned to the music business, had a multi-platinum hit with his solo album, "Have a Little Faith." Kendrick has been a staple of the Motown stable for over 20 years, and his return to touring and recording has been highly anticipated.

Bobby Blue Bland’s recent album, "See You in the Morning," was also met with critical acclaim. Bland, a South Carolina native, has been a fixture on the R&B scene since the 1950s, and his soulful, gospel-influenced style has earned him a devoted fan base.

In addition to Bland and Kendrick, the Rolling Stones’ Mick Jagger recently released a solo album, "Some Girls," which has been critically acclaimed for its raw, bluesy sound and Jagger’s powerful vocals. The album has been a commercial success, reaching the top of the charts in several countries.

Jorge Calderón Proctor and Bergamia

There’s not much to say about Calders. The group is not on the scene, as their current single, "If You're Not the One," has not been doing well. Their previous hits, "I'm Ready" and "If You Think You Can Do It," were also not as successful.

Conrad Silvert

BURT BACHARACH

JOEL GREY

Riviera, Las Vegas.

Comedian and actor Joel Grey proved a double heavyweight package April 2 by lighting up the Versailles Room stage with a musical and dance revue of songs from his Oscar-winning performance in "Cabaret." Grey’s performance was a hit, earning him a standing ovation from the audience. Grey then sang a selection from his hit album, "New York, New York," which was also well received.

Jorge Calderón, a native of Puerto Rico, has been active in the music industry for over 30 years. He has recorded several albums as a solo artist, as well as collaborations with other artists. Some of his notable works include "The Sound of Silence," a hit single in the 1970s, and "In the Mood," a duet with singer Jo Anne Robinson.

What is particularly interesting is that the song has been covered by a variety of artists, including Aretha Franklin, Bette Midler, and Diana Ross. Each version brings its own unique interpretation to the classic tune.

The group has been praised for their dynamic stage presence and their ability to engage their audiences. They have been a fixture on the Las Vegas strip for over 10 years, and their shows continue to draw sold-out crowds.

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Music To Kids
Continued from page 34
bit and that explanation became a basic story for the set."

About the group's hit single, Lyndall candidly admits that "I don't really like singles. You have one hit and then they want a follow-up. It pleased me that we went right into the British LP charts with no single. Touring did that, and it began to show that you can be a success by going on the road and meeting the people who want to hear you here. I'd be happy being a strong British act. But in England you can't stand still and not want to be heard here."

Now heading into his second month in this country, Lyndall also notes that "as a white person, there's a name for yourself in the United States you begin to slip back down again."

"So we will take the same approach here that we've taken overseas. You've got to take your music to the streets. It's obvious that the people are ready to rock, who want to hear songs and who can get into us even if we don't have singles on the radio all the time."

Dylan Austin
Continued from page 32

"I'm In Shape," supply a distinct rock flavor.

The four members of Bloodstone are naturally gifted performers, as one will see if he can bear to put up with the unevenness of this Taylor-Laughlin "(Billy Jack)" reel. For many, a better improvement may well be the largely excellent sound-track album distributed by London.

General News
DANCING CHEEK-TO-CHEEK
Live Bands On Rise In So. Jersey Area

CAMDEN, N.J.—Clubs in the South Jersey area are expanding their usage of live bands and dancing. Many spots, particularly restaurants, that were satisfied with either a jukebox or piped in musical backgrounds for dinners, now boast the appearance of live music "for your dancing pleasure." The trend is that once frowned upon, is also bringing favor to the area's ballrooms, who are now shouting loud and clear about their facilities for going dancing.

While the "Hustle" and the "Latin Step" are still the dances in vogue at the discotheques, Linda Sungenis reports that the students at Cumberland County College in Vineland, N.J., are flocking to her six-week course in ballroom dancing. At a $15 charge, Miss Sungenis' class focuses almost equally divided among males and females—having happily learned how to dance for fox trot, waltz, and even the polka.

It's both the pluthubs and the dimmers that are enjoying the new dancing. "Come on over for an af- ter-dinner dance," is the invitation of the pluthub people, and to listen to the Denny Monto Orchestra is on the stand, and the posh Mallard Inn at Mount Laurel wants everybody to know there's a new "The Tonight Show" feature "Nite Live to Dance." Also in Mount Laurel, the Pirate's Inn calls attention to "The Dancing and Danc- ing on the Waterfront."".

The headline screams "Ballroom Dancing at Canal's Country Inn, Cocktail Lounge and at Montanaro's Restau- rant in Pennsauken, where Wood- edge Entertainment offers "The Dancing Pleasure." The "Music and Dancing" appeal is pronounced all over the country, from the White Horse Tavern and Italian restaurant, to an Angel's Restaurant, where Bob Smith's 16-piece Lamplipers is featured on Friday nights for the dancing; at the Mediterranean Restaurant in Atlan- tic City, which has three bars and two dance floors, at Johnny Austin's 15-piece orchestra several nights each week.

Many spots, like the Coach and Four Restaurant at the Town House Motel, Hightstown, appeal to the af- ter-dinner dancers by pointing out that in addition to the number of other major rooms like the Molly Pitcher Inn. Red Bank. Mother's Marmalade, Bordentown, the Pavilion, Phillipsburg, and Kings Grant Inn, Point Pleasant, "Dancing And Dancing" event on Friday and Saturday nights.

While the ballrooms in the area have always been there, with loyal followers calling home when the dance temples are also the new crop of dance fans.

Elderly gentlemen, probably the largest of the area features big band dancing, Wednesday, Friday and Saturday nights with the band programs. The area favorite was as Edde Show, Johnny Austin, George Moyer and Bette Snyder.

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**Campus**

FAults Affecting Agents

Continued from page 1

...en, but not all of these dates via this medium have been successful.

Among the professional promoters mentioned by the Social Corbett of Beach Club Booking (at the top of many lists), Ross Todd, Mike and Jules Balkin, Steve Greil, Joe Sullivan, Bill Johnston and Red Baron Productions.

There were varying opinions concerning the least affected in concert campuses this year. Many agents feel campuses often seem not to really do anything for the groups have jumped and the kind of money acts therefore now require.

Kev Helfer of Los Angeles-based Jerry Heller Agency credits the leasing of interest to a lack of professional rock music students involved in concerts. Agreeing with this observation is Chet Hanson of Detroit-based Athena Artists.

"Professional promoters generally give a more consistent production with much less hassle like with setting the date," he states.

According to Jeff Sirroty of Macon, Ga.-based Paragon Agency, there might be a lot of promoters who at concerts, but it might also be the availability of the bigger groups to play school dates that will be a prime reason for a lesser interested.

"The responsible people at schools for the booking business are to be more aware of the new and middle level acts," he states. "They should try to take advantage and create the interest in headlines of the future."

Mike of CEA and Steve Bo- nario of International Creative Manage- ment concur that there may be more interest in campus concerts in the fall with the economy being up the way it is.

The sampling of talent sellers is not limited to rock-oriented agencies. Among those represented are Stone County which divides about 70% of its business dealing in country, bluegrass acts, and blues (only 10% in rock). Regency with no business in rock (heavily in soul) and Paragon operate College and Col- lege Entertainment which deals with all kind of music (and only 50% with rock acts), which is 80% r&b, Magna Records is about 80% rock and Paragon which is about 97% rock oriented.

The polled agents are split on their opinions of a recent survey on college concert Extra con- ducted by the Assn. of Collegiate Uni- versity and Community Arts Ad- ministrators.

The survey shows that rock draws best in the West-South central area (68%) and worst in the South central. Then the median is the South-central region where (the mid-Atlan- tic region was second best (68%) while New England was second worst (48%).

New York-based agencies vehemently disagreed with the find- ings. while most West Coast compa- nies agreed.

Although the past decade has pro- duced from creative programming on-campus, there was a consensus opinion that nothing new is coming over the rainbow in the near future.

The snail's pace that colleges keep in reaching decisions felt the brunt of the agents' gripes. This was fol- lowed closely by poor promotion of events and dealing with the contin- uously changing student population.

Other problems include the qual- ity of the campus facility versus the booking potential. The lack of booking by most schools, the grow- ing demand for cost analysis and the inability to keep in communication via television.

Paragon's Sirroty says his agency has done some strong facilities, the slowdown to make a decision and poor production of shows as well as promotions.

Mike of College Entertainment asserts that the agencies he works with don't supply schools with enough promotion. In addition, he finds poor coordination between agencies and management.

Among the deteriorating trends are more co-promoting; more mixed bill concerts (comedy and jazz, blues and country); more per- formances for both students and faculty groups involved; the current chart activity of those acts, the number of acts playing the bill, and the need for exposure in a given area.

Another key factor in pricing is that some college bookers play a pa- lar tour date, since some agencies are sending groups out on a shooing concert tour and an offday is usually not healthy.

**Schools Get ASCAP Aid**

NEW YORK—ASCAP has se- tled in to concerts, universities and schools of music to share in its 1976 Raymond Hubbell scholar- ships.

The institutions, the largest number to receive the grants since the scholarships were established in 1973, will each receive $2,000 to as- sist young composers, performers and future teachers such as Stanley Adams, ASCAP president.

The schools selected are Bowdoin, Bard, Brandeis, Cambridge Grammar School, the Eastman School of Mu- sic, Florida State, Georgia State, Iowa State, the U. of Illinois, the U. of New Mexico, the U. of North Carolina, and the U. of Wyoming.

The qualifying schools are se- lected by an ASCAP committee in- cluding Adams, Salvatore Conti and George Duning, ASCAP vice presidents, Bernard Kieran, gen- eral counsel of the society, and Bob Waters, music chief of the Library of Congress.

Advisers to the committee include Gerald Marks, ASCAP composer and board member, and Herman Frankfurter, international copyright authority.

**Jukebox Programming**

**Ops Pushing ‘Jive’ Disk By Rubettes**

CHICAGO—Predicated on the notion that the jukebox represents a natural starting point from which to break a song, Bill Rich, Music Operators Service, a Fullertion, Calif. one-stop, in conjunction with MCA, is promoting the Rubettes “Juke Box Jive” on State Rec- ords.

"Do the juk box jive, just like they did in ’55," it is urged in this first American single from the British quintet, being marketed here by MCA. This week, the song’s lyrics were mailed by Music Operators Service to its more than 700 accounts in 11 Western states.

The fifties “happy days” sound is the same as the earlier lip-synch tribute to the coin-operated phonograph part, says Buddy Robinson of the one-stop, convinced them of its strong play potential.

Prior to the mailing, Robinson says, Music Operators Service received a number of orders for the single on the basis of trade ads alone.

Though new to the American market, the Rubettes have sold several million singles worldwide, ac- cording to MCA.

**Benson Tops R&B, Jazz Sales Charts**

LOS ANGELES—Jazz guitarist George Benson has gained the r&b and pop audiences without relinquish- ing his jazz eminence. The new singles are the result of his latest LP “Breezin’ on Warner Bros.

Although Benson, while on the CTC label, enjoyed No. 1 LPs on the jazz charts, this marks the first time he has secured the top position on both the r&b and jazz LP charts simul- taneously.

He says that “Breezin',” his debut LP for the label, brings together blues, jazz, pop and r&b. At the same time, he claims, this is nothing new for him.

He feels his new success is due directly to the method used by Warner Bros in merchandising his act.

He points out that the label is not using a jazz marketing style, “Breezin’” is the first LP in eight years where he was able to take his own place beside groups.

Ronnie Foster (electic piano), Jorge Dalio (acoustic piano), Stan- ald Jivett, (drums) and Phil Upchurch (guitar) comprise his band. Upchurch is given complete performance. He asserts his current LP is minus ginnmacks, and overdubbing was limited to strings only. This time, the strings were not overbearing, as they have been on some of his previ- ous albums.”

The disc was there only one new instrument used on the LP, the clavi- niste, a keyboard instrument.

Benson’s gigs were for the most part confirmed to jazz clubs with a sprinkling of co- date.

"Since this album, I have all types of concert situations coming,” he says, pointing out that his problem now is to make the right decision careers.

"We try to give up the standard method of playing music to take on a newer method. Here is a way to give everybody something,” Benson is working on what he calls a special project. On June 1, when the first Davenport show, he will go into a studio to record “Hanky Tonly,” r&b style. The tune was first performed by organist Bill Doggett in 1957.

JEAN WILLIAMS

**White Sox Stomp A Chicago Success**

CHICAGO—Nine thousand tees learned the White Sox Stomp April 30 from Robin Loeb and Reggie Love. At Chicago’s Step By Step disco-dance instructors at Comisky Park. Then the fans watched the White Sox stomp the Detroit Tigers 8-5.

The pre-game promotion, spon- sored by Coca-Cola, featured an ap- pearance by WLS disc jockey Bob Sprott and handbills giving detailed instructions for the White Sox Stomp, a combination disco dance and baseball pamphlet.

The disco-stomp was staged just before game time from two sound trucks that sped onto the outfield and set up in “less than" Benson's gigs were for the most part confirmed to jazz clubs with a sprinkling of co- date.

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JEAN WILLIAMS

**Fantasy Records**

Continued from page 41

...and ballads. Liners are from Bob Poole.

The key to this set of LPs is the ability to showcase the early days of some of the finest black musicians of the past 25 years, with top annotation and good explanation of where and when the cuts were made and who the musicians were. As a whole, the five packages only enhance the cur-

Fantasy Press and Milestone reputation.

BOB KIRSCH

**42**
Economist John Kenneth Galbraith told the opening session of IMIC-6 May 7 at the Royal Hawaiian Hotel in Honolulu that the increase of government intervention as the means to stabilize the world's economic life is an evil.

Several nations have gone this route already—they told the nearly 400 registrants attending the four days of meetings—including England, West Germany and the Scandinavian nations. Canada is heading that way.

The U.S. is another matter, but he believes that will be the way to stop spiralling inflation.

The man who directed the World War II system of price control said he saw the world moving in the direction of governmental control over wages and goods prices.

Lawyers As Managers Controversy Evokes An Eruption

By BOB KIRSCCH

Happened To The Talent Manager? panel chaired by Sid Bernstein.

"There is no future for the personal manager as we've known him in the past," said George Greif, president of Greif-Garris Management in Los Angeles. "In the past we would find a kid talent, make a deal and then go to the attorney and business manager. Now you see stereo and tape equipment rather than law books in a lawyer's office. "Lawyers are like a group of bandits who have a license to move because they are members of the bar. Lawyers are concerned with a deal based on numbers while a manager concentrates on an artist's career."

Time to time is the fly-by-night manager and the incompetent manager, or the manager who puts his or her own interests first and can't handle a fiduciary duty. Let's not forget that many attorneys are very creative people."

Attorney Larry Thompson of Thompson, Shankman & Bond agreed. "The main point is that the talent management business is very personal one, one of relationships. The issue is what the client wants and needs. I think some managers, as in the Conference Of Personal Managers, are afraid of competition."

"I am a lawyer first," Thompson continued. "And when I act as a lawyer my client has a right to the best representation possible."

Should lawyers be able to act as talent managers? Do they have "a license to move because of a membership in the bar?" Should a personal manager be able to negotiate for a contract? Has the welfare of the client been lost as a result of disputes between lawyers and managers? Are managers afraid of competition? Have lawyers so muddled up the business that nobody but members of the bar can understand it? Is the attorney better qualified than a layman to act for an artist in today's complicated business world?

These are some of the questions panelists tackled in the "Whatever Happened To The Talent Manager?" panel chaired by Sid Bernstein.

"There is no future for the personal manager as we've known him in the past," said George Greif, president of Greif-Garris Management in Los Angeles. "In the past we would find a kid talent, make a deal and then go to the attorney and business manager. Now you see stereo and tape equipment rather than law books in a lawyer's office. "Lawyers are like a group of bandits who have a license to move because they are members of the bar. Lawyers are concerned with a deal based on numbers while a manager concentrates on an artist's career."

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The beauty of Hawaii's beaches creates a restful atmosphere for the business of probing industry problems at IMIC-6.
IMIC-6 Report

Figures Confirm Print Business An Exploding Market

By RUDY GARCIA

The difficulty of dealing with tape piracy in an effective manner was brought out and over and over again during the seminar "Tape Piracy—Where Is It Today?" Stan Gortikov, RIAA president, chaired the panel which included James G. Dy, executive vice president of Dyta Products, Manila; David J. Young, IFPI, Hong Kong; and Giuseppe Gramitto Ricci, president of Carosella CEMED Srl, Milan, Italy.

"Piracy represents a serious erosion of the business," Gortikov noted, adding that the international recording industry has been moving at a leisurely pace in combating piracy. Substantiating the inroads that tape piracy has made into the market, Ricci noted that more than 50% of the Italian cartridge and cassette sales are made by pirates; an amount totalling $10 million to $12 million. In the Philippines, Dy said, tape piracy accounts for 85% of the market and nearly 25% to 30% of record sales involve pirate products with some retailers buying pirate records themselves.

Alan Healey, an Australian record company executive, said he has recently seen a letter sent by a firm in Singapore which offered product at $3.20 per case, well below the legitimate price. Young, who has been attempting to organize antipiracy efforts in Southeast Asia, said there has been some success in his efforts in Hong Kong, but that piracy is on the upswing elsewhere.

Dy pointed out some efforts in the Philippines, the latest of which involves having the government issue a decree amending the law which currently only protects local recordings. The amendment would extend protection to international product. Ricci suggested that in Italy there is a strong probability that the tape piracy business is being controlled by organized crime in a rather loose federation with designated territories.

Gortikov attempted to sum up some of the most important steps which must be taken to combat the problem which threatens "to negate the growth of consumerism in the recording industry."

He stressed the need to secure effective legislation, both on a national and local level. Such legislation must include the right to confiscate and destroy pirate product and equipment, according to Gortikov, else it will be ineffective. The entire industry must be organized, publishers, composers organizations, unions, distributors, dealers and manufacturers must all be involved.

The latter suggestion was seconded by Stan Hibbert, a representative of the British Federation of Musicians, who noted that several orchestras derive their major income from royalties from recordings and therefore the musicians unions should join the battle against piracy for the protection of members.

Ricci noted that any attempts to combat piracy must include controls at various levels, at sales points, at production facilities and in stores, and that blank tapes are manufactured and sold.

"We attempted to institute some controls with the use of a stamp with special ink but we found that after a while the counterfeiters were able to duplicate the ink, so now we have to change the ink and stamp pretty frequently," said Ricci.

Another important aspect is publicity involving public disclosure of piracy when apprehended, both Ricci and Gortikov noted. Vance Burton of A&M Records joined the discussion from the floor and said that in her experience it is vital that the companies provide quality documentation in court cases involving piracy and readily send qualified witnesses to testify for the prosecution.

Healey noted a case in which the pirated product was so expert that the supermarket provide quality documentation in court cases involving piracy and readily send qualified witnesses to testify for the prosecution.

The pirates are also decentralizing their operations now," said Gortikov. "So it is important that we try to get laws which will hit them in their pocketbooks and allow for confiscation and destruction of pirate product and equipment. The antipiracy effort will take a long period of time and must be properly funded but unless we do it there will be a serious erosion of the business despite all of its potential for growth."
Varied Reaction To Function Of Collection Societies

The only function of a collection society in the collection of foreign royalties is as a service function, to take up the gap. One usually needs a subpublisher, because works do not promote themselves outside of the country of origin. A subpublisher gives your catalog a fighting chance."

So said Theodore Zavin of BMI in a panel on "Collection Of Foreign Publishing Income - The Subpublishers Vs. The Collection Societies," a panel that saw all panelists agree that the subpublisher is necessary but also saw panel members put forth different views on the function of the collection societies.

"When we get publishing on a song we get mechanical and synchronization rights worldwide," said Al Ciancimino of SESAC, "and we try to be aids to a publisher. We don't want to take the rights to a song and sit on them. We require that a subpublisher provide a local recording within 60 days. And we require an advance. We also try to limit foreign deals to five years."

Paul Adler of ASCAP added that, "We are a clearinghouse, offering a license on a blanket basis. As a collection society, we feel we must protect the performing rights of our members."

Tats Nagashima, president of Taiyo Music, Tokyo, said that "Business in Japan is still dominated more by the print business than is by any kind of mechanics. This is a tradition dating from before World War II, when there were one radio station and basically all the money came from print. Printing and distributing music is still a major publisher function in Japan."

Rudolph Slezak, president of Rudolph Slezak Musicverlage, Hamburg, Germany, said that in most European territories the societies collect performing fees and mechanical royalties. "Subpublishers should check these collections, because rates are made in collecting. It is important to have a checking system like this."

Bob Kingston of Southern Music in London added that the main problem he sees in Europe is that the music publishers have given away a lot of their control. They have elected for the societies to collect mechanical and/or performing fees, and control in some cases has gone to the wrong people. There is a legitimate case for talking about subpublishers versus societies."

"We are all unanimous on the importance of publishers," said Zavin, "but we should point out that there are areas in which you can use the societies as a check or even a supplemental publisher. A good way to check your royalties is to check with writers, who must be paid directly in Europe. If you know what writers are receiving, then you know what you should receive."

Chairman Sal Ciancimino of NAMM pointed out that "the societies should not be in competition," and agreed with the rest of the panel that if foreign performing societies are taking over the duties of the publishers, it is probably because the publishers are not exercising all their rights or are letting societies do their work.

General consensus was that societies and publishers and/or subpublishers should not be in competition, and that publishers generally welcome effective societies and vice versa.

Music Safe Risk, Banker Says Horwitz & Others Point Out It Also Is Lucrative

By BRIAN MULLIGAN

It was possible to make loans against advances payable on such items as foreign publishing and licensing contracts. Assigned copyrights be regarded as "excellent collateral," but urged that loans should be of short duration. "In this business, it is fast and fastness, he said."

Horwitz also pointed out that where money from a contract was payable over a two- or three-year period, to borrow against the amount now was a better idea because of the effect of future inflation.

Chaired by former Liberty Records president Al Bennett, now founder and board member of the First Pacific Bank of Los Angeles, the panel comprised Donald McLean, assistant vice president Citibank International, Los Angeles; Keisuke Egashira, president Numura Securities International, New York; John Wadsworth, senior vice president, First Boston Corporation, New York; and Dennis Bunyan, senior executive vice president of the U.K.'s National Westminster Bank in New York.

In a comment on international exchange rates, Bunyan argued in favor of ensuring that contracts be written in dollars. He pointed out that should this not be the case there was a method of covering forward of foreign exchange which was similar to taking out an insurance policy against future variations. This would prevent a loss in the event of a decline in the local currency against the dollar, but as with insurance a premium would have to be paid. Bunyan was an expert on the vavality of Eurodollars. Bunyan said that where a contract was drawn up in dollars there was no different from internal U.S. dollars.

Donald McLean drew attention to ways in which banks could help executives aiming at conducting business in exporting to countries where the transaction was not just between supplier and customer, but where central government played a role. He mentioned specifically the pitfalls of trying to convert non-hard foreign currencies into dollars, and urged the need to understand foreign regulations which govern whether or not you do business.

For those lacking in expertise, McLean advised seeking help from the branches of major banks which could be found in most countries abroad and also the U.S. State Dept.'s commercial attaches. He also recommended calling on appropriate consultants for information before making overseas business trips.

On the role of the investment banker, John Wadsworth said that there were limited opportunities for helping record companies with permanent capital for ongoing business. In times of economic uncertainty the amount of capital for longterm investment tended to diminish and the focus of investment banking was directed at highly diversified companies like RCA and CBS rather than at record companies.

The most obvious area for investment was on the manufacturing side, but he felt nevertheless that a company which could demonstrate three-five years of consistent earn-
Subpublisher Relations Probed
Close, Uninterrupted Communication Deemed Vital

Sam Trust, president of ATV Music, said that "The deals some subpublishers have been saddled with express an attitude of mistrust from the original publisher. If not provided with incentives, it is unlikely a subpublisher will break a record. He will just be a collection agency. On promotion, I agree that it must be provided as well as administrative data for the subpublisher. These are the basic tools needed to approach the collection society on the part of the original publisher."

Trust also pointed out that to encourage the print business in Europe, he is sending out options printed in America to the subpublishers to see if various markets can be exploited.

A seminar on "Can The Touring Artist Hurdle International Barriers?" was characterized by a sterling performance by Liberace who, in comparing a recently concluded tour of Australia with his first experience there nearly two decades ago, managed to sum up the comments of the other members of the panel.

Los Angeles attorney Fred Gaines, who chaired the meeting; Stan Hibbert of the British Musicians Union; Marshall Gelfand, a certified public accountant from Los Angeles; Bob Crothers of the AFM; Toby Roberts, president of Toby Roberts Tours; and John O'Shea of the U.S. Dept. of Immigration and Naturalization completed the panel with Liberace.

O'Shea, Hibbert and Crothers discussed visa requirements in terms of clearances for musicians and artists of outstanding merit.

Although there was some spirited discussion from the floor with artists representatives generally unhappy with existing quid pro quo agreements between the two musicians' unions, it died rather quickly when it became obvious that both unions were steadfast in their determination to protect members' jobs.

Roberts explained the need for an international pact allowing for the easy transport of equipment from country to country with minimum customs difficulties.

Gelfand noted the various tax laws and provisions making it a bit easier now than prior to 1969 to tour as an individual or partnership and still make money.

But it was Liberace who was able to bring all of these elements together and establish the need for a touring artist to avail himself of first rate advice from a battery of aides; an attorney, a road manager, an accountant and a personal representative.

In pointing out that copyright laws must be understood while touring, he told an anecdote about his first Australian tour in 1958. At the time he was doing material from "My Fair Lady" in his show but was advised he could not include it in his act in Australia. He was even threatened with jail should he ignore the warning. With no alternative, whenever he would get to the part in his show where the "My Fair Lady" material was to be deleted he would explain that he could not do certain material and without mentioning the show substituted the children's ditty "London Bridge Is Falling Down" getting the audience to join in on the last line—which, of course, is "my fair lady."

In contrast, Liberace reported on his most recent tour in which "everything was spelled out in writing before I left so that there would be no surprises." He displayed a book in which there was a minute by minute itinerary of his tour prepared for him before he left Los Angeles for Australia.

The tour was so successful that in Adelaide they even provided him with a portable toilet with a crystal chandelier.

The sum total of the panel discussion was that the touring artist can indeed hurdle international barriers but requires expert help and advice to do so which, to a large extent, mitigates somewhat against the young, new and less well known performer who often cannot afford such an entourage.
Licensing Foreign Firms; the Pluses And Minuses

"The basic principle to follow when licensing a record to a foreign label is to remember the music business is about the people you do business with more than it is about the deal. Know how long the label president will be there, know the other employees and feel comfortable with them.

"Meet everyone you deal with and know your territory. Know the market, the label, the label's place in the market. Make sure you like the people you work with."

Such views, expressed by Nat Joseph, managing director of Transatlantic Records in London, were held as fairly unanimous by the "How To Get The Most Out Of Your Foreign Record Licensing Deal," chaired by Jerry Moss, president of A&M Records.

Peter Gallo, president of Gallo Records in Johannesburg, said he looks to a "company that continually provides us with reprints, and material we can sell in our market."

"We want a fair deal and we presume the licensor has knowledge of our market. We want to be able to exploit records in the way we think can best handle matters. We require excellent service on receiving promotional material, touring artist, production parts and so on. We need one source of reference to fulfill our requirements. If we have this, I feel we can do a good job.

Chris Wright, joint chairman and managing director of the Chrysalis Group Ltd., London, said that as a licensor, it is "essential to make sure we select the right licensee. Does he need our product? Is he honest? Do we have a good personal relationship? Does he understand the market as much as is possible? Can we get simultaneous worldwide release from all licensees? These are key questions.

"You should also be realistic as to how successful one of your records can be in another country. And if you think a record can be broken abroad, then really hit the license with the record. Remember, licensees are only licensees with restricted product. It is up to you to motivate them to do the job."

Allan Hely, managing director of Festival Records, Australia, said that "we are a licensee and the deal really must work both ways, treat a license as if he is part of the overall business."

Let him know what is going on. Communicate."

Switching to problems in the international market, Hely cited piracy, transshipping and several other areas as real trouble spots. He pointed out that 20% of the Australian record market consists of imports, many legally entering the country. "But transshipping of cuts from the U.S. has reached immoral proportions," he added.

Hely also said he does not believe in label managers, but rather in total involvement from top to bottom. Joseph disagreed, saying a label manager who is a specialist in a particular product and who has some power within the company is helpful.

Jerry Moss asked if transshipping and cutouts could be stopped. "I feel it's a matter of developing attitudes," he said. "Look at the business as a year-to-year operation, not a day-to-day or month-to-month project. If you send an artist to the cutout bin, I think consumers will grow to expect that artist at a bargain rate and you will have trouble selling him full price. The artist gets no royalty from cutouts, and you are doing a disservice to his career. As for transshipping, I think simultaneous worldwide release can help."

Steve Goll of Far Out Productions suggested from the floor that contracts, even for new artists, could contain a no cutout clause, as he had done with War.

Chris Wright also mentioned that Chrysalis is beginning to release records, such as Procol Harum, behind the Iron Curtain.

Are Women Underutilized Within the Music Industry?

A seminar on "Women--An Untapped Resource In The Music Business" provided spirited discussion and positive insight into the future role of women in the music industry.

Panel chairperson Biruta McShane, manager of marketing services for the GRT Corp., Sunnyvale, Calif., started matters off by mildly objecting to the language of the seminar topic, preferring to substitute the word "underutilized" for "untapped."

She went on to give four reasons for the underutilization of women in the industry: lack of awareness of women as a resource; they are more use of women it would mean a substantial change in the industry; women as a resource have not been proven as yet; and tradition and conditioning make it hard to accept women in executive positions.

Bunny Freedus, vice president of marketing services for CBS International, another panel member, noted that more doors are open today to women.

"It used to be that you could find women in the areas of artists relations and publicity but that was about all. Now we see in other areas, such as marketing and production," Freedus said. "However, there are still some doors that are closed, such as sales and distribution."

She, as did McShane, attributed some of the progress to the increased awareness of the business community of the potential value of women due to the efforts of the national women's movement.

The two other panel members, Meryl Afonso, of Festival Records, Australia, and Misa Watanabe, president of Watanabe Music, Tokyo, expressed different views of the potential for women in societies which are rather restrictive as far as women's rights are concerned.

Afonso noted that in her case she was rather unusual for a woman in Australia to reach executive status and attributed her success to the particularly enlightened management of her firm. Although believing that hard work and determination are factors which can help a woman to succeed, she argued that the particular enlightenment management of her firm was a major factor.

Watanabe noted she could find no particular discrimination against her or women in general in the music industry in Japan although she did admit women executives there were not very numerous.

John West of the Asian and Pacific Authors and Composers Service seemed to support Watanabe with his comments from the floor. He noted that her organization is headed by a woman and that in the East women are not subordinate but play an equal role since most firms involve a family business with everyone contributing equally.

Afonso made particular note of what she felt was the need for a woman's point of view in all areas, especially in marketing concepts since women dominate consumer attitudes.

Freedus noted the particular success in CBS for women aspiring to executive positions. Affirmative action programs and promotion of special counselors giving priority to women or minorities and career planning seminars have all contributed to "changes in climate" at CBS, she said.

The fact that most women enter the business as secretaries was scored by some and it was noted that more efforts should be made to publicize the fact that other opportunities exist.

Of particular interest was the fact that the arguments often given for employment discrimination against women were shown to be equally applicable to men. This was brought not so much by members of the panel but by men in the audience who participated in the discussion.

Such things as matriculation to other fields which would threaten the implied investment in training a woman were shown to apply also to men who were not fully committed to a specific career when employed.

Chief among the factors which do mitigate against women was shown to be a general lack of aggressiveness on the part of some women in business.

In summarizing the discussion, it became apparent that women will be taking an ever increasing role in the executive hierarchy of the music industry due to their own efforts and greater awareness of their potential on the part of progressively managed companies.
The 10 provisions of the U.S. copyright revision bill, currently winding its way through Congress, which most affect the music/record industries were analyzed by an IMIC-6 blue ribbon panel of industry experts.

Chairman Leonard Feist of the NMPA, in laying out the most recent path the bill has taken, brought session attendees up to date on the bill's current movement through the House markup procedure after the Senate passed its amended bill last February.

Public Performance

Theodore Zavin, executive vice president with BMI in New York, discussed the public performance provision, noting that it eliminates the "for profit clause" which has eliminated public broadcasters from paying royalties. "The broadcast performances are licensable by the copyright owner with certain exceptions," Zavin said, "and the number of public performances are licensable by the copyright owner with certain exceptions.

"The broadcast performances are licensable by the copyright owner with certain exceptions, classroom face-to-face teaching, inclusion in a systematic instructional action of a governmental or non-profit agency, classroom use via mechanical means to the disabled, use in workshops, non-profit presentations where no fees or admissions are charged.

"The copyright owner can prevent a performance if he notifies the organization of his desire seven days before the performance.

"Zavin pointed to the blanket execution granted to them by governmental bodies or non-profit agricultural or cultural organizations, adding there is discussion in the House about imposing copyright liability on concessionaries who do earn profits at the fair.

Performance Royalty

Stan Gortikov, RIAA president, in discussing the proposed performance royalty, noted that recordings were granted copyright protection in 1972. The key payer—and the key opponent—Gortikov pointed out against a performance royalty are the broadcasters. "The advocates feel some payment should pass through to them parallel to a similar payment that now is distributed to music composers and publishers," Gortikov said.

"This measure was implicit in the original copyright bill but when the performance rights measure reached the floor of the Senate in 1974 it was amended and knocked out. Thereafter Sen. Mathias introduced it as a separate bill. That separate bill is now awaiting action by Sen. Feist. The Senate Committee is working through the rates for cable and ABC Home will be an added item. It's a compromise with markup expected in the near future.

"On the House, performance rights with royalties exist in a separate bill by Congressman Danielson. Copyright is incorporated in the big omnibus copyright bill will be determined by a subcommittee in the next couple of weeks. If it is not, it will continue as a separate bill."

Gortikov pointed out that broadcasters' "adament" opposition, he felt its prospects were "dismal" for inclusion in the omnibus bill and "slim" for passage as a separate bill.

"Not because of merit," he said, "but because of the political clout of the broadcasters and their affinity with Congressmen and Senators, particularly in an election year."

Gortikov called the rates "stipulated and flexible."

"During a letter question from publisher Wesley Rose as to the rate structure, Gortikov said: "The formula is using the gross revenue of $250,000 or less, with the fees ranging from $250 to $750. A station with $1 million in net advertising would pay a royalty of 2% to go into a pot to be shared by agreement among the parties thereby, 50% to the copyright owner and 50% to the musicians and performers."

Gortikov said he felt there would be changes made in the laws language, with the rates knocked out and the matter remanded to the Copyright Tribunal for ultimate settlement.

Jukebox Exemption

Al Ciancimino, ASCAP's counsel, traced the history of a proposed jukebox royalty from its exclusion in the copyright bill to the implementation bill through 1973 when an $8 per box fee was passed by the House to the current situation where every is the fee proposed into the language of the proposed amended bill with the Register of Copyrights and the Copyright Tribunal. Ciancimino touched on the political lobbying power of the jukebox industry and its ability "to get things done," noting the House as being one of the jukebox industry's strongest supporters.

Mechanical Royalty Rate

Gortikov noted that the 2-cent rate had been raised on the Senate side up to 2½ cents, and Senate subcommittee and 3 cents in the full judiciary committee. It was ultimately knocked back to 2½ cents and that's the rate which prevails in the House's markup.

"Whatever rate is agreed upon," Gortikov said, "the language in their version must be majorly marked up by the House calls for future mechanical royalty rates to come before the Copyright Tribunal for review and change. If the bill is passed by Jan. 1, 1977, the next review would be in three years and every 10 years thereafter."

Copyright Tribunal

Zavin said the Tribune would adjust rates for cable tv and public adopted by either house, then the rate recommendation would become effective after another 90-day period.

On the question of allocation of monies deposited with the Register, the only appeal from the Tribunal to a court would be on the ground of "malfeasance" on the part of one or more of the members of the Tribunal. There would be no appeal on the grounds of merit.

Public Broadcasting

Ciancimino cited public broadcasters' "exemption under current law and noted that the Mathias amendment introduced in 1973 provides for a compulsory license for non-dramatic musical works set up by the Copyright Tribunal. The attorney called this licensing by the Tribunal 'unique' in that it is the only area of compulsory licensing in the bill not provided for by statute initially. These rates would be reviewed by the Tribunal from time to time.

Cable TV

Paul Adler, ASCAP's membership director, said a recent agreement between the cable systems operators and the movie producers has taken their bill in a different direction from that which has been expressed in the past.

"However, there will be compulsory licensing for secondary transmissions in three broad situations: the broadcasters and would determine the distribution of royalties deposited with the Register of Copyrights if there is a dispute with respect to distribution. Review can be every 10 years on any of the issues. The American Arbitration Assn. would name three arbitrators and they would become the Tribunal. Their decision on rate changes would be subject to the approval of both houses of Congress.

"But there is a provision," Zavin said, "that either house can adopt a resolution disagreeing with the determination. If there is no resolution

The rated would be based on the dollar size of the system excluding installation rates and advertising. The way the rates are now formulated, Adler said the lowest rate is 1% of 1972 gross receipts up to $40,000 of a system, graduating up to a maximum of 2% of gross receipts for systems that gross over $160,000. If a system grosses less than $40,000, payment is based on a different formula for the second renewal term.

Payments and statements would be quarterly in January, April, July and October. The bill provides for secondary transmission without license when the transmission is to a separate in-direc
tional area.

Copyrights office issuing the bill with the rates for cable and ABC Home will be an added item. It's a compromise with markup expected in the near future.

"Copyright Duration

Zavin said the new revision would substitute for the present two 28-year terms, with life of the copyright owner and 50 years. In case of collaborators, life of the last living author plus 50 years.

"What's going to happen to existing copyrights?" Zavin asked. Assuming the bill is passed by Jan. 1, 1977, existing copyrights will last for 28 years from the original copyright date plus another 43-year renewal period. For a work already in the renewal period as of Jan. 1, 1977, the copyright would be extended to 75 years from the date of the first copyright.

"As to the question of grants, under the present areas of 28, the House and Senate have been situations where an au
How the Japanese Defeated Inflation

The following are excerpts from a keynote speech by Kenisuke Ega-shira, president of Nomura Securities International of New York, on the Japanese market and how it is combating inflation:

"The impact of inflation worldwide has been well-documented. In Japan it was particularly severe. Our annual rate of wholesale price increases went from just 1% in 1972 to 16% in 1973 and 30% in 1974. Consumer price increases quintupled from 5% gains in 1972 to 25% in 1974. Wage increases grew from 16% in 1972 to more than 30% in 1974, while labor productivity declined. Utilization of our manufacturing capacity fell nearly 25%. The number of unemployed nearly doubled, and for the first time in our system of "lifetime employment" a number of layoffs occurred. Corporate bankruptcies soared; at last count, one-third of the companies on the Tokyo Stock Exchange were in the red. This litany of hyperinflation and economic decline was finally stopped. Before I relate how it was stopped, let me review our economic recovery is proceeding. In 1975 we held wholesale price inflation to just 3%. Consumer price increases were in the single digit range, and have declined further in 1976, when we expect 7%-8% for the full year. Although the spring labor offensive is not yet completed, we expect wage settlements to average 8% to 10% increases. Plant utilization is up and productivity is gaining. Unemployment peaked out in January and February of this year, and while still high by Japanese standards is one-third of the U.S. rate and well below most European rates. Corporate profits by the second half of this year should be 50% above one year ago. Exports in many categories, particularly consumer electronics and automobiles, are robust. I am somewhat reluctant to boast about how Japan has reduced the inflationary spiral. We have won many battles, but the war is not over. Today's claims of victory can return to haunt one. Our continuing strategy can be summarized as follows:

With regard to oil, which soared 400% in price, we reduced consump-

Bootleggers Harass Imports & Exports

The question, "The Export/Import Business-Blessing Or Curse" was not satisfactorily answered either by the panel members or audience participants. But the meeting did produce spirited discussion and an opportunity to face the numerous problems which beset this aspect of the international record industry. Billboard consultant Hal Cook chaired the panel which included attorney Owen Sloane of Los Angeles, Ken East, vice president of Motown Records Ltd., London, and Artie Wayne, Los Angeles based music publisher. Sloane was able to delineate the problem by pointing out that it was difficult to protect against bootleggers who deal in legitimate merchandise. For instance, U.S. antitrust laws prevent imposing resale restrictions on distributors and the Common Market imposes restrictions on export restrictions. Alan Healy, an Australian record company executive, noted that a clause in the contract giving a record licensee the exclusive right to import has been helpful in the courts there in dealing with bootleggers. There was general agreement that the problem of bootlegging recorded product will take a long time to solve but that the answer is not a ban on exporting or importing. It was particularly noted that most imported product is of an ethnic nature or is otherwise not available, as far as the U.S. and other heterogeneous societies are concerned. The one attempted solution concerning imported product which competes against licensee product which was suggested is simultaneous release by the licensor.

However, this was looked upon as an ideal and somewhat impractical in that it only works with established artists. Dumping was the chief problem discussed, particularly the matter of cutouts or distress merchandise. Healy suggested that it would not be such a problem if the cost of returns was factored into the wholesale price—thus allowing for destruction of returns rather than creating a need to dump cutouts on the market. One audience participant charged that cutouts were pressed to order and drop-shipped. Turning to the problem of product ostensively sold for export turning up on the domestic market due to the larger discount offered for exported merchandise, some labels have announced elimination of the exporters' discount.

In all, the discussion, while heated concerning bootlegging and cutouts, ended on a hopeful note in that legitimate exporters and importers were praised for a positive contribution to the industry and bootleggers were warned that record companies would be mounting a concerted attack on them in the future.
Announcing

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July 4th Issue

SPOTLIGHT ON AMERICA
THE THEME: ON JULY 4, BILLBOARD WILL PRESENT THE MOST DEFINITIVE ANALYSIS OF THE AMERICAN MUSIC/RECORD INDUSTRY EVER PUBLISHED . . . ITS HISTORY, CONTRIBUTIONS, AND WORLDWIDE SIGNIFICANCE.

Charts: Billboard, the originator of charting the most popular artists, songs, and records—will in this feature the “All-Time Top 200” records and artists in key music categories.

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No Disputes About Latin Music
Briefest Seminar Finds Panelists In Rare Accord

A seminar on “The Exploding Latin Market” was the shortest in duration and, quite possibly, the one least subject to controversy.

Chaired by Joe Cayre, Caytronics Records president, the panel also included Ivan Mogull, publisher of numerous Latin songs; Louis Coutoulicene, president, RCA Records Mexico; Alex Masucci, promotion director, Fania Records, New York; and Rudy Garcia, Billboard’s Latin editor.

Garcia opened by attempting to give a broad definition of what constitutes Latin music and the corresponding market. He pointed out that there are various cultural and ethnic differences among Latinos, which affect both rhythm and melody, making it impossible to identify a specific definition with Latin music.

Mogull substantiated this by pointing out the difficulties the salsa genre creates. Latin music has had certain problems penetrating beyond the U.S. and Caribbean markets, strong promotion and attention to distribution can overcome these problems. He noted that since the appearance of Fania’s All-Stars’ salsa orchestra at the heavyweight championship fights in Zaire and San Juan, the sales of all this product showed substantial increases.

Cayre was quick to point out that although salsa has had some problems penetrating beyond theaudience, it has made its way into the mainstream.

Garcia closed the meeting early. However, it was interesting to note that afterward, several members of the audience came up to say that they agreed with both his projection concerning the exploding Latin market and with his decision to close the meeting early and let everyone enjoy a little more of the Hawaiian sun.

vidisk truly
New Field, Says Glenn
Continued from page 29

works of the hardware, and also offered a slide presentation covering the manufacturer of software. He compared the Disco-Vision optical system with rival units in which a needle touches the surface of the disk.

A coating will be set over every disk to ensure playing quality and longevity, with the goal being to be able to play a videodisk on this laser system.

Playback features on the hardware include one picture frame per revolution, frame/freeze-frame, stop action, frame programming stop action and selective viewing. All of these features, Mr. Findlater also pointed out on the hardware’s remote control unit, according to Findlater.

The unit will be available in 1977 in certain regionally selected retail outlets.

Findlater also pointed out that the first videodisk production line is now functioning, and added that the cost for each disk is approximately 20 cents. The production line cost about $350,000, but Findlater said the cost is reasonable because it provides a lower end cost for the consumer.

In the case of quad there was sparse and diverse hardware support, no unanimous choice of systems and poor economic times. There was also no proof that this would add anything to the old systems.

Dr. Bruce Maier, president of Discwasher, said he feels the market surveys and the other areas tell the industry only what it wants to hear. He brought forth statistics showing the growth and profitability of the audio hardware industry, and said he feels the record label is often the one to blame for any copies of a favorite record at the same time.

“The audio disk still dominates, not tape,” he continued, “and there is a market for technology. Properly done, there is a great deal of uniformity in every audio disk.”

“You can’t say that about tape,” Carly Simon’s ‘No Secrets’ became a standard in audio display rooms because of its high-quality fidelity and if you walk through the consumer Electronics Show, you can hear and see all of the equipment manufacturers using maybe six or eight different records to demonstrate working systems.

Larry Blackley of dbx demonstrated the encoding process developed by his firm by playing records encoded through the dbx process and then playing standard records. He also stated that hardware technology has far surpassed the ability of phonograph records, adding that there is now an extremely demanding audience buying records.”

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Mike Maitland, MCA records president; Jay Cooper, Los Angeles attorney; U.S. industry veteran Ewart Abner; Tani Nasaghania of Tajo Music, Tokyo, and Manuel Villa- real, president of CBS records, Mexico.

Chairing the meeting was Nesuhi Ertegun, WEA international president. For Abner it was not a question of either building an artist or acquiring the established name, but rather a matter of the right mix of both. Yet he did stress that the development of new artists, matched with the right producer, is the most vital key in the overall future expansion of the record market.

Much of the "fun" of the record business is linked to the development and progress of new artists, according to Maitland. He pointed out, however, that MCA relies to a large extent on outside producers to build the right route for new acts to take.

Attorney Cooper tackled some of the legal ramifications of the issue, particularly the movement of established artists from company to company. "When an act is still under contract to one label, there is no reason all why they cannot negotiate with another one and does not interfere with the current contract," Cooper said. But if the artist's discussion with the second label encourages breach of that contract, Cooper continued, damages levied against the first in a court of law could be severe.

Some recording contracts contain a first negotiation, first refusal clause, holding that the artist must first discuss renewal terms with his existing label, to see if they can reach mutual agreement. Other contractual examples exist where an artist who receives an offer from a new label must inform existing label of that offer, allowing it to match the terms. If it does, the act is obliged to re-sign.

There is no question that building a new artist is best, and very necessary to keep the business going, commented Nagashima, offering insights into the Japanese record industry. There are no laws applicable specifically to the music business, Nagashima explained, and sign acts for two and three years.

In South America much importance is placed upon the minimal movements of artists from company to company, said Villarel. "It is an unwritten rule of the Latin American record industry that acts under contract to one company are not lured by others. More often than not, artists will renew their contracts, not only through loyalty but also because of the problems of label switching—the large amount of catalog an established name will leave behind, for example."

Taking up the U.S. viewpoint, session chairman Ertegun reflected on the change an act going through affecting the whole area of artists and their development. "There is gambling on an act, he said, because all the cost factors were reasonable. Now deals, even those for new and up-and-coming artists, have become too expensive. For this reason Ertegun emphasized, new talent may not get the exposure it deserves and the industry needs.

The Art Of Selling LP Product On TV

"Three ingredients are needed to successfully retail a LP product on TV," according to Mickey Kapp, president, Warner Special Products, chairing a panel on "The TV LP Package--Today's Windfall Or Tomorrow's Woe?" They are product, advertising and distribution.

Attorney Eric Kronfeld, of Manhattan's Ertegun, Kapp & Kronfeld, New York, divided TV LPs into compilation packages, offering the best of an artist, or team packages which are essentially a grouping of hits of various artists.

"You must plan a number of months ahead. You want reasonably current material, and this can sometimes present a problem in dealing with the labels," he said.

"Many small labels need the money, so dealing with them is no problem. But some of the biggest labels do not always offer the artist a 50-50 split, using an artist that is off the label or an unreleased artist. Top money for a cut is generally $25,000-$30,000.

Ray Kives, a founder of K-tel International, Winnipeg, said, "We are not record people, we are mass merchandisers. In preparing to advertise, you spend a great deal of time on the songs and jacket. In England, for example, we've found that 40 cuts on a double LP sell better than 20 cuts on a single set."

"You spend time on sequencing and on the retail price. Ten years ago we felt we had to be below retail. Now we are above retail in most cases, and this is not sick stock product."

Kives also pointed out that heavy advertising and merchandising is behind many products, such as in-store displays and ads for Perry Como in England. The day after a Como tv special, he said, the firm received orders for 180,000 LPs.

K-tel has complete production facilities for commercials in its offices, and will spend $25 million on advertising in the coming year. Ad money is committed to many projects up front, and there is a buying staff around the world.

Jack Culberg, of Ronco Teleproducts, Chicago, said he spends $8 million a year on advertising. "This is a gambling, gungy business," he said, and like Ray, we feel we are not in the record business but are experts in merchandising and sales. We know how to sell and distribute a product.

"We distributed to about 18,000 retail outlets in the U.S. last year. We are important to customers because we create a lot of volume and because we use tags for our dealers on our commercials. And when customers come in to buy records you are exposing them to other products in the store.

Culberg also said he's found his customer is lower income and blue collar, and that he markets most of his product in major variety chains, department stores, food chains and discount chains. "We feel we are performing a service for the label by distributing the merchandise where the traffic is."

One question from the floor came from a representative of a European label, who said he feels there are too many TV packages and things have gone beyond control. "In the first three months of this year," he said, "there was more TV product than in all of last year."

"These LPs are making the charts, and with the racks only stocking the top few LPs, it is becoming very hard to break new acts. It is hindering the record business."

Kapp said he had not seen that happen in this country, and said he feels it best not to chart TV packages except perhaps in a mid-range or tv chart. "You don't chart the dictionary in The New York Times best selling book list," he pointed out. "We must give a shot to new, exciting product."

Kapp also defined a TV package, in his view, as an LP with nothing to show off (i.e. airplane) with the exception of TV advertising and distribution.

Culberg said he expected to keep out of the charts, keep our er, he said.

Tv packagers panel: from left—Ray Kives, Mickey Kapp, Eric Kronfeld and Jack Culberg.

A twilight cruise to Diamond Head is enjoyed by this trio.
IMIC-6 Report

Standardized Contracts Coming
Terms, Meaning Could Then Be Clear To Everyone

The most important point to come out of a seminar on "The Right To Audit -- For Artists, Writers, Publishers, Labels" was a call for standardization of basic terms and meanings in record contracts.

Leo Strauss, of Prager and Fenston, New York auditing firm, chaired the panel, which included Fred Altman, CPA of Los Angeles; Jolene Burton, controller of A&M Records, Los Angeles, and Leroy Colton, an attorney from Los Angeles.

All of the panel members commented briefly on both the right to audit and some of the more common complaints from each of the parties represented.

Labels noted that audits usually are an inconvenience because of the need to provide space, staff and even instruction for accountants unfamililar with the industry.

The accountants said that there was often difficulty with uncooperative companies but that the most that could be done was a notation of the company and the importance of reviewing each claim.

The attorneys made a particular case of cautioning against use of just the broad total of complaints without warning until they are more closely resolved as to merit. Need to wait for the true bottom line figure.

But far and away the most spirited discussion came from the floor and Colton on the obstructive nature of most contracts which lead to costly negotiations and litigation. Complaints were heard from all sides concerning the vague wording of many contracts and the different meanings offered for the same terms.

This is what led repeatedly to the call for standardization. Rather than wait for litigation to determine what the common meaning and usage is in the industry, it was suggested that a committee of CPAs specializing in the record industry, along with a committee of attorneys and members of the RIAA, all join in drafting a standard contract with sufficient flexibility to accommodate the needs and requirements of recording artists of various sales potential.

"This does not mean that every contract would specify money figures," said one audience participant. "All it would mean is that there would be agreement as to what constitutes free goods or a sale or the method by which royalties will be calculated."

A suggestion was made to study how contracts involving major and minor league baseball players are drawn up which provide for certain minimum considerations and leave specific salary and figures for individual negotiation.

Colton was quick to pick up on the suggestion as a way of protecting new artists who are often sealed into a contract for long periods of time without any commitment on the part of the label to produce or promote it. "Some basic terms along these lines could be included in such a standardized contract," Colton noted.

All agreed that as things stand now with the wealth of different contracts, with different implied meanings and different ultimate interpretations, it makes it an enormously difficult task to come up with an accurate audit which will satisfy both parties.

Altman pointed out that there is a subcommittee of accountants specializing in the entertainment industry that is working on a standard glossary of terms which a national association of certified public accountants hopes to offer to the industry to help standardize contract terms but there is no guarantee that they will be accepted.

Burton said the problem is one which must be worked out by attorneys and must agree that attorneys have a vested interest in keeping some of the terms vague so that they can renegotiate matters for their client at some future date.

In any event, the consensus seemed to be that the age of the standardized recording contract is not too far off.

Billboard registrants react Friday's keynote speech on the beach at Waikiki Sunday afternoon thanks to high speed communications and printing systems.
Richard Delvy, L.A. publisher/producer, raises a question about videodisks.

Wesley Rose, Nashville publisher, raises a question during the copyright revision panel.

Atsutaka Torio of Victor Music Japan discusses licensing arrangements during a panel on foreign deals.

Steve Gold, Los Angeles personal manager, makes a point from the audience during a panel on talent managers.

Among the industry leaders attending the opening reception are from the left: Jerry Sharrell and his wife, of Elektra/Asylum; Cecil Holmes of Casablanca and Neil Bogart of Casablanca and his fiancé.

Ron Anton of BMI and Sal Chiantia of MCA Music at the opening party.

Billboard Publications executives welcoming registrants to the conference include from left: Mrs. Dale Bauer, W.D. Littleford, Bauer and Mrs. Littleford.

Producer Jimmy Bowen and his wife at the opening party.

Producer Lee Lasseff, right, and his wife are welcomed to IMIC by Billboard’s W.D. Littleford, Mrs. Lee Zhito, second from the right and Zhito toward the rear.
Lawyer Managers Debated

Continued from page 43

to become totally irrelevant in the music business. It used to be relevant.

"Attorneys have helped to give clients rights and make sure the rights are observed," Schlesinger countered.

Hal Cook, former publisher of Billboard, suggested everyone in the business work together rather than hurl insults at one another.

Japanese Defeat Inflation

Continued from page 49

 ain’t or isaly despite the fact that our population is twice as large as ei ther. In summary, no one solution has been sufficient. Only a combination—backed by the determination of our citizens—we see leading us out of the most severe inflation we have known in over three decades. During the darkest days of the re gression and inflation one dresser, who sold more than a million copies of his book, suggested that the way to survive was to live to Canada and live in an "A-Frame" with a blond and a year’s supply of canned goods. Since we in Japan have few "A-Frames, fewer blonds and an inadequate supply of canned goods—and since Canada would not accept 110 million Japanese arrivals in any event, we had to reject this ad vanced and self-sufficient plan.

In a more serious vein, the causes of inflation are easy to diagnose; even the cure currently is in the works. But we are willing to undertake them. Perhaps Oliver Wendell Holmes said it best when he said that the patients were, "I need education in the obvious more than investigation of the obscure."

I don’t want to leave you on such a weighty subject as inflation. So I’ll just be willing to come a few words about a major subject, music.

With regard to your industry’s future in Japan, I am extremely optimis tic.

As you may know, sales of music related consumer electronics—particularly radios and stereo equipment—grew even during the recent recession, attesting to the re siliency of sales in good times and bad. While 2% fewer records were produced in 1975—the lowest rate of growth in 15 years—the value of re cords increased 4%

Galbraith Talk

Continued from page 41

And when industry cannot expand, there is often unemployment, which contradicts society’s efforts to expand consumer demand on all levels. The renowned economist, former U.S. Ambassador to India in the Kennedy Administration, pointed out that people believe goods are more readily within their grasp than in decades before. There is therefore a greater desire for purchases and a greater demand to manufacture.

IMIC-6 Report

DEMANDS WEST COAST REPRESENTATION

Local 47 Chief Seeks AFM Chair

By JOE X. PRICE

LOS ANGELES—Max Herman, president of AFM Local 47, wants a seat on the International Executive Board of the federation.

The upcoming election will be held in Miami in the week of June 21 and if elected, he will be the only West Coast manager to be on the nine seat board and the first since former Local 47 president John V. Tranchi lla, who stepped down that post in 1969. Aside from the fact that the job pays an additional $12,000 per year and will allow him to fill the open position as function of the president of the local, Herman feels it imperative that he and other managers are getting short shrift on the negotiating tables as there is no one on the board familiar with the local.

“It’s ridiculous that there isn’t anyone from the Coast on that board,” says the feisty Herman. “Especially when you consider the fact that more than 90% of both tv and motion picture music business and about 40% of all recording business emanates here.”

The upcoming AFM convention will convene at the New York Hilton Hotel and marks the 79th such annual parade. Some 330,000 AFM mem bers—members of the local—will be represented by a delegation of approximately 1,100. Each delegate who is appointed by the membership of more than 1,000 will have 10 votes—or one vote for every 100 members in a ceiling of 10. Local 47 has 16,000 members, so it is in se cond in size only to New York Local 12, which has a membership of 25,000.

Herman threw his hat in the ring for the IEB seat last year, and lost, though he managed to get his name on the list just 300 shy of beating out the man, which was considered a re markable effort.

The IEB post, if Herman were to get it, would entail his aiding in ad

Music and Dance Celebrated At N.Y. "All American Day Celebration"

NEW YORK—The first Afro American Total Theater, and its black Arts Center for Culture and Art, were launched here Wednesday (19) with an "All American Day Celebration" featuring a two-hour concert of music and dance.

The Rainbow Allen Center is located on the second floor of the Empire Hotel, and houses the Ira Aldridge Theater, the Marcus Roberts Concert Hall, the James Baldwin Library and Bookstore, the Henry Tanner Art Gallery, and the Community Arts Workshop.

Hazel Bryant, director of the America Sues For Song’s Use

LOS ANGELES—After allegedly waiting three years for payment for an agreed-upon $10,000 for usage of the song, "Simple Life," on Japanese commercial soundtracks of the act, America have filed a Superior Court suit to get their pay. The song, which they li censed the song for use on Japanese commercials to Yoshio Aoyam and his Anoyama Music and Entertain ment companies. Correspondence filed with the court indicates that they attempted to get payment through September 1975 when the defendant’s check bounced here.

...
CHICAGO—Harve Neil Hunt uncorked his first shipment of British Unicorn records in the living room of his Northwestern University, graduate billing itself second biggest in sales for HNHY, specializing in music of 20th century Britain. The HNH catalog now lists 32 Lyricists, representing composers like Berkeley, Howells, Ireland, Bax and Alwyn.

Hunt's two Swedish lines. Bis and Caprice, are also said to be strong sellers. These, along with Scandinavian composers, and the Caprice line includes some Scandin-avian jazz. Five hundred copies of a Birgit Nilsson recital of Strauss and Sibelius songs on Bis sold out in six weeks, Hunt says.

In the Unicorn line, a performance of Scherhorn's "Pierrot Lu-naire" with soprano Mary Thomas and the Fires of London instrumen-tal ensemble, the integral Carl Niel-sen symphonies and a number of disks featuring the late Bernard Herrmann as composer/conductor, have moved at a fast pace. Hunt says.

The recent release of Herrmann's complete score from Hitchcock's thriller "Psycho," recorded with London's National Philharmonic Orchestra shortly before Herr-mann's death, sold 2,000 copies in the first two weeks, according to Hunt, and demand continues strong.

Slated for a midsummer appearance is a three-record Unicorn set, the first recording of Carl Nielsen's opera, "Saul and David,".boasting Boris Christoff as King Saul and the late Jascha Horenstein conducting.

The Unicorn catalog contains a number of rare and unusual prod-uctions, some of which have been li-censed by Nonesuch for American manufac-ture and Enteract (U.S.).

At the retail end, Hunt notes, customers are willing to pay the extra price for imported product.

HNHY also depends upon the in-formed, affluent collector, who is juiced with the past but repeats titles that reappear years after the major labels.

Hunt confirms that HNH will soon unveil its own, unnamed label. Having recently signed an ex-clusive licensing agreement with Eri-nan, HNH's first release will be Arriaga's Symphony In D minor, to be followed by the Ensayo recording of Vivaldi's 126th Psalms and two motets, featuring Teresa Berganza.

Sleeve design will be in the Euro-pean model, which favors the use of fine art. Liner notes, by musicologist and scholars, will focus on the work's detail, Hunt says, rather than skim the surface of the era or the man, as is often the case.

"We're trying to achieve high quality prices and may have to press in Europe, we're hopeful they can achieve it in the U.S., but not if not in Europe."

By the fall, Hunt predicts, HNH will undertake its own recordings. In this connection he mentions an album of Satie songs

"Obviously, we have the advan-tage of import and distribution, so we don't have to rely on a new label for income."

Hunt links much of his growth to reviews in consumer publications.

"The problem is to get the product more exposed in the U.S., ... Hunt ex-plains. "This is a very large area and when you're dealing with classical products it's even harder to get to the buyer."

(Continued on page 73)
## Checkmates Propose To Entertain

By JEAN WILLIAMS

LOS ANGELES—The Checkmates changed that 21-year-old band, which has left the record industry, and they are in the process of bringing it back. "There’s a style of entertainment that is more theater than merely standing before an audience and singing. We have an obligation to make our audiences remember our shows, not just our songs," says Sonny Charles, a trio member.

The Checkmates, putting their own Rustic label on the sheet to sign with Polydor, feel that a career change is in order.

The 18-year-old nightclub act, first brought to the public’s attention by Nancy Wilson, will now move into the concert circuit as part of its program to gain the youth market. Bobby Stevens, another member, charges the industry with neglecting its audience.

"There has been a big void in the record industry of good singers." On the other hand, he says capable singers are returning.

"Record labels have made the acts so independent, the acts do not feel they have an obligation to their audience to give them a thorough show," declares Stevens.

The group does not feel it will have difficulty in capturing the teen market. "AM radio and television are the most powerful teen advertising forces," says "Sweet Louie" Smith, the third member.

"It’s all a matter of promotion. Kids will want to hear because Polydor is promoting us. An act is not pre-sold to kids," insists Stevens.

The Checkmates, who admit they have never been an established recording act will also visit schools.

(Continued on page 59)
General News

LABEL REBORN

By JEAN WILLIAMS

J.B. Barnum's Little Star

Revisited After 14 Years

LOS ANGELES—J.B. Barnum has reactivated Little Star label after 14 years to "prove that a small label can become successful by focusing on the majors for financial help, if it has a product and a competent staff."

Barnum claims he has a definite plan to establish the label. "No one record is going to take a company like this, a large one."

Our main problem is to have distributors—distributors paying us, and paying us dearly. Monopoly is going to pay if they know that we have product coming out."

Since reactivating the label seven weeks ago, Barnum has signed four acts and is negotiating for a fifth.

The artist roster includes Keisha Brown, the Nights, the Blossoms, and Barnum, with LPs by Brown and the Nights in the marketplace.

Barnum is also forming an all-female orchestra titled E.R.A. Orchestra, consisting of 60 persons. He notes that the group will only record contemporary music with Barn as guest soloist.

Three promotion persons have been hired to work on product. Max Kidd, Jackie Ward and Bruce Knight.

Little Barnum/Un Chappell music publishing firm has also been formed. To date, five writers have been signed.

Rounding out the package, Barnum built a recording studio, named recording/production contests. The studio was built for his personal use. But since its opening in September 1975, the Suzy Ques, Tom Jones, O'Jays and others have had recorded there.

Music for television specials such as the Lola Falls show and the upcoming Diahann Carroll summer shows were also recorded at Barnum.

Barnum points out that the Brown LP comprised of all standard tunes is different because it has no strings or horns. "For that reason alone, stations are going on the LP. A new label must do something different that will catch the attention of the public," he says.

Another distinguishing mark of the album is that it has no breaks, just adds to itself. Barnum says. "But it does not have a big sound.

"Most productions are letter perfect. This LP has musical and vocal right notes and that in itself makes it different. People listen to a record and they enjoy it when there is life in the take. They pick up on this and can relate to it."

All tunes on the Nights LP are original contemporary disco/r&b style, but he claims that this too will be a different format.

Barnum is also in the process of preparing and directing a 17-minute feature film, scheduled to be completed in September.

L.A. DEALER/ONE-STOPPER

From Zip To $2 Mil Billing

LOS ANGELES—In the past five years, Fred Johnson has taken a part interest in a fledgling retail store to a two-story and one-stop operation serving full-time as a bargain alarm technician to make ends meet.

His friend suggested he would probably expand and divide the actual store operation to Johnson. Soon, Johnson was carrying the Ball-Johnson Rebuilt parts for retail, the city's largest black one-stop. He de-

cided to open his own one-stop when he shut down operations.

The one-stop started with three employees, including Johnson. Now, there are eight. He's 20 independent retailers in addition to running his own two-story, five-floor shops in primarily white neighborhoods.

He finds distributors and brings them to stores and keep them in stock as a retailer. They've promised the mail to a dealer and one employee. His one-stop customers love his hours. They buy from South from 7 a.m. to 7 p.m. He's often at the operation till 10 p.m. And Sundays, he's open from 8 a.m. till 1 p.m. His two retail stores operate from 10 a.m. to midnight.

He figures that only Tower carries more titles than he does in retail, but he bet that a cut of jazz and r&b only shows Midtown equal to Tower or maybe gain in the next few years. Titles.

Johnson likes the one-stop twenty approach. He finds distributors and branches here can provide the best service if necessary. "I never want to lose a customer. If his hotel is out, we tell our employee to match it, when the buyer says he can get the record or tape elsewhere."

"I feel, and Johnson isn't kidding when he says "employee," for he feels one employee is capable of making a local wholesaler's business day.

He adds another person weekly.

"I get to the stores at 4:30 and 5:30 a.m., go immediately to the book where every album, tape and single has been ordered is 1 a.m. has been listed. I take that information to Southwest, where by 7:30 a.m., I've done three more orders, and return a four and one half story what he is.

Leaves the employee at the store to concentrate on selling and taking care of the customer, running the register and making sure he's written down the merchant-

Fine Pirate In Alabama

LOS ANGELES—Motown recog

nized sales manager, Fred Johnson, is credited with helping nail a tape pirating in Birmingham last week by the Deputy Attorney Dave Bar-

Mike Davenport, manager of Southern Foundry Distributors, 1142 Third Ave. W., pleaded guilty to pirating recorded performances in the Criminal Court of Alabama city last week. He was fined the maximum $500 and charged with a mis-

demeanor under the state law passed in 1975.

Barber has instituted condensa-

tion proceedings on the segment of Circuit Court in Jefferson County to confiscate two tape duplicates, including small tape, tape, and a grocery sack of tapes taken during the arrest. Barber expects additional charges to be filled under the state law in the next few weeks.

Soul Sauce

• Continued from page 58

across country to promote their first Polydor release.

"We've been gimping when recording, because when an audi-

dence pays to see us, we want to give them the same thing they hear on record. Of course we will throw in some theatrics. This way the people will not get away disappointed," says Smith.

• • •

The Defoness and the Young-

hears performed Sunday (23) at the Los Angeles Convention Center in a Spiritual Jubilee. The event was sponsored by the Nation of Islam.

Invited guests were Syria, Earth Wind & Fire, Redd Fox and Brock Peters.

• • •

Musician jazz musician Gabor Szabo's first LP for Mercury, "Nightflight," due this month, was produced by Phila-

delphia International Records artist and producer Sunny Sigler. Sigler has also written and arranged for the O'Jays, McFadden and Smokey Robinson.

• • •

Phase 4 Records, a London Rec-

ers subsidiary, is adding disco to its MOR format. Its first release, "Discover" by Shaw, is a compilation of old standards, disco style.

• • •

Remember...we're in communications, so let's communicate.
Zenith 77
Trims '0' & Adds Tape
By ALAN PENCHANSKY
CHICAGO—Admitting it had underestimated current demand for 4-channel consoles, the firm decided to produce a new model. It is called the "Zenith 77" and is priced at $120.

The new model is a two-channel console and one 4-channel module system for 77, contrast with four consoles and two Allegro modules in quid offered last year.

Abandoned entirely are two 4-channel consoles that featured a pair of speakers and a pair of components, this design self-defeating," admits a Zenith spokesman. "People purchase a stereo in the ser/ser and phonograph because they don't want components strewed about the room."

The firm, after testing two quid consoles, carried over from last year, achieve the sound surround effect with special design elements, and is further to the degree angle from the front of the cabinet in addition to that aimed directly forward.

In 4-channel modular, Zenith debuted the Allegro IV, which plays music in stereo and also phonograph program material and discrete 4-channel tapes. It has an AM/FM/ stereo receive and record changer and built-in 2x18 4-channel tape player.

Unlike most Zenith quad modules, the Allegro IV can be purchased with any of three series of Zenith Allegro speakers, due to a power boost in the amplifier section. Earlier quad units were restricted to the low end Allegro 1000 speakers. For 1977, enclosure size has been expanded in the Allegro series (1000, 2000 and 3000 series), and a treble boost switch added to the 2000 and 3000 series speakers. The brilliance of the quad has two positions, "0" and "+."

Zenith also introduces an 8-track cartridge developed for recording with the quad.

(Continued on page 63)

New York—Bressler & Baum, a New Jersey-based manufacturer, has acquired a new model, the "Zenith 77," and plans to sell it in the fall.

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(Continued on page 63)

New York—The TEAC Corp. has created a special product group to handle the marketing and merchandising of its Esoteric tape deck line, a spin-off from the Micro Seiki components and Micro Seiki turntables.

Chuck Miller, director of marketing for the Esoteric line, the past 25 years, has been reassigned to the marketing group. His initial assignments include the establishment of a marketing group for the three lines, and the creation of national promotion programs that will include comprehensive support, advertising geared to both the trade and consumer, point-of-purchase displays and special regional co-op advertising agreements.

Miller discloses that the rigidly screened dealers selected to carry the lines will include, but be limited to, established TEAC retailers. "We will place our emphasis on selecting the best quality dealers," he noted. These people must have a above-average product knowledge, with a thorough knowledge of the marketplace, and the ability to successfully sell this type of product," adds Miller.

The products, to be formally presented at the Summer CES, include the new five- and seven-product Esoteric line, six additions to the Esoteric line, and five turntables from Micro Seiki, whose U.S. distribution is taken over from Tannoy (Billboard, Feb. 2).

Top of the Esoteric series is the model 800 stereo cassette recorder, a restyled version of the firm's line of tape, which is a three major brands in the market, in the past.

The system, which consists of three major model to be available in the Autumn line, is the "Zenith 77," and plans to sell it in the fall.

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(Continued on page 63)

'Audio Electronics'
Indie 'Turntable King Of Kansas City' Beats Discounters At Their Own Game
By GRIFF LOWRY
Kansas City—Sticking to a good line, include some slow-moving excursions, but playing up three major brands with widest acceptance in the trade territory has been a key element in Kansas City as well. The firm, and the 200 and 3000 series speakers. The brilliance of the quad has two positions, "0" and "+."

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(Continued on page 63)

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(Continued on page 63)
Videodisk Future Examined By Navy

LOS ANGELES — The U.S. Navy Research and Development Center at San Diego is intensely interested in the future of the videodisk as an education and training medium — conducting an ongoing study as to its future potential.

Begun in September 1975 and termed the "Delphi Project," the research is seeking to project for the next 30 years when and how the videodisk will be available, to whom and on what basis, what kinds of materials will be available for it, and what the actual costs are likely to be.

Essentially the project consists of a panel of approximately 90 anonymous "experts" from all over the country who have an interest in the videodisk including manufacturers and marketers.

Final target date for completion and availability of the report is this summer.

The methodology consists of four questionnaire rounds, each being constantly refined to eventually project trends by varying degrees of probability.

While the first public statement of the project’s existence was made in March in Anaheim, Calif., Dr. Dewey Kribs of Sensors, Data, Decision, Inc. of San Diego, one of the principal researchers of the project, gave attendees of the Los Angeles VideoShow here at the Ambassador Hotel (April 29) a study update at a seminar entitled "Videodisk Programming: What Will It Be?" Three questionnaire rounds have thus far been completed.

"The videodisk will prove to be a cost effective medium for educational training, sales and entertainment," said Kribs, indicating the panel had reached a high degree of consensus so far on that point.

In terms of programming, the panel is predicting that "how to" disks will prove to be popular, everything from how to fix a lawn mower to physicians continuing their education.

The panel is also predicting that videodisks will more than likely be sent to homes containing sales and commercial material and that these disks will also have entertainment values.

Other consensus projections according to Kribs are

- Production of software especially produced for the videodisk will stimulate the purchase of videodisk hardware and magnetic tape devices will be used where the read/write capability is important.
- If two commercially viable videodisk systems emerge, the less expensive system will be used in the home with the higher quality unit being used by institutions.
- Standardization will be achieved by most manufacturers taking a license from one system.
- "There will be pornographic applications of videodisk software.
- Under the sub category cultural impact such institutions as the government, arts, and sciences will see the videodisk as a commercial tool capable of public and cultural impact.
- "New life style interests will be available to millions via the videodisk.
- Under the sub category entertainment aspects, there is little likelihood that public or educational TV and/or the motion picture/entertainment business will be eliminated or restructured. Initial competition, however, is likely to be between new movies in theaters and videodisk programming.
- "Inexpensive videodisk software based on current market projections will compete with weaker prime time television programs.
- "The entertainment quality of videodisk programming will be, by necessity, low since it will be intended for mass appeal.
- "The most immediate impact of videodisk will be in education."

In other highlights from the study the panel indicates that there is a high probability that there will be stereo sound via the videodisk while there is a low probability that there will be a reduction in paid attendance at cultural events like dance, theater, music concerts, or movies, or that unrestrained censorship on the videodisk will obsolete or eliminate motion pictures.

Kribs pointed out that the study was not intended to "present facts about the future of the videodisk but rather to summarize projections from a panel of experts."

The military is interested in the videodisk since it offers a lower distribution cost in addition to greater flexibility as a functioning audiovisual system.

The U.S. Navy Research and Development Center in San Diego has more than 250 professionals in the disciplines of educational psychology, instructional development, and operations research. The Navy offers some 3,000 educational and vocational courses to its various personnel.

JIM MULLAGHY

RCA: No Haste On Vidisk Bow

LAKE TAHOE — RCA’s videodisk system is generating so much advance excitement that the firm doesn't want to be forced into bringing it to market earlier than planned.

That's the word from Anthony L. Conroy, president and chief executive officer, in remarks made before distributors at the firm’s national distributors meeting here May 15.

"To be candid," Conroy said, "one major problem concerning SelectaVision VideoDisc right now is that it is generating so much advance excitement we have to avoid being trapped into the market before we make our decision in terms of our own greatest advantage."

He added, "We are well into test production, but we are not going to act in haste. For one thing, we know of no competitive system that approaches SelectaVision as a mass-produced product for a mass market.

"But we can be definite on two counts. One, the independent distributor network is basic to our marketing plans for SelectaVision, and two, you will be the first to know when the curtain is going up.

"When SelectaVision does arrive," he noted, "it should add a boost to RCA's image for research leadership."

www.americanradiohistory.com
3 Receivers To Debut 'GTE' Line

LAS VEGAS--GTE Sylvania will introduce three stereo receivers in August all bearing the GTE logo only. Current audio product lineup from the firm is branded GTE Sylvania except for GTE speakers.

Jerry Henricks, national sales manager for audio, made the disclosure at the firm's national sales conference here Monday (17).

The new units include a 20-watt RMS per channel unit, model 2300; a 55-watt RMS per channel unit, model 2500; and an 80-watt RMS per channel unit, model 2600. No prices have been set but the units will be on display at Sylvania's suite in Chicago during CES.

In addition, prices on existing GTE Sylvania components have been lowered.

In order to continue to make a long term commitment to audio, Henricks does not rule out introducing.

(Continued on page 62)

Audio Mobile

By JIM McCULLAGH

LOS ANGELES--Car stereo will take another turn on a decidedly sophistocated, high-end road when Audio Mobile, Inc., a fledgling Irvine, Calif.-based automotief firm, literally drives into June CES in Chicago with a BMW with the prototype of a new generation component hi fi system for the car.

The new unit, an in-dash FM stereo cassette player, will employ sophisticated electronics in terms of frequency capture ratio and FM sensitivity, according to the firm.

According to the BMW, it is aimed at the same market as the $700 Nakamichi ADS cassette stereo system (Billboard, May 15).

Audio Mobile was organized last June by 42-year-old engineer Paul Star, who at one time had the first Muntz franchise on the East Coast. Eventually being disenchantened with the quality of car stereo sound generally, he decided to do something about it.

Operating out of a 17,000-squarefoot facility of manufacturing spaces and offices Audio Mobile introduced the 3500 component hi fi system.

Essentially the 3500 consists of a 50-watt RMS stereo power amplifier, a direct heat mirrored preamplifier/equalizer control package, and a four-speaker, two-way crossover system with crossover.

This novel design approach allows the integration of "separates" in the car's music entertainment system and is compatible with any existing car stereo system including FM stereo, 8-track or cassette signal source.

The unit is marketed through an independent rep network nationally and is now sold by approximately 70 high-end audio dealers and car stereo installers.

It has a suggested retail price of $550. The unit has had time and hardware for installation as well as a comprehensive owner's manual.

"It is probably one of the best systems," Star explains, "we are going to have a decent display at CES. It's going to give us a decent display at CES. It's going to give us a decent display at CES. It's going to give us a decent display at CES. It's going to give us a decent display at CES.

"We will be having in addition to the 3500 the prototype of a unit which will contain all its signal source which will be an in-dash, FM stereo cassette player. It will feature technology, electronically in main terms of capture ratio and FM sensitivity. What we are doing to do is use the FM source and take it as audio to a receiver, like a true component.

"If we will have totally American-made electronics in the chassis and the look will be in keeping with the product line, a fairly low key, professional look. There is no model number set as of this time and it probably won't be delivered for about three to four months. We want to judge reaction at CES.

The element separating us from other bashers is we will not make the product unless we are not the fact that the units will have their own signal source.

"The product will go on sale in high quality in-dash units.

"The next product beyond that is a very sophisticated in-dash model which will be totally American-made and will consist of the same package of cassette player and FM stereo radio but will feature also a digital readout, phase lock loop digital front end, and possibly Dolby.

"We are discussing right now whether to make Audio Mobiles license of Dolby.

"That unit will be quite elite in that it will have a jack on the back that will input directly to our preamplifier and both units will have a power amplifier but will be strictly bunch tuners and tape head electronics so they may have to do quite a sort of amplifier and preamplifier systems.

"Star adds that Audio Mobile's current consumer advertising campaign has been underway for two months now and in such publications as Stereo Review, Rolling Stone, National Geographic, Road and Track and that responses for the S500 have been pouring in.

"Star says he is also aware of the aftermarket and van market and unlikely since his competitors he will concentrate heavily on traditional car stereo installers in his marketing strategy.

"He you to have those guys on your side with a product line like this," he concludes.

Audio Electronics' Success Rx In K.C.

J.J. Paul & Brench, Inc., 909 North, Suite 101, Kansas City, Mo., has been endowed to handle Marvin Jack tape products in Arkansas, Louisiana, Okalona and Texas. Marvin national sales manager Dave LeBlanc announced.

Headed by Paul Loy, the rep firm was established in 1969 and has a seven-man sales staff plus a "shop" man in Little Rock, by which any area dealer is contacted weekly. Other cites in-clude U.S. Pioneer, Toshiba America, Audio Technics and Technics.

* * *

John W. Stroberg Co., 11637 Acacia St., St-Louis, Calif. 91106, has been named to represent the firm's line for Southern California, Arizona and Southern Nevada. John Stroberg reports.

* * *

All East Coast ERA chapters are invited by the Mid-Atlantic ERA, to an all day training seminar June 4 at the City Line Holiday Inn, Philadelphia, by Dr. Leonard Zunis. His "Con- tact--The First Four Minutes," was successfully demonstrated by the Southern California Chapter, ERA, last year as a means to hook into business relationships.


* * *

Cal West Marketing, Los Alamitos, Calif., will rep Emco Marketing Industries in Southern California. The firm is headed by Joe Wiener, who is also West sales manager. Cal West personnel mark Sorensen, Jay Simon and Sandy Schullman will handle Emco's stereo products, their record products, and Emco tape splicing/editing equipment.

Overall reorganization of top management at Altec Electronics Corp., one of the largest distributors of stereo, radio, hi-fi and electronic products, has led to the appointment of James Wollman as vice president, finance, reporting to Shadley Chaskes, executive vice president and general manager.

The firm's other executive vice president is Shadley Chaskes, executive vice president and general manager.

Leisure electronics sales manager, was recently named, and will have total administrative responsibilities of the company as his responsibility.

Marketing services and division manager, James Wollman, announces creation of Strone Sales Co., 2303 Hassell Road, Suite 101, Hoffman Estates, 60195, (312) 892-3473, and represents manufacturers, mass merchandisers and hi-fi stores in southern Illinois and southern Wisconsin.


Biblebord photo by Jim McCullagh

Taking in recent AES are Audio Mobile's chief engineer Hal Keeling, left, and president Paul Star, who will have first autosound system at CES.

Repro Rap

Mida Shiffs N.J. HQ

LYNDBURG, N.J.--Mida Electronics Inc, consumer products group, a division of West Caldwell, N.J., to expanded headquarters here, including administrative, sales, quality control and product design divisions. Los Angeles production/warehouse facilities also have been expanded as a result of the firm's U.S. sales growth.
Zenith Line Trims 'Q', Adds Tape

Continued from page 60

Accuphase model P-20 is a stereo power amp delivering a minimum of 70-watts of RMS power per channel, and a frequency range of from 20 to 20,000 Hz. Other units in the line include a 300-watt monaural amplifier tagged at under $900, and a FM tuner with a $500 price tag.

The Micro Seki turntable line features both a two-speed-the-eur unit for audiophiles, and a replica of a 78-rpm record player with sound horns. The top of the line unit is the model DDX-1000, a unit said to be capable of accepting up to three turncans through use of a special casting with three separate modular pods. It is a direct-drive system with servo-controlled motor, and an aluminum tripod supporting frame for added stability. It comes without tonearms or cartridges, and sets for under $600.

Zenith's 1977 modulator unit consists of 10 units in four Allero series representing five different combinations of audio capability. Suggested list price from $250 for a Series I modulator offering phono and radio matched with Al- legro 1000 speakers, to $530 for the Series III or 'Wedge' machine featuring phono, radio and 8-track play/record, linked to a pair of Al- legro 3000 speakers.

The Series III modules are rec- ommended for use only with Allegro 2000 and 3000 speaker systems. The customer can match any pair of Al- legro speakers to Series I and II modules.

According to Zenith, the Series I chassis delivers 2.3 watts per channel RMS power into 8 ohms. The Series II chassis pumps 6 watts per channel RMS and incorporates more sophis- ticated circuitry in its radio compo- nent. The Series III or 'Wedge' moduli- ars are claimed to deliver 12 watts per channel into 8 ohms with no more than 0.5% total harmonic distortion from 40 to 8,000 Hz. The tuner section features additional circuit- ry upgrading. In module Series IV the one 4-channel unit described above.

In its accessory line, Zenith con- tins with a cartridge tape recorder/player, a stereo cartridge player and a 2/4-channel cartridge player. Six stereo and three 4-chan- nel headphones are also carried over from 1976.

New is the separate availability of Zenith's three speed record changer used throughout the console and modular lines. It features a ceramic cartridge and a dual radius diamond stylus for playing LPs and 78s with- out changing needleshedles.

NEW YORK—Top Electronics will show three new 8-track players at the June CES, according to Charles Kates, executive vice president.

The units, under the Julierette brand name, include the model BP-30 8-track player in golden yellow, with a list price of under $40. Model BP-80 is also an 8-track player with built-in AM-FM radio. This unit, finished in silver gray, is tagged at under $50.

The BPR-100, with a price tag of less than $60, is also an 8-track player with AM-FM radio and a microphone and mixing switch for use either to sing-along with programs being played, or for use as a public address system.

All three units are equipped with manual, push-button tape program switches, and top-mounted rotary volume and tone controls. They also come with remote control phonemic speaker and operate on either AC or DC battery. A detachable adapter with case is optional.

Also priced to sell for under $600 is the M-78 r-p.m., the replica model that plays only 78 r-p.m. records.

Says Miller, "In our case people who have saved their old 78s and want to play them like they were played in the good old days."

Between the ultra-modern and the replica of a bygone era are Micro Seki's MB-10 and MB-15, two belt-driven units. Priced at under $100 and $150 respectively. The MB-10 is a manual unit, while its higher priced counterpart features auto- matic lift and cueing.

Rounding out the turntable line are models DD-20, DD-30 and DD- 40. They feature a floating suspen- sion system in which the tonearm and turntable assembly are mounted on a specially designed subsurface that floats on springs within the case, thereby eliminating outside vi- bration and acoustic feedback.

The DD-20 is a manual unit with cue that will sell for under $200, while the DD-30 incorporates an electronic player only 78 r-p.m. tonearm lift and return. It will sell for under $300. The DD-40 also fea- tures cued and an all-wood lane. It will sell for under $400. Rounding out the line is the MA-505 with a price tag of under $150.

TEAC's regular audio products line features four new high-end, front-loading cassette decks with Dolby, and five new open-reel sys- tems, with such features as Dolby noise reduction circuitry. Simul- Synch recording function that allows the recordist to build tracks, one at a time, and TEAC's exclusive Quik- Lok housing.

The new TEAC/Tascam profes- sional recording product line added four models, previewed at the recent AES in Los Angeles (Billboard, May 22).

MOTOROLA'S MOCAT 2020 tops the firm's new line of U.S.-made mobile CB transceivers, EXTENDER noise blanker and LED digital channel readout are deluxe features added to digital phase lock loop synthesizer, dual gate FET front end and illuminated S/RF meter, offered throughout the line. Suggested list: $225.

ALARON B-1 CB converter trans- forms any car radio into 23-channel CB monitor. Car radio dial tunes CB channels. CB/AM conversion scale on unit's face. List: $19.95.

LIGHTWEIGHT molded cases of high density polyethylene from Chicago's Platt Luggage protect CB gear when it's taken in and out of vehicle. Poly- foam interior. Two sizes. Suggested retail: $14.95 and $19.95.

CB SERVICEMASTER, model 1040 by BKJ-Precision, operates as low- cost test center for dealers looking to get into growing CB service business. Incorporates functions of several test instruments at $250 list.

CB CADDY, universal, portable CB-radio mount with built-in speaker from Falcon Enterprises, adjusts to ride securely almost anywhere. Complete with plug-in wiring harness for radio at $24.95 list.

Continued from page 62

Sena of Sweden, major manufacturer of port- able sound systems for motion picture produc- tion, with recent expansion into audio and videotape recording and broadcasting fields, has appointed Audio Services Co., Inc., its sole U.S. distributor.

Taking over from Naga Magnetic Recorders, the firm headed by Ron Tushan, with Bob Schindler as sales manager, is handling the full line of units for any portable sound-mixing need, and a group of self-powered and remotely powered monitor-speakers, at 555 Fifth Ave., New York (10), phone (212) 972-9725.

Muras include model 2900 BG for use with Naga, Sankyo, Arvon Vanderrey, Revox or other professional recorders, with full audio con- trol for up to four inputs working off the recorder's batteries, its own battery pack or an external power supply. Top-line model

Continued from page 61

DEBUT ‘GTE’ Line

Continued from page 62

Ab systems of other components like cas- sette decks or turntables later on the marketing ladder.

General Telephone & Electronics Corp. has recently established a world-wide consumer electronics business group within the GTE Syl- vania subsidiary to manufacture and market audio, video and other consumer electronics products on a global basis.
Dean's 'I.O.U.' In A Gigantic Payoff

By GERRY WOOD

NASHVILLE—"I.O.U."—the Jimmy Dean tribute to motherhood—has become the biggest country crossover record since C.W. McCall's "Convoy" rolled down thepike last November.

Reaching number 9 with a star on this week's Billboard Hot Country Singles chart, the release has burst into the top 10 in only three weeks.

Activity has spilled into the Hot 100 pop chart where it has penetrated the top 40 with a star, and also the Easy Listening chart.

A new Dean LP, titled after the hit single, is now being shipped, a soul version of the song has been issued, and a shorter version of Dean's record has been released, edited down from 5:57 to four minutes for radio stations that had complained about the length.

The Casino Records release, distributed by GRT Records, was interpreted by many buyers as a Mother's Day salute, but Billboard information indicates continued heavy sales, though the radio play may have peaked.

"Exactly two weeks after the release of the deejay copies, we had orders for 750,000," comments Dick Heard, vice president of GRT. "To try production in gear that quick for that many records, we had to turn the world upside down. We ended up having five plants working on the record at one time. Now it has calmed down to where it's a steady selling thing."

Heard reports that dealers noted the records were also being purchased as gifts, with some customers buying as many as 15-20 copies.

A Catholic church in L.A. used "I.O.U." as the theme sermon.

Now that Mother's Day has passed, Casino and GRT officials are insisting the reaction is much more than a Mother's Day item. "If this is only a Mother's Day record, then Philadelphia Freedom' is only a July Fourth record," Heard maintains.

(Continued on page 68)

POTBIE & PRODUCER—Anson Williams, who plays Potzie on the "Happy Days" tv series, goes over material with his producer Jerry McCall's "Convoy" rolled down the top last November.

Reaching number 9 with a star on this week's Billboard Hot Country Singles chart, the release has burst into the top 10 in only three weeks. Activity has spilled into the Hot 100 pop chart where it has penetrated the top 40 with a star, and also the Easy Listening chart.

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(Continued on page 68)
Watermark Presents

A Special Three-Hour Bicentennial Edition of American Country Countdown
For The Weekend of July Fourth, Nineteen Hundred and Seventy-Six

"Songs of The American West"

With Special Guest Host - Rex Allen

The time-honored songs of the American Cowboy from "Cool Water" to "Cattle Call"..."Billy The Kid" to "Back In The Saddle"... "Red River Valley" to "Tumbling Tumbleweed"... Songs that symbolize the Spirit of America.

American Country Countdown, hosted by Don Bowman, heard every week on great radio stations from coast to coast and around the world, is produced and distributed by Watermark, makers of American Top 40, The Elvis Presley Story, The California Special and Mansion of Mystery.

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Published by
Welbeck Music (ASCAP) / Sweco Music (BMI)
Country
Lundavll Of CBS Broadens Operations

* Continued from page 7

Lundavll's comments indicate a marked new trend toward the ex-

ploitation of Nashville's pop poten-

tial, and he adds, "Things we've

learned from our involvement in the

country program can certainly apply
to pop artists as well."

The new executive president flew into

Nashville from L.A., then

headed for New York last week. He

hopes to make personal visits to all

branch operations within the next

three months. "God knows, I've got

a lot of trips coming up the next few

weeks. We're trying to cover as much

ground as possible."

While in Nashville, Lundavll also

attended—with Sherrill, Bledsoe and

Martell—the Charlie Daniels-Mi-

chael Murphy benefit concert May

17 for presidential candidate Jimmy

Carter.

Ray Stevens Show Is in the Works

NASHVILLE—A musical variety and

TV show, hosted by Ray Stev-

ens, is on the drawing board with

present plans calling for the taping

in March or early April. Stevens

emphasizes the tentative

nature of the arrangements, but in-

dicates that particulars about the

spectacle and—if the show hits the

screen—it could develop into a series

showcasing Nashville talent.

360 Attend Tennessee Music Courses

* Continued from page 10

recording industry management.
The program is relatively new, but all

four graduates found jobs in the

Fender Headliner At Cotton Bowl

DALLAS—Freddy Fender head-

lined the KBOX listener apprecia-
tion country music show Saturday

(23) in the Cotton Bowl.

Admission to the 1 p.m. attraction

was free and also featured Jody

Miller, Dotty, Dave Dudley, T.G.

Shepard, Roy Head, Bobby Smith,

Nik Nixon, Tony Booth, Side Of

The Road Gang, Tony Douglas, Sammi Smith and Johnny Duncan.

Await Nelson Event For Gonzales Picnic

NASHVILLE— Willie Nelson and

his manager, Neil Shenley, predict a

turnout of 100,000-150,000 for Nelson's

fourth annual Fourth Of July

Picnic at Gonzales, Tex., July 2-4.

Among the acts confirmed for the

event are Kris Kristofferson, Rita

Coolidge, Emmylou Harris, Jerry

Jeff Walker, Waylon Jennings, Jessi

Cottle, David Allan Coe, Rusty

Weir and Neil Young.

Gonzales is 74 miles from Austin

and 61 miles from San Antonio.

Mandrell a Draw

At Great Adventure

JACKSON TOWNSHIP, N.J.—

Great Adventure, mammoth theme

amusement park located halfway

here between Philadelphia and New

York, staged its first headline tal-

ker of the new season Friday night

with Barbara Mandrell. While the

entertainment park fee is $9.50, admis-

sions are free in both park after 5 p.m.

for those coming just for the concert.

Mandrell did two shows at 6:30 and

8:30 p.m.

UA Nashville

* Continued from page 8

around the county has been or-

dered to go on sale soon. We're

also doing this on Crystal. She

can be another Olivia-Newton-John.

And Billie Jo has the potential so

crossover."

Mogill plans to maintain a close

liaison with the Nashville recording

scene by making personal trips

"about every two months." He also

announced the signing of DeWayne

Phillips to the label, and Butler's first

release as an artist on UA.

"(O.O.U.) Paying Off

* Continued from page 64

The success of "(O.O.U.)" has re-

vitalized DeWayne's career that has

been leaning more toward sausage than

songs in the last few years.

He notes, "New things don't happen right for you as an artist, there's a tendency to
give up in the dumps and reflect in your

singing. That's why Dean quit the

business. Now that he's back in with this

record as an introduction, he's up—

and it shows in the way he's performing."

What do you do for an encore?"

"We'll let the stations decide. There

are five or four possible singles in the

album. We're letting the stations and

listeners decide what they want to hear as a single."

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Acts Featured For Rodgers Fest

* Continued from page 64

Deck Curless, Charlie McCoy, Joe

Band, Jimmy Nail. Sue Richards.

Ava Alldridge and Don Williams.

Friday's performers are Tony

Douglas, Stella Parton, Wendy Bag-

well, Tommy Atwood and Ray

Hawthorne.

The Museum is a nonprofit or-

ganization and all moneys received

from the festival will go back into the

museum or possibly a Rodgers

scholarship.
From the new hit album, comes the new hit single...

'YOUR PICTURE IN THE PAPER' MERCURY 73785

The Statler Brothers
JUNGLE SOUNDS—Hank Mizell, singer of the renaissance record of 1590—"Jungle Rock," listens to a playback of his album with Jeanne C. Riley and Shelton Singleton (right).

HARD NUT TO CRACK
Labels Pool $$$ To Hypo
New York Country Sales

NASHVILLE—The unique concept of competing record companies pooling funds to help promote country sales by installing racks in New York area record stores is one tangible by-product of a May 11 meeting between representatives of the CMA, record companies and New York area retailers and racks.

Hel in New York, the sessions dealt with country music’s perplexing and persistent efforts to penetrate the New York area sales market and resulted in a program promoting country record sales in the Northeast.

“Country buyers haven’t been able to get the product unless it’s crossover material,” notes Jim Foglesong, chairman of the CMA board. “We’ll follow up by hearing from the retailers and finding out the extent they want to participate. Their enthusiasm was really great.”

Foglesong referred to such retail giants as Sam Goody, Dave Rothfeld of Korvettes and Ben Karol of King Karol. “They feel what we’ve been feeling in Nashville—that the popularity of country music is just beginning.”

The CMA will coordinate the project of placing country racks into the outlets. The racks will hold both single and LP product.

“We’re finally going to get country product into this vital area,” Foglesong predicts. Besides Manhattan, the program includes Long Island, Connecticut and parts of New Jersey and Pennsylvania.

Guest speakers were Neil Rockoff, general manager of WHN radio, and Joseph Cohen from Baruch College, Graduate School, City Univ. of New York.

Rockoff described WHN’s promotional campaigns and success in building a loyal country audience in the metro New York area. Cohen presented a 15-minute audio-visual recap of his research findings on the adult record market relating to country music.

The new promotional campaign features development of attention-attracting record display racks with a country music theme.

Country buyers have encountered problems in finding their favorite records in New York stores—including heavy request and chart items on WHN. One-stop and retailers exhibit a reluctance to stock singles and LPs that have historically sold slowly. A key target is convincing major stores to stock country merchan-disance.

A country single that sells 60,000 in Atlanta might sell only 6,000 in the larger markets of New York, while a 15,000 LP seller in Atlanta might generate only 1,000 sales in New York.

The meetings at the Americana Hotel were moderated by Bob Austin, chairman of the CMA’s New York area representative committee, and also featured board chairman Jim Foglesong, Chic Do- berty, chairman of CMA’s country music promotion committee; Charles Scully, director; and task force members Tony Marcell and Roy Horrocks.

Country
Nashville Scene

BY COLLEEN CLARK

A third printing has been ordered for “Coal Miner Musician,” by Loreta Lynn’s autobiography. The book has been on the market only about six weeks so far and Mack Sanders were married May 12 while circling Las Vegas in an air- plane presumed lost for the occasion. Sanders is a partner in the Halsey Agency in Tulsa.

Brenda Lee is on tour of all the major cities in Japan, through June 25. She has toured the country yearly for the past decade.

Cal Smith’s new MCA single “Mac Arthur’s Hand” was written by Don Wayne, who also wrote “Country Bumpkin” for Cal. Edward Edwards, governor of Louisiana, will host Smith in New Orleans for a dinner Friday. Tanya will perform in Baton Rouge the same night at the Chate Edith Hotel.

Bill Anderson has a new producer. He is Buddy Killen, president of Tree International, who also administers Anderson’s publishing company. Staiion Music... Jerry Wallace has opened a new personal- manager Ron Blackwood for bookings and management.

Kelly Henning and Gary Paxton handling the production duties. Freddy Fender took a little time off last week fishing, but he said he isn’t due to seakniness... Nartel Foster is getting Promoted to a sales job from Georgia to Ontario and California and back to Missouri in time to celebrate his 15th wedding anniversary with wife, Loreeta.

Hank Thompson is recording in Nashville. "I'll Always Love You"... Tommy Allsup... Roy Clark all- time record in the main showroom of the Frontier Hotel, Las Vegas, on a recent trip back to his home in Oklahoma City.

The Coleman County Cowboys, Mike Caldwell and Tom Paxton, have seen their record "Tiptoes Through The Daisy"... and "I'm A Man Of No Importance"... to the public every Saturday morning for the past two years from the location of the Tub Record Shop on Commerce St.

* * * * * * * * * * *

SOUTHERN GENTLEMAN & FIRST LADY—Betty Ford greets Sonny James at the White House after his concert, and a ceremony contain- ing his bicentennial-flavored LP “200 Years Of Country Music.”

Tubb Radio Show Moves
NASHVILLE—The “Ernest Tubb Midnight Jamboree” radio show—headin for its 30th year on the air—will be presented from a new location as the Tubb record store branches from Broadway, near the old Opry House, to 840 near the Country Music Hall Of Fame and Museum.

The store opens Tuesday (1) and contains adequate space for a sales area and a permanent stage for live broadcasts and stage shows.

The radio show, featuring performances by leading country music stars, is open to the public every Saturday at midnight—and is broadcast over WSM after the “Grand Ole Opry” sign-off.

June 12 as the date for the initial show from the new location. The Broadway store—one of the nation’s busiest country record outlets—will continue its operations. The program has been broadcast from the Broadway location since 1951—and for four previous years from the original location of the Tub Record Shop on Commerce St.
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105 Min. to 120 Min. 116c
120 Min. to 160 Min. 146c
160 Min. to 200 Min. 176c
200 Min. to 240 Min. 206c
240 Min. to 300 Min. 276c
300 Min. to 450 Min. 346c
450 Min. to 600 Min. 416c
600 Min. to 750 Min. 486c
750 Min. to 900 Min. 556c
900 Min. to 1200 Min. 686c
1200 Min. to 1500 Min. 816c
1500 Min. to 1800 Min. 946c
1800 Min. to 2400 Min. 1176c
2400 Min. to 3000 Min. 1406c
3000 Min. to 3600 Min. 1636c
3600 Min. to 4200 Min. 1866c
4200 Min. to 4800 Min. 2096c
4800 Min. to 5400 Min. 2326c
5400 Min. to 6000 Min. 2556c
6000 Min. to 7200 Min. 3076c
7200 Min. to 9000 Min. 3696c
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FOR SALE:

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FOR SALE:

SHRINES PACKAGING EQUIPMENT.
ITALIAN MUSIC INDUSTRY HIT BY GOVT. MONETARY RULING

Continued from page 7

Supposing I have to send $100 to a foreign country, either for foreign royalties or for payment of $100 worth of goods, I would now have to pay an additional $50 with the Italian government for a three-month period. Without it "Add to this the devaluation of the lire with respect to the dollar, a devaluation of 30%, and you understand how difficult it will be to fulfill commitments abroad and how cautious we are going to have to be about future commitments." For example, if shipments made when the lira was valued at $50 to the dollar are today valued at $100 to the dollar, which means that we have to sell 30% more records in order to make up the difference.

"At present SIAE, the Italian ASCAP, is considering an increase in the price of records, both 10% and 20%, which will increase the industry's loss on the devaluation. "I am truly concerned that the foreign licensors do not recognize that some sacrifices have to be made, because of the urgent problems, there is a danger that this country will become economically chauvinistic. "This would be a pity for American music which has always been-from Gershwin to Dylan-an integral part of the Italian music scene. American music has also kept up with the times, solving the problems of youth and sometimes even resolving some of those problems. "If I were a German, I would want to see this American music, with all the talent therein, forced to lose buyers in order to solve a problem which this present crisis could not be resolved."}

Dealer Told: Hike Prices

By REX ANDERSON

LONDON—While CBS was praised for the way the company has handled its campaign for Abba's "Greatest Hits," the company's RCA has asked cash-and-carry chain Markies to come into line on the pricing of a John Denver album, subject of a similar tv campaign.

The album is "Live in London." Criticism came to the LP, on which the dealer margin has been reduced to 25%, was advertised by Markies at a retail price.

While this dispute brewed, CBS was congratulated by Harry Tipple, secretary of the Gramophone Record Society, and other backers of the Abba campaign which gave full dealer margin and allowed selected sales outlets in the early part of the promotion.

Tory Wood, CBS marketing director, says he does not necessarily subscribe to reduced margins to fund campaigns though there were times when it made sense. The Abba campaign was comparable to the Americanized television area. "Our attitude was that we were putting our toes in the water to test the temperature."

"Perhaps it was the product, the way we did it just the right timing, maybe all three, but it was successful and we are happy with it. As of now we have been able to maintain normal trade margins."

But retailers have complained that while dealers are being charged around $4 for the "Live in London" album, one of the top albums of the dealer margin to 25%, RCA is offering the album on sale to the public at some 30 cents less.

However, an RCA spokesman de- nied that RCA's trade discount was more than for other retailers. "They got the same margin as everybody else and we are disturbed to note they are under-selling the album."

"We have requested that they bring prices up in line with everyone else."

CZECH JAZZ BOOKS A HIT

By REX ANDERSON

Czech Jazz Books a Hit

PRAUGE—The latest catalog of publisher publishing company "Songs Of Our Days" in East Berlin lists a number of books published by Czech jazz authors on jazz and rock music.

"Beat: Rock and Rhythm and Blues and Soul," which is definitely in its second printing. This is H. Hofman, currently pop music a&c director of the Amiga record company, and his book follows the development of rock music in the West and in Socialist countries, with biographies of leading soloists and groups.

Then noted photographer Sigurd Rosemblum and critic Karlheinz Drechsel are authors of "Jazz, Jazz," written with 172 pictures of jazz musicians. Included are Ives, Duke Ellington, Art Blakey. Appearances have been made in concerts in East Berlin or festivals in Prague or Warsaw.

Another book, edited by Jens Gerlach and Werner Gorges, has a selection of 123 rock lyrics by local writers, and all popular with young audiences. Herold and Peter Cerney, the current director of the state committee for the entertaining arts, co-authored a book about the history of popular music from the 19th century until the first World War.

A book by Kurt Petermann, Norbert Molkkenbur and Jo Schulz "Dance Impressions From 2000 Years" follows the history of dance up to the present time, and including the modern rock dancing styles.

VAAP MAKES A MUSIC SPRING

LENINGRAD—Leningrad Music Festival is the title of a music festival, organized in the form of a series of concerts every April here. This year's event had VAAP, the Soviet rock copyright agency, among the organizers—specifically VAAP's western division based in Leningrad.

Music of contemporary local composers B. Shagidullin, A. Gavrilin, B. Tischchenko, G. Portnov, A. Petrov, B. Kravtchenko and others was performed during the festival. Leningrad Philharmonic Symphony Orchestra and the Chorus of Leningrad Conservatory, the Andrei Batalov Orchestra and numberous soloists.

The first Russian rock opera "Orpheus And Eurydice," by Alexander Zhurbin and Yuri Dimitrin was also presented. The opera was performed by the Singing Guitar Group.

By invitation of VAAP, 11 delegations of publishers and record companies from foreign countries, including the U.S., West Germany, France, Italy and Japan, attended the event. As a side-issue, VAAP signed an agreement with the Czechoslovak Music Fund.

And a deal was signed with Finland's Rekky record company for reissues activities were deemed to have contributed to popularizing, promoting and distribution of western Soviet music, home and abroad.

Now that VAAP is cooperating, the Leningrad Music Spring has taken on some of the aspects of a musical trade fair.

French Charts Still Doubtful

PARIS—The French national charts which has faced great problems in the past and has never given full satisfaction, is to be drastically modified. It has already been changed several times. Surveys based on returns given from 1,000 families as a panel failed to provide the required results. Now a rather complicated system is based on record company returns in operation, but is also open to criticism.

Though there is a feeling that the system is giving reasonably accurate returns, nobody in the industry suggests it cannot be improved. What is needed is information as to the exact sales figure of disks so that the chart is as accurate as possible.

One suggested way is to obtain figures from a panel of retail record shops, but there are not snaps in this method. Several French market research organizations are now studying the question and will make suggestions before the end of the year.

If the retail shop method is feasible, it could be introduced by the end of this year. But the market research companies must be clear they require considerable time before giving firm opinions.

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James Continues BPI Vote Protest

Continued from page 8

Asso., and the BPI could sit down and negotiate at no cost and present an open and shut case to the tribunal.

The tribunal, inquiring into the rate of mechanical royalties, is expected to open its hearing in November of this year. The current royalty rate is 6% and James says, "It is silly to think they can fight it. Politically we must come into line with Europe and I know that the publishers will accept the European rate, generally 8%, on basic principles."

And James adds that despite Len Wood's assertion at the BPI annual meeting that the motion was carried unanimously, Allen did in fact abstain.

DJM Shift To CBS Set

By DAVID LOMAN

LONDON—Following a seven-year relationship with CBS, the company which cannot handle the present catalog numbers, so all products, singles, and albums, will have new numbers and a new prefix. James says there will be a number of deletions, no new catalog is published, mainly albums. Two maxi-singles will be deleted, too, and re-issued as singles at a later date.

Another change is that singles will be packaged in bright yellow bags and if it hoped the cassette and cartridge cases will also be bright yellow. James says, "It's all part of a conscious move to brighten the image of the label."

Rick Fitz, CBS commercial director, is confident that the CBS factory can cope with the added workload. "If everyone gives us a little more of their facilities we have a monster hit at the same time, it might stretch us, through we have the added advantage of being able to call on the CBS Holland factory."

There are plans to expand the production capacity at the CBS factory. Having DJM with us will make our operation even more economic. By having the factory fully employed it is better for us and it makes good sense to send out as much product as possible."

Inlernolional

A new photo of club and white logo is being introduced to replace the original multi-colored design. Artistic involved include Marc Joseph, Sister Sledge, Lou Donaldson, with others to be announced.

Re-launch coincides with the U.S. appointment of Henry Allen as Co-

tillion president. He is a former vice president of Atlantic and a 25-year veteran of the company. Cotillion was initiated as an affiliate label to Atlantic and has been an U.S. success including Emerson Lake and Palmer, Velvet Underground, Brook Benton and Tyrone Davis. Herbie Mann's Emmyke Records, distributed by Cotillion, offered vital early recordings by Ron Carter, Micoscar Visous, Phil Woods and Mann himself.

First release marks the recording debut of Luther, a five-piece vocal team based in New York.
WEA International proudly salutes its winners of the German Record Academy Awards for 1975

RECORD OF THE YEAR POP, INTERNATIONAL
JONI MITCHELL "THE HISSING OF SUMMER LAWNS"

ARTIST OF THE YEAR SOLOIST, VOCAL POP INTERNATIONAL
JONI MITCHELL

BEST ALBUM ROCK MUSIC
LITTLE FEAT "LAST RECORD ALBUM"

ARTIST OF THE YEAR, ENSEMBLE POP, NATIONAL PASSPORT

BEST NEW SOLOIST, POP INTERNATIONAL
AL JARREAU

BEST NEW GROUP, POP INTERNATIONAL
MANHATTAN TRANSFER
**New Light Music Radio-TV Contest Set By Romanian**

By OCTAVIAN URSUȘEȘCU

The new contest takes in monthly editions in the 1,000-seater Radio-Television Concert Hall. A jury of specialists make up the votes for one classification and the audience, through cards and the viewers and listeners, through letters, make up another set of winners.

There were 12 songs in the first edition, and there was no clear winner. First five places went to the following pieces: "Un Albastru Infinit," by Marcel Dragomir; "Bude foame," by Mircea Vintila; and the new compositions by Dan Soaz, Ioan Keresy, and Horia Muculescu. Noted singers Aurelian Andreescu, Corneliu Constantin, Corina Chiriac, Adrin Rădu, and Corneliu Popescu performed the various tunes, along with a few less young, well known singers.

The show was supported by a vocal group led by Horia Muculescu, pop group Romanitici, used for back up, and, the Academic group, and folk melodies were sung by composers Mircea Florian and Mircea Muculescu, who came from young Eugen Rotaru, a chemistry teacher in his everyday life, in charge of the show, from the radio-light music orchestras, conducted by Sîle Dincu and local musical groups.

And some of the most successful Romanian songs of 1975 were also presented in the show, some having been launched through the national festival in Mamaia in the South And Students Songs Festival.

Mariana Voica (performing twice, Corneliu Constantin, Mircea Florin, Florentin Filipkin, and Iosif Delav, plus young soloists Angela Cucicu, George Sava, Janina Matalin, and others) presented what was a very rich musical year.

**Novello Awards Presented**

LONDON-Songwriters of the year usually have their trophies and salves presented at Donatella as a presentation luncheon. Publisher of the year was Geoffrey Godden. Richard Smith, director of ATM TV music and head of Heath Levy Music with Ed Daissant, received the award as standing services to British music, went to Dick James, president of the music publishers' association.


**Critique Prizes Awarded Young Talent Performers**

**BUCHAREST**--The 1975 Music-

ical Critique Prizes here were the sec-

ond in the series, but now recognized as the national recognition of the promotion and encouragement of young talent.

Musicologist Viorel Costea, presi-

dent of the Musical Critique divi-

sion of the Association of Theatre and Music, said that the prizes were given to confirm one year's activity by a musician, not just a free gift for achievement.

One prize went to Ovidiu Balan, di-

rector of the Philharmonic in Bacau, who conducted more than 50 concerts during 1975, among foreign visits to the U.S. East Germany and Poland. His enthusiasm for Ro-

manian music was recognized through the fact that most of his concerts have included a Romanian composer, in-

cluding G. Enescu, P. Potec-

nescu, M. Jora, P. Benistoiu, D. Bug-

hoc, A. Iancu, and D. Draga.

Additionally Balan organized tut-

ion for pupils of the two of Gheorghe Gheorghiu-Dej, helping out as a conductor.

Another prize went to Mariana Sorin, of excellence, who links her composition, a long development generally. The ATMs judged consid-

ered not only her activity at the Academica Quartet of the Ciprian Porumbescu Music Academy, which has won several inter-
national prizes, but also her rendi-

tion of the Major D Concerto for violin and orchestra by Beethoven at the Romanian Athenaeum, accom-

panied by the George Enescu Phil-

harmonic Orchestra.

A third prize went to tenor Florin Daconescu, first soloist of the Ro-

manian Opera. During 1975 he took part in 114 shows, creating various different parts on the stage of the Romanian Opera and different musical theatra, as well as in symphonic concerts organized by the Romanian radio and television network.

**French Musical Instrument Org. President Dies**

PARIS--Jean Sargueil, president of the Musical Instruments Syndi-

cate here, has died. President of Couesnon, a well-known French company manufacturing musical instru-

ments, Sargueil headed the Syndicate in 1971 and has since re-

mained its top executive.

Daconescu also went on tours through towns in Bulgaria, USSR, Czechoslovakia, Poland and Greece, in the latter capacity for the Interna-

tional Salonica Opera Festival. And most important was the pre-

isement of the fact, the situation had been factorial.

**S. African Copyright Feud Flares**

By RIAN MALAN

JOHannesburg—The bitter copyright wrangle between two top South African composers took a new twist on the discovery of a 25-year-old manuscript which proves that the song in dispute, "Mama Temba," was covered by a group in the best-selling "Ipi Tombi" show. However, a traditional trial line.

Kathy Tshane, of Melody Mu-

sic, who holds the copyright for Strike Vika's "Little Jazz," has declared a counter-claim against composer Bertha Eggos. "Mrs. Eggos' legal team has replied with a $100,000 damages suit, alleging that doubt has now been cast on the originality of "Mama Temba."

The dispute, which has dragged on for several months, flared again recently when an advisory committee of the South African Rights Organization came out in favor of Vika's infringement claim.

In a complex ruling, the SAMRO committee voted that "Mama Temba" did in fact infringe the copyright of "Little Jazz," though, it said, this "might have been intention-

al or even unconscious."

Both parties then barred clowns. It seems the legal wrangle reached an impasse until Mrs. Eggos unearthed a transcript of "Koloi Yena," a tribal wedding song, which both parties have acknowledged as the basis of "Mama Temba" melody.

Tshane has not replied to Eggos' claim that "the impression has been created that I did not write "Mama Temba's Wedding."

"Mama Temba" was a standout track on the Ipi Tombi recording and also a gold disc in South Africa.
From The Music Capital Of The World

LODIN

Brian Hart, who managed Paper Lace until February last year, is to leave the company following a serious of damages relating to agreements he alleged were made between the group and label. One major claim involved John Lennon being bought up by a lawyer for the ex-Beatle, but an apparent intention to leave the label.

EMI's U.S. division has ordered 10 1/4 is at 18 Bay Street, London W1. The Luton Group By-

BRUSSELS

Trinity group going through a good spell, with "Play The Game" released for big promotion in the U.S. and "Don't Buy The 200 Thang Number" selling well here and a Roman tour coming through for July... Mop & in con-

LONDON

PLATINE

A new company, Platinum Planet, has been set up with a view to producing and distributing films of pop acts. The company, with Martin Baker as partner-

PERRY'S PRIZE—Perry Como recently completed hugely successful tour of Australia. It was made doubly successful by the presentation of gold records signing the contract down under, one of the most ex-

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MONTREAL
April Wind set a number of attendance rec-
ords in western Canada during that leg of their
cross-country tour, with a total of 17,041 fans
crossing the turnstiles at the Forum. In addi-
tion, they drew 6,780 people to the Shaftesbury
Arena for a final gross of $41,788. Jazz is
in demand at the Forum here, and the Dixieland
band will be booked to pack houses each night. It
is estimated that close to 10,000 people saw the band
over the two week engagement. Dick and Betty
Johnson, who have worked with acts such as Derek and the
Dominic and the Alum Brothers flew in to see the
band and was reportedly huge. Dick
and Bobbie Peg and Sebastian have been con-
tributed to write and produce the band for the
two week engagement. The band for the Durango
and the Dixieland band will be booked to pack
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after spending 10 days in the Maritimes,
have just completed a two week engagement at
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its pick up on its interest and currently jazz
programs are packing up all across the city.

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Independent Distributing Field Despite Problems

By MARY FISHER

MEXICO CITY—Armando Martinez, a record executive who has built up a lot of friends in his close to two decades in the music business—and who is beginning to build up a new distribution organization, Fonomart, and that's despite a mul-
titude of problems ever since he de-
parted from EMI-Capitol last fall follow-
ing more than seven years as head of his international division in Mexico.

"Actually, I really didn't know
which way to turn when I suddenly
left my secure position, however
many of my colleagues in the busi-
ness told me there was a need for
handling product from small, in-
dependent labels," he recalls. Thus,
with limited capital and varying
centering from Dallas, De Oro's Ro-
berto Ayala, Grahame's Luis Gui-
lermo Tapia and Domico, latter runs
nother Free Press group.

Los Babys, Martinez plunged into a part
of the business he knew little about.

Learning from his experience in
dealing beyond Mexico's borders, Mar-

tinez has also reinforced his po-
sition by picking up some licensee
deals with Latin International in
L.A., Spanish World Records in
N.Y. and Top Tape Records out of Bra-
zill. "It has given me some
strength in moving about the coun-
try with a diversified line," he

A basic hurdle which still exist
is "scrambling," he says, "while

scratting. Martinez does not con-
tinue

a raiding Nội to not a one-stop.
The country just doesn't operate that
way nor has it ever. Everything goes
directly to the retail outlets, con-
sequently it has been Martinez's task to
induct his staff carefully. He

so far he has built

with greater Mexi-

throughout the

One of the most difficult prob-
lems in the Mexican Republic," he
cites, "getting the right personnel to
be my eyes and ears. He points out

2 million square kilometers to
service here is far different than,

for instance, a country like Holland.

There often is a physically take
in the whole country in a day, while
here just a trip to Cuernavaca con-

and four the amount of time, it is

Another factor which eats up
precious time is the recording.

speeder recoupment of invested
funds—is the training of the neo-

While this could be speedier
methodical process often in-
volves Martinez and his marketing
colleagues. He now promotes the
methodical process often in-
volves Martinez and his marketing

ends and a smoothly run Orga-

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THE DETROIT LEGEND HAS BEEN CAPTURED "LIVE" AT COBO HALL...ON AN INCREDIBLE TWO-RECORD SET!

BOB SEGER
ROCK 'N ROLL STAR!

The Album By
BOB SEGER
& THE SILVER BULLET BAND
'LIVE' BULLET
(SBSB-11633)

Includes
The Single
NUTBUSH CITY LIMITS
(8269)

HEADLINING IN-CONCERT JUNE 26 FOR 80,000 FANS!
PONTIAC STADIUM — DETROIT
NEW RIDERS—MCA 2198. Country and rock mix, with rock getting a bit of the edge here. Basically, group sound as if it could be a country record, but isn't. Contains some of the best material from a full collection made for the market today. Altogether, an excellent record for fans of the group that's not afraid to take a chance on something new.

ROSE BONES—Rose, Motown MBS-8551. Well done pack, with a fine selection of different styles ranging from country to soul to pop. Some of the tracks are performed well, but others fall flat. Recommended for fans of the genre.

JONI—Joni (Columbia). Best cuts: “A Case of You,” “The Gardener.” Joni Mitchell's voice has a distinct, soothing quality that has helped her become one of the most respected songwriters in modern music. The album features some of her best-known songs, including “A Case of You,” which has been covered by many artists. The singing, playing, and songwriting are all top-notch, making this a must-listen for fans of Joni Mitchell and folk rock.

STANLEY TEMPLETON—Even Come On Down, Fantasy F-6978. Best cuts: “Can You Remember?” “The Best of Everything.” Stanley Templeton was a popular country singer in the 1960s and 1970s. His music was characterized by its strong, soulful vocals and down-home, down-to-earth style. This album, released by Fantasy Records in 1969, features some of his best work. The tracks range from soulful ballads to catchy dance tunes, with Templeton's signature sound shining through in each.

JIM WATTS—Jim Watts, Capitol T-2145. Best cuts: “Baby Doll,” “You’re Gonna Miss Me.” Jim Watts was a country singer in the 1960s and 1970s. His music was characterized by its raw, honest feel and his ability to capture the struggles and triumphs of everyday life. This album features some of his best songs, including “Baby Doll” and “You’re Gonna Miss Me,” which showcase his talent as a songwriter and performer.

THE RUNAWAYS—Mercy SRM-1-1090. Basic rock is loud, repetitive and fun at the world's most popular punk concert venue. The group consists of singer Joan Jett, guitarist Lita Ford, and drummers Chuck Bailey and Sandy West. Their music is characterized by its high energy and raw, aggressive sound. The album features some of their best-known songs, including “I Love Rock 'n Roll” and “Sorted Out.”
The album is "Young And Rich" (SP 4580). The band is The Tubes. And the word, very definitely, is "acceptance" Wherever you go.

**Chart Acceptance**

"Young And Rich" is already a bulleted Hot 100 album in *Billboard*, a strong upward mover in *Record World* and a 50-place chart jumper in *Cash Box*.

**Airplay Acceptance**

R&R places "Young And Rich" among the country's top dozen albums in its Album Airplay/40 feature. *Billboard* spotlights its national Top Requests/Airplay status. *Record World*'s FM Airplay Report calls the new Tubes "Most Active" while *Cash Box* ranks it number 21 among the nation's most added albums. And "Young And Rich" is all over *Walrus* as both a Radio and Retail Future. FM giants like KLOS-Los Angeles and WNEW-New York are firmly convinced that the future is The Tubes, and that the future is now.

**Sales Acceptance**

Overwhelming airplay acceptance has been followed by a quick, broad sales response. Not just in the traditional S. F./Phoenix heart of The Tubes action, but also in Detroit, Cleveland, Chicago, Buffalo, Philadelphia, Boston and St. Louis. Acceptance that runs up to five times the album's initial orders.

**Quick Acceptance**

And it's all happened for The Tubes in the space of just one month. You really have to give 'em credit for that.

**THE TUBES, "YOUNG AND RICH"**

Produced by Ken Scott

DON'T LEAVE HOME WITHOUT IT.

HOT...ON A&M RECORDS AND TAPES.
LYNYRD SKYNYRD—Gimmie Back My Bullets (2:23); writer: Tom Dowd; vocals: Gary Rossington, Ronnie Van Zant; publishers: Duck's Eye, Motown. BCA 40565.

LEE SAFER—Set (3:33); producer: Greg Giuffria, Jerry Goldsmith; writers: G. Giuffria, J. Giuffria; publishers: Talkyard, Hibu (M1022). ASCAP. United States #80/F. 


GERBER—Hello, Operator (2:44); James McGinnis; writer: Big El; ASCAP. Car Wash 9312 (85).

TONY JONES—Bad Man Love (2:56); producer: Sy Heynig; writer: Tony Joe White; producer: Tennessee Swan; ASCAP; 20th Century 27.6.

JOY FLEMYNG—Are You Ready For Love (3:55); writer: Peter Kustner; producer: Joe Delolle; producer: Esvet, ASCAP Private 50-376.

GERBER BAKER SELECTION—Morning Sky (3:28); producer: Terry Room; publisher: Esvet, ASCAP; Warner Bros. 8207.

CHARLIE VAN DYKE—The Flag (3:10); producer: D. Davee; producer: REBEL; ASCAP; United Artists, WB/1961T/7.

DR. HOON—a Couple More Years (3:07); producer: Ron Haffkine; published: John Williams; labels: Full Eye/Horace Horse; BCA 4170. From Hook’s new LP Everyone’s Favorite. Second LP shows continuing improvement in Van Dyke’s writing, with best work showing in a ballad format. Acoustic sound prevails, working well against artist’s soft vocals. Best cuts: “One Road For The All,” “But All Things Must Change,” “Days Of Sweet Remembrance,” “Some People Are Crazy.”

KELLY PATERSON—Keller, Studibird SP 30-003. Good vocal, very expressive, and undeniably country. Good use of words and handles material from Bobby Darin, Daddy Kenny Loggins, with a judicious amount of steel guitar, in a manner that is not quite country music. Best cuts: “Ain’t Never Had A Love,” “Out In The Cold.”


SIDNEY WORKS—Don’t Tell Me That (2:48); producer: Lenny Lauren; writer: Denny Lauren; publishers: Paisley Turner, Columbia 3-1043. R&B.

EDDIE ROBOTT—Rocky Mountain Music (3:12); producer: David Walker; writer: Eddie Robott; producer: Bare Patch. EMI Electric 4-3953-

LARRY BUTLER—Theme From “Stay Hungry” (2:55); producer: Larry Butler; writers: B. Berliner & B. Lagaud (published by: B. Berliner, B. Lagaud, Capitol, United Artists, ASCAP United Artists). 

LARRY GATLIN—Warp and Tender (2:47); producer: Fred Owens; writer: Larry Gatlin; publisher: First Generation, BMI; Curbmaster USA 259-356.

SHELDY—Live On Love Street (2:48); producer: Larry Riggs, writer: Larry Riggs, publishers: Patus/Phoenix, Columbia 3-1043.

EDDIE ROBBETT—Rocky Mountain Music (3:12); producer: David Walker; writer: Eddie Robott; producer: Bare Patch. EMI Electric 4-3953-

BILL LARWIN—With A Heartache (2:53); writer: N. Lennon; publishers: N. Lennon, BMI; Canadian (GRY) 185-943. 

NIKE AND MICKEY—We Don’t Want The World (2:32); producer: Tommy Hill My Life Lyle; writer: Tommy Hill My Life; publishers: Columbia Music Lyle (writer: Power Pay, BMI; Stairway ST-140). 

RAH BUNNY—The Old Pro (2:34); producer: Dave Kirby; writer: H. Bauman; producer: Hix Haralson; BMI; United Artists (UA) RM-300Y. 


LARRY H. HUNTING—Sing A Happy Song (2:25); producer: Brick T. A. Miller; writer: Alcuf Rose; ASAASCAP, Aquan 40-605.

DAVID RUFFIN—Every Little Thing Is Falling Out (2:57); producer: Van McCoy; writer: K. McCray; producers: Warren Tan, James Wells; writer: C. Collins (w/ Ray Be.); BMI. RCA 1973.

MARCOS MILLER—(4:08); producer: David Mars; writers: C. D传言、T. Smalls; publisher: ASCAP; A&M Diamond. BMI.

BILLY JOEL—Aloha (3:55); writer: B. Joel; BMI (2017). 

JOHNNIE TAYLOR—Who’s Gonna Love Me (7:34); producer: D. DeWeese, J. Wilson, M. Simpson; publisher: Johnnie Taylor Enterprises; Atlantic/EMI. CAP 1147. 


TOM WELLS—You’ll Be All I Need To Get By (2:49); producer: DeWayne DeWeese, B. Nester, H. Wilson; publisher: Johnnie Taylor Enterprises; Atlantic/EMI. CAP 1147.


YVON MONTOYA—Billionaire (2:51); writer: San Diego; writer: Allen & Son; publisher: Stancock, BMI. UA 50-704 (Atlantic).

KEVIN B. KING—Bella Baby (2:38); producer: Norman Harris; writers: S. Tims & D. Frederick; publisher: MusiWoont Music/Enn9; BMI. Atlantic 45-533.

EDDIE KORNEICHER—Never Gonna Leave You (4:08); producer: Norman Harris; writer: A. Felder & B. Gay; T. Conger; publisher: Stone/Mountain & BMI/Right Here, BMI 54270 (Motown). 


BILLY JOEL—Uptown Girl (1974); producer: John Platt; BMI (1974)

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"Ashford & Simpson are undoubtedly one of the most dynamic soul duos in the industry. As writers and performers, there are few who can match their strength...

Come As You Are simply carries on a tradition of taste and style."

— Record World

Warner Bros. Records proudly announces a new single from Ashford & Simpson's Come as You Are:

"Somebody Told a Lie"
b/w "It Came to Me"

WBS 8216
Reputedly huddling at Capitol Records’ Tower last week were Neil Aspinall, confidence of John-Paul George & Ringo; Michaelitten, Lennon’s lawyer; and John Lennon himself. The subject remains unknown but you can bet they weren’t discussing politics.

The Jackson Five are now free to record for CBS Records, as Motown Records has reportedly run afoul of the Jacksons’ seven-year contract with Motown Records legally expired last March 10. Motown is still seeking an agreement from the group to return to the label’s fold. The group’s only recording contract is with Motown.

Is Tom Roeden featured for Hard Records now that he resigned at 20th Century Records? Will a major personal management office with several indie labels be dissolved? An L.A. company will have a first Broadway appearance for the L/H London recording artist. Opening night will be black tie. . . . Big party follows with concert of London recording artist.

Darryl Hall and John Oates donated one quarter of their May 14 concert receipts to Cleveland to the victims of a fire that destroyed 25 homes in that city and left scores of persons homeless.

RCA Records has released a unique single titled “Time For Celebration,” which couples the vocal talents of two major groups, Faith, Hope & Charity and the Choir of the Harlem Baptist Church, and issued to disk jockeys in both a long and short version.

The Tymes are a changing by welcoming two new members. They are featured in the 14-year history, making the outfit a quintet. . . . When “Godspell” opens on Broadway at the Broadhurst Theatre this fall, it will be the first musical to be televised on the National Geographic Channel.

Frank L. was commissioned to write the music and produce the sound for Kermit Hunter’s outdoor drama “On Her Porch.” scheduled to open at Tulsa July 4.

William F. Brown, librettist of “The Whiz,” and Robert Britton, of “Mammy,” have reported that their show, “Shadrack,” is being rehearsed at the Company Theatre and likely will have a New York opening before the end of the season.

The New Polyphon, a synthesizer that plays multiple notes, was the same size of Brown at New York’s Atlantic Studios with its solid-state components. It is portable and can be used in any recording studio.

Loudon Wainwright III has renewed his foreign publishing agreement with Famous Music, making Marvin Canos, the foreign sales representative, the man on job procuring songs from overseas and getting them recorded on this side of the ocean. Among recent efforts are “Midnight Love Affair” a French tune recorded by Tony Orlando & Dawn, “First Step,” another French import done by Rod McKuen, and Frankie Valli’s “Elise” which has been published.

Writer/composer Martin Charnin’s first book “The Giraffe Who Thought He Was a Lion” will be a movie for NBC. Bruce Brichta, former assistant to a giant about a giraffe who discovers he can sing but can’t sing a contract because he sounds exactly like ‘D’Blk Eyes.’

Some time ago it was reported that three people were married at Caesar’s Palace in Las Vegas May 6.

Patti Smith recently returned from a successful tour of European clubs. Included were London’s Roundhouse Theater and the North Sea Jazz Festival. The Smith phenomenon seems to be spreading throughout Britain and the continent.

Paul Wolfberg, coach for the Valleydale High Schools for Jackie Valen was married to his Yeshiva University basketball player and is piling up since his heart attack last year. Jackie has been in the hospital at Cherry Hill, N.J., ever since the attack and although there are a couple of future benefit concerts in the works there is nothing immediate and things are getting a bit rough for the singer. He could also use some cheery notes from fans.

WBAI of 99.5 MHz has been renamed in honor of race composer Joseph Lamb. Lamb’s children attended the Brooklyn public school which will bear his name.

Lynn Goldberg and Juki Gest’s silvery severance package at General Motors is the latest on a long list of similar deals. Goldberg and Gest have left General Motors for the FTC (Federal Trade Commission) to take on the role of assistant director of scientific counsel.

Late General News

Inside Track

Rialto Proposes Vast Market Expansion

Continued from page 29

those who long ago stopped buying disks.

The single record is largely viewed as a relic of the past. Nonetheless, it means continuing effort not just for its promotional value but because it’s a seller.

Cassette equipment sales are up Automatic feature is important, particularly in audio. Quality of recording is another initial consideration. Sales are up 20% on 8-track. Home duplication on 8-track blanks is growing.

Most storage systems for cassettes and cartridges are needed.

Strong and continuing campaigns are needed poignant on phonograph cartridge

“Clean out your ears” or “When was the last time you bought a needle?”

Riaa Proposes Vast Market Expansion

Continued from page 23

If a recording artist constitutes 10% or more of the gross revenue of a company related to the recording industry, that artist should be disclosed. The name of the artist need not be disclosed.

The millions of dollars that such a powerful artist would have a contract renegotiation difficulties and would provide for competitive companies to try to get the act away.

Judge Gray ruled on July 8 that Capitol did not have to disclose the contribution of Glen Campbell and the Beatles, as the plaintiff maintained.

In cross-examination, Pardee admitted that the SIC category was based on decisions within his department and not on written guidelines. He admitted that out of 14,200 releases regarding its rulings since 1934 and he could not possibly know them all.

Bono Mart Dribble

Continued from page 79

volve full participation. He assumes all of the costs from storage to actual handling of the pressing. Consequently, the purchase prices in distribution average about a 30% split.

There have really stopped thinking of the potential this market has as far as independents are concerned, he forewarns. “I would say it could easily double, perhaps triple, in volume before the end of this decade.”

Testimony From SEC Exec

Continued from page 9

periods when business is seasonal. If business is cyclical, it must be stated in the SEC report. In a partial closure of a correction within a given period is necessary.

A recording company which has a co-op ad rebate program that requires a $1 million reserve and that results in no public disclosure is in violation of the 1934 SEC Act because it materially distorts the earning statement, he said.

Filing a negative reserve is improper because a company must disclose a problem if it occurs, even if it feels the problem will be remedied in the future, he said. A situation in which it will result in the price of a stock mandates disclosure of that information, Pardee held.

Still a Problem

Continued from page 14

one week, as next week 30 come back to L.A.

“We do have plans for covering waterfront and harbor,” said new acting deputy district director under Suren. “We’re organizing along those lines now.

“But the problem is that we just don’t have the manpower to control the border to keep them (illegals) out.”

Eriez points to two federal bills now moving before the House, one that would enable INS to sanction employers for hiring illegal aliens, “If they’re passed, we can do is go right to court and police the illegals themselves as best we can.”

Eriez concludes.

May 20, 1976, BILLBOARD

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continued the content of less than 500 words, the remaining text represents a substantial cutout of more than $50,000 (at about $15,000 per page), with a projected 60 to 70 concerts through September.

Special feature—sharing billing with the groups in a $100,000 light show designed for Blue Oyster Cult by Lazer of Physical War, plus a custom “hanging screen system,” for the lighting, the group is employing the “activating air system” utilized by the J. Ochis Band.

According to Franklin, other A
ti acts to be booked include Bob Seger and the Silver Bul
corn and Jerry Garcia’s Band (Capt.

Ma
gohny Rush (Mercury, Angel) L.A. Joes (RCA), Styx and

Alex

Rogoff (AMR) Franklin also anticipates artists from other agencies as well.

Among key promoters involved are Jake’s, which puts on its first Northwest dates open agencies.

Bauer’s headline is of the most cyclical, providing fuel for competitive market. The group is currently involved in a lawsuit against Sony with labels involved.

Expanded into Ohio, this most likely means that releases will be included in the label’s records.

A 10,000 seat Victoria Memorial Arena are 15,000-seat Portland Memorial Coliseum (12, 14,000-seat Portland Memorial Coliseum (14, and 17,000-seat Van
couer’s) 15,000-seat Vancouver’s) is billed as Blue Oyster Cult with Seger, Rush and Rogoff, except at Victo

riana, Sigmund, Marlon and Merriel. Jamien Jackson remains on keyboards.

Is Tom Roeden featured for Hard Records now that he resigned at 20th Century Records? Will a major personal management office with several indie labels be dissolved? An L.A. company will have a first Broadway appearance for the L/H London recording artist. Opening night will be black tie. . . . Big party follows with concert of London recording artist.

B. Label will be doin...
### IN CONCERT with YES

<table>
<thead>
<tr>
<th>Date</th>
<th>City, State</th>
<th>Date</th>
<th>City, State</th>
<th>Date</th>
<th>City, State</th>
<th>Date</th>
<th>City, State</th>
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<tr>
<td>May 28</td>
<td>Roanoke, Virginia</td>
<td>June 3</td>
<td>Atlanta, Georgia</td>
<td>June 10</td>
<td>Providence, Rhode Island</td>
<td>June 20</td>
<td>Rochester, New York</td>
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<td>May 30</td>
<td>Charleston, West Virginia</td>
<td>June 5</td>
<td>Jackson, Mississippi</td>
<td>June 13</td>
<td>Washington, D.C.</td>
<td>June 22</td>
<td>Pittsburgh, Pennsylvania</td>
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<td>May 31</td>
<td>Johnson City, Tennessee</td>
<td>June 6</td>
<td>Huntsville, Alabama</td>
<td>June 16-17</td>
<td>Jersey City, New Jersey</td>
<td>June 24</td>
<td>Columbus, South Carolina</td>
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<td>June 1</td>
<td>Nashville, Tennessee</td>
<td>June 8</td>
<td>Cuyahoga, Ohio</td>
<td>June 18</td>
<td>Boston, Massachusetts</td>
<td>June 25</td>
<td>Savannah, Georgia</td>
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</tr>
</tbody>
</table>

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**POUSETTE-DART BAND**

 чувствуя любовь, тутула, джаз, сон, закат.

Bonjour
Oui, nous invitons à venir voir la belle et douce musique de Pousette-Dart Band.

On Capital Records, et à voir les en action au concert. They are tres magnifique!

Merci.
MCA Music In A British Tie

L.A. Site Of Grammy Show

Bill Gallagher
Bob Harper says: "Just ask your listeners like I asked mine which record THEY like and you'll find that the Vinton record will win hands down."
You asked for "MORE, MORE, MORE"
of
The ANDREA TRUE CONNECTION

Now you have it...
In a new hit LP

Produced and Arranged by GREGG DIAMOND
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Record Label</th>
<th>Week on Chart</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wings of Love</td>
<td>Elton John</td>
<td>MCA 2377</td>
<td>9</td>
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<tr>
<td>Starship Song</td>
<td>Kool &amp; the Gang</td>
<td>ABCD</td>
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<tr>
<td>The Road We Traveled</td>
<td>Steely Dan</td>
<td>A&amp;M</td>
<td>5</td>
<td>$3.98</td>
</tr>
<tr>
<td>A Star Is Born</td>
<td>Nat King Cole</td>
<td>Columbia</td>
<td>7</td>
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<tr>
<td>The Ballad Of Beauty's Boy</td>
<td>Roy Acuff</td>
<td>Columbia</td>
<td>9</td>
<td>$3.98</td>
</tr>
<tr>
<td>Have You Ever Seen The Rain?</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>11</td>
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<tr>
<td>The Road We Traveled</td>
<td>Steely Dan</td>
<td>A&amp;M</td>
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<td>11</td>
<td>$3.98</td>
</tr>
</tbody>
</table>

**STAR PERFORMER** Stars are awarded on the Top LPs & Tape 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 8 positions / **31-40** Upward movement of 16 positions / **41-100** Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, boost products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 1,000,000 units. Seal indicated by bullet (•). Recording Industry Assn. Of America seal audit available and optional for all manufacturers.
The Steve Miller Band

Summer Serenade '76

June 7 & 8 Dallas, Texas
June 10 Atlanta, Georgia
June 12 New York, New York
June 13 Washington, D.C.
June 14 & 15 Ambler, Pennsylvania
June 16 Cuyahoga Falls, Ohio
June 18 Detroit, Michigan
June 19 Chicago, Illinois
June 20 St. Paul, Minnesota
June 22 Kansas City, Kansas
June 23 Oklahoma City, Oklahoma
June 27 Oakland, California
June 29 Santa Monica, California
June 30 San Diego, California

Capitol

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label / Number (Dist.)</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Mary Had a Little Lamb</em></td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
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<tr>
<td>&quot;Be the One*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;Sweeter Than Ever*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;Gonna Find Your Dream*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;If I Can't Have You*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;Everything's Coming Up*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;The Old Fashioned Love*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;The Second Time Around*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;You're the One*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;Another Time Another Place*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;Last Night*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;It's Not for Me*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot;The Best of Ray Conniff*</td>
<td>Ray Conniff</td>
<td>RCA                  126</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

* Suggested List Price is an estimated price for a vinyl record (LP or EP) at the time of publication. The actual price may vary depending on the location and seller.
Is your head in the clouds? Do you like the kind of music that keeps you dancing in your sleep? If so...

YOU'RE READY FOR ANGEL!

HELLUVA BAND

ANGEL

HELLUVA BAND

A heavenly album of thunder & lightning rock 'n roll on Casablanca Records and Tapes.

www.americanradiohistory.com
A Day In the Life Of

ARTIE MOGULL

Peripatetic United Artists President Puts It Together

By JOHN SIPPEL

Top: Diane Clay gets a smash from Mogull after she came up with the winning slogan for Blue Note month in an employee contest.

Below: Artie Mogull, UA president, contributes to the coffers of A&T, spending 50% of his day on the phone worldwide.

Art director: Bernie Rollins

Mogull asks Kulin about Gordon Lightfoot. "I signed him for one album at Warner Bros. Bob Dylan took me to a Toronto night club, I think it was the Riverboat. But we took only the one night shot." Mogull recalls. Lester Sil Cosmopolitan Gerns calls to inquire if Mogull is interested in English singer, Sue Sclitine. He parries with Sil. "I haven't made up my mind," he says after Sil has described Hy Weiss up in New York. It's regarding Arthur Prysock, a possible two albums. Mogull admits interest readily. Immediately after the call, he dictates several intercorporate memos to various executives, primarily at Blue Note, as to their reaction to a Prysock acquisition.

He'll do that all day long, calling in either Giberson or Joyce Moller, who'll replace her, to dictate short, pithy memos, primarily seeking advice from those around him. The memos get back to him for his signature within several hours. And he paces his day with frequent trips out of his deep office chair to either look out the window at passing Sunset Blvd, traffic or just a stretching period of standing. And, often while he's seated, the former MCA, WB and Capitol executive will light a cigarette, almost at time intervals seemingly to pace his day.

One comments to Giberson when he's on the phone that the office has come alive with giant hanging green plants. There's a new decorating: the huge, square marble coffee table. During the day, Mogull intimates that he'll soon change the artwork on the walls, which now favors past bas-reliefs.

He closes with Kulin by dictating a note to Jeff Samuels, asking he become Dominion liaison in the UA Hollywood office. Amos Helichser calls. "I want your son (Ira)," he'll pay him $75,000. "What a bright young guy," Mogull exclaims. After the call, Mogull talks about his unsuccessful attempt to sue Vic Ferraci. WEA marketing executive away. He confesses he tried to get Timi's who told him "they put it out but nobody bought it." Personal manager Jeff Wald calls. They discuss the prior night party at the Wald-Heim Reddies for 60 industry biggies. Mogull says he feels Gov. Edmund Brown Jr., the guest of honor, "is staring to warm up." Tony Waldron, Maxine Nightingale's younger brother-in-law, also calls. By May 7 release of her new single. Mogull dispatches memos to eight UA people in connection with various phases of the campaign to make her second hit single.

Phil Skaff calls. He's just about agreed to take the post of vice president. operations (Billboard, May 22). Later, Mogull talks to recess, including business. Jimmy Griffin, manager of Hidden Strength, calls from New York. The act needs UA support on a projected tour. Inde producer Eric Malamud calls about an act. Mogull shows mild interest. As one listeners, you note a variable phone personality, geared to the person at the other end. Mogull ranges from ebullient to cool, depending on the caller. "It's a beautiful day," he tells Mogull about an act which might be available. Mogull dictates directives to seek office approval.

Bob Skaff, who always looks like he works under a sun lamp or at the pool, fails in to talk over an idea about Paul Anka. Mogull takes a break and spends five minutes going through the two dailyollywood trade papers. "Tell me what he wants Mogull to listen to. They talk over mutual friends in England, including producer Bruce Welch. Mogull puts the albums in case. He prefers to listen in the quiet of his home, he notes.

Former UA art director Bob Cato and Kar Johnson, jazz ar- rangement, have an appointment with Mogull to discuss a formula for a possible album which will feature Dr. George Butler, Blue Note topaz. Cato notes the watch Mogull is wearing. "Is that a Van Cleef & Arpels?" Cato inquires. Mogull says no, it's a "Spike" comes to the desk and checks the model. "That's a watch I designed," Cato says. Mogull offhandedly tells about getting some money from a former label after the EMM purchase a few years ago and decided then to buy an expensive timepiece in Cannes. Cato and John son outline at great length a jazz oriented album of contempo rary and popular themes, spotting Butler at the keyboard.

Hilly Elyks calls to inquire if Mogull can influence the re lease and re-emphasis on the "Old Carnut" original cast al bum released several years ago on UA. Elyks explains that he

is taking the original studio record on national tour and the album.

Mogull's longest call of the day is with Mark Levinson, recently appointed vice president of business affairs by Mo gull. The new UA president will depend much on the one time UA house counsel, one can see. Mogull entrusts to Levinson the role of butcher with artist representatives. They talk over contractual provisions for specific artists which will affect deci sions Mogull must make. Mogull inquires of Levinson the progress of a possible deal to return a former name act to the business via UA signing him. Levinson keeps talking and Mo gull grabs the phone and asks his secretary to get a Bay Area attorney. A short talk with the attorney settles the matter. Larry Butler, manager of Crystal Gayle, calls regarding the possible crossover potential of a single by his act. Immediately after the call, Mogull dictates a ream of memos. "This girl is dynamite. We've got to spread her records and find new outlets."

George Soule, Muscle Shoals studio operator, calls to cong rulate Mogull on his new job. Mogull is most gracious, though he'd like to see that he does not know Soule per se. Mogull tears off a page from the legal-sized ruled pad he always has on his almost barren desk top. It's full of unique dodging through the past three years when Mike Stewart and AT Feller, in that order, occupied the office. I'm anxious to talk over a memo which will feature Dr. George Butler, Blue Note topper. Cato notes the watch Mogull is wearing. "Is that a Van Cleef & Arpels?" Cato inquires. Mogull says no, it's a "Spike..." comes to the desk and checks the model. "That's a watch I designed," Cato says. Mogull offhandedly tells about getting some money from a former label after the EMM purchase a few years ago and decided then to buy an expensive timepiece in Cannes. Cato and John son outline at great length a jazz oriented album of contempo rary and popular themes, spotting Butler at the keyboard.

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