BASF Seeks Partner For Music Division

By MIKE HENNESSY

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

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

Although the major German record companies have not been named, the most likely partner for BASF is the Munich-based Avalon-Filmab, owned by the huge Bertelsmann conglomerate.

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

(Continued on page 9)

House C'right Bill Action Advances To Full Judiciary Committee

By MILDRED HALL

WASHINGTON The House copyright revision bill HR 2323 moves ahead to the full 34-member judiciary committee this week in its race to final passage by the 94th Congress.

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

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

Fittingly enough, in the last markup meetings, the subcommittee voted on a mixture of traditional and brand new music use under compulsory licensing in the bill. It voted to retain review of the $12 per box record royalties rate by the Copyright Royalty Rate Commission proposed in the bill and at rescheduled review dates for the future adjustment of Public Broadcasting Service (PBS) rates.

As expected, the subcommittee vote went against Rep. George Danforth's (D-Colorado) attempt to exempt

(Continued on page 9)

Europe Concerts Good For U.S.?

By NAT FRIEDLAND

LOUISVILLE- Despite an uncertain overseas concert and fluctuating currency, the European concert market overall is healthier than the situation in America in terms of a higher percentage of that return a profit. So says Derek Block, who promotes some 600 concerts annually in the U.K. and on the continent.

Block, who has already spent $1 million booking American talent overseas so far this year, says: "For an American artist's long-term career benefits, as well as for greatly increased record sales, in many more countries, U.S. artists have a chance to play. And in the Europe I've been in, the artie of the music business world is much greater."

(Continued on page 10)

Lowball Prices Spur L.A. Area High Fidelity Battle

By ELIOT HEGEL

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

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

The advent of chain store operators selling put-together systems with superb guarantees or exchange programs, is now topped by a relative newcomer to the discount home hifi business. Cal Stereo, which seeks anyone anywhere in the U.S. to beat any of its advertised prices.

The reward: $50 in cash in each of its 10.000 stores.

(Continued on page 33)

50% Deposit Law Is Extended By Italians

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

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

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

(Continued on page 63)

Vt.'s Illegal Dupers Defy Justice Dept.

By IS HORNWITZ

NEW YORK- Unauthorized tape duplicators in Vermont are planning to budge a deadline on their shoulders, during the Justice Dept. to knock it off.

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

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

The court's jurisdiction extends to Vermont.

Mike Fink, a spokesman for the Independent Record and Tape Ass'n, headquartered in Vermont.

(Continued on page 67)
"THE GIST OF THE GEMINI" is what happens when GINO VANNELLI resolves the mysteries of sex, friendship, and solitude; time, space, and power; illusion, imagination, and invention with some extraordinary musical ideas about beginnings, middles, and endings.

GINO VANNELLI "THE GIST OF THE GEMINI" NEW ON A&M RECORDS & TAPES

Produced by Gino Vannelli and Joe Vannelli with Geoff Emerick
General News

FCC Decides To Stay Out Of Station Programming
By MILDRED HALL
WASHINGTON. The FCC has decided to stay out of music format or other entertainment programming decisions by radio stations. The commission announced Thursday (29) that it will not interfere in license decisions to make changes in music format during their license period.

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

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

(Continued on page 80)

New RCA Albums Spark S. F. Meet
By STEPHEN TRAUMAN
SAN FRANCISCO-RCA unveils a major seasonal release of albums-35 altogether-which celebrates the Diamond Jubilee birthday year with efforts to make half of that total available in stores and on the air in the first six months which produced the highest sales and profits in the company's history.

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

More than 500 sales/promotion executives, custom label staffers and guests attended the seminars, product presentation and talent showcases.

"We're in the business of selling music," Ken Glancy, RCA Records president, emphasized as he kept the constant battle going.

Keynotes of the new releases is John Denver's new LP, "Some Other Time," which will include one of the biggest promotional kickoffs Monday (9).

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

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

Legender Performer series, including a vintage Caruso aided by Dr. Leonard Bernstein's computer-aided acoustic restoration, Mario Lanza.

Additional RCA coverage on page 16.

Perry Como, Henry Mancini, Jim Reeves and Russ Columbo. Jazz from Phil Woods (Gryphon), Lonnie Liston Smith and Groove-Train. Soul from Chocolate MILLS. Rhythm, the Tyones, D.J. Rogers.

(Continued on page 14)

Del. Sinks Pirates
NEW YORK - Delaware became the 45th state to enact an antipiracy statute, when Gov. Sherman W. Tribbitt signed into law a bill that makes the unauthorized duplication of sound recordings a Class C felony.

The statute makes the unauthorized duplication of sound recordings a Class C felony, carrying terms of up to seven years in prison and/or a fine of up to $10,000. Corporations found guilty of such activity can be fined up to $100,000 plus proven damages.

Distribution or sale of pirated or counterfeited recordings is a Class "A" misdemeanor punishable by up to two years in prison and/or a fine of up to $1,000. Corporations found guilty under this section face a fine of up to $250,000.

In addition, the statute makes the owner of the sound recording a defendant in cases involving Class "C" misdemeanors for one who is caught producing or possessing the recordings.

The statute, which was passed by the Delaware General Assembly in January, also makes it a crime for someone who is selling and/or distributing the recordings to be liable to the penalties for the unauthorized duplication of sound recordings.

Pyre, WEAs Sales Rise in U.K.; EMI Tops
By REX ANDERSON
LONDON - Dramatic sales recoveries by Pyre and WEAs are revealed in the market survey of singles sales during the second quarter of this year compiled by the British Market Research Bureau.

President, too, has begun to make a stronger impression, but the good fortune of these two companies seems to have been at the expense of other companies like Bell, Polydor and Photogram. CBS, though closing the gap with EMI on album sales, has lost its position.

Albany Racker-Retailer Projects $15 Mil Gross In '77
By JOHN SIPPEL
PASSING the forty million mark, the total gross of 1977 for the Albany-Racker-Retailer has been estimated at $15 million. The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.

The Albany-Racker-Retailer has been in operation for two years and has been profitable for the past two years. The company has been successful in the Albany area and has been able to attract many new customers.
General News

MCA Followup Meeting Firmed; Session Will Accent Marketing

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

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

Answers to many questions raised at the recent individual convention meetings will try to be resolved in addition to the bettering of existing policies.

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

The company stressed its commitment to further pursue rb & pop and progressive country acts. Although MCA has proven successful in the country field with a roster of performers that includes Olivia Newton-John, Loretta Lynn, Conway Twitty and Tanya Tucker, it is looking to supplement the likes of country rocker Jerry Jeff Walker, with other progressive country/rock/folk music acts.

First step in that direction is the signing of Byor Berline and Sun whose LP will be released in August. Berline gave a live performance at the new product presentation where forthcoming releases were introduced. Future releases will include Frank Furlaud Railroad's first MCA LP, "Good Singin' Good Playin'," the KGB Band and a Glyn Stoner-produced Buckle LP, plus albums by newsmen Andy Willis, Jericho and Sonoma.

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

Tulsa Tape Raid

TULSA—More than 25,000 allegedly pirated tapes were seized from several locations here by FBI agents. The agents armed with 10 search warrants raided Sun Distributors at 551 South Lewis, a warehouse at 1266 South Memorial, Cox's DX Station at 634 East Admiral and the Acorn Printing Co. at 1111 South Peoria. The investigation by the FBI is continuing.

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

By JIM MCCULLAUGH

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

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

Crocker Arraigned

NEWARK—Frankie Crocker, WBLS-FM program director, pleaded not guilty to charges of perjury before Judge Frederick B. Lawry at his arraignment Friday (30). Bail was set at $20,000 with the trial set for Nov. 1 in federal court here. Crocker was represented by Chicago attorney Truman Gibson.

Progress Firmed

NEW YORK—Drama Records of Libertyville, Ill., has named Program Record Distributors as Cleveland area representatives. Paul Johnson is Drama national sales director.

Rick Fro, marketing vice president, with district managers from left: Sam Mercuro, Santo Russo and Jeff Schade, prior to the individual manager sessions regarding marketing polices.

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

By JIM MCCULLAUGH

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

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

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

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

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

According to the studio owners. (Continued on page 41)
There is an imaginary line that separates the great artist from all the rest.

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

Joan Armatrading's new album is quite possibly one of the most impressive albums made in recent years by a female artist. Magnificently passionate and at times urgent and even desperate, Joan Armatrading's voice comes at you like a thunderbolt—striking when you least expect it.

Often described as a “funky Joni Mitchell” and a “female Jimi Hendrix,” Joan Armatrading on her third album finally achieves the promise created by her earlier recordings.
NARN Study

New York — Pop contemporary music, the largest source of revenue for the record industry, retains the loyalty of young consumers as they pass into adulthood, a new study by Standard & Poor's indicates. Sales patterns vary widely according to sex, education, income, age brackets and other demographic factors.

Statistics showing light on buying habits in the contemporary area (including hard rock) are highlighted in the latest disclosure by NARM, the trade group serving the music industry.

The initial broad-based survey of music buyers revealed users were

Pinstripes Over 25 Market

By IS HORNITZ

New York Design Circles, Inc., which acquired much of its New York discotheques as Ashley's, Boombarakoo and the Erotic Circle, has been busy for developing the $100,000 Elsey Magtron Disco on the Champs Elysees in Paris.

According to Bob Lobi, president of Design Circles, the club will utilize the American firm's cutting-edge technology to create a discotheque that will be designed from the ground up by the American firm. When completed it is expected to become the newest and finest disco in Western Europe.

The main floor of Elsey Magtron will feature a disco café and piano bar, while the upper floors will feature a restaurant and a special video room. All three floors are designed to function individually as separate entities, or as a single unit with a minimum of modification.

The main dance floor will feature two or three full-range speaker stacks, each stacked using a double 18-inch speaker horn cabinet, a

S3 EACH, 2 FOR $5

Suitcase Pirate Ships On Timelines Too

By Jim Fishel

New York — The Times Square area, normally a hotbed of street corner activity with its magicians, tap dancers, fruit and vegetable hawkers, now has a handful of people selling illegally duplicated tapes out of suitcases.

Fast-moving passersby are brazenly pursued by these salespeople, plugging a complete line of cassettes for as little as $2 each. Some have two tapes for $5. For potential buyers too much in a hurry to stop and browse, the hustlers distribute a printed list of "Top 40 Soul Tapes.

Calling themselves America's "1 Largest Independent Soul Record/ Tape/Audio Club," their list includes names of Snoop Dogg, 2Pac, and Method Man. The rest are "industry standard tape names."
The hottest ticket of the season

Our first date sold out within hours and we still have enough requests for two or three additional days.
-Meadowbrook Festival, Rochestor, Michigan

Fans waited overnight to purchase tickets for an added day and did so in two hours!
-Ravinia Festival, Chicago

"Barry Manilow is the hottest ticket of the season."
-Universal Amphitheatre, Los Angeles

BARRY MANILOW

1st month of a 6 month tour:

July 31
Robin Hood Dell Festival Sold Out
Fairmount Park, Pennsylvania

August 1
Merriweather Post Pavilion Sold Out
Columbia, Maryland

August 5
Blossom Music Festival Sold Out
Cuyahoga Falls, Ohio

August 6
Ravinia Festival Sold Out
Chicago, Illinois

August 7
Mississippi River Festival
Edwardsville, Illinois

August 9
Ravinia Festival Sold Out
Chicago, Illinois

August 11
Red Rocks Amphitheatre
Denver, Colorado

August 13, 14, 15
Universal Amphitheatre Sold Out
Los Angeles, California

August 18
Concord Pavilion
Concord, California

August 20, 21, 22, 23
Masonic Auditorium Sold Out
Toledo, Ohio

August 25
Meadowbrook Festival Sold Out
Rochester, Michigan

August 26
Hulman Center—Indiana State Univ.
Terre Haute, Indiana

August 27
Meadowbrook Festival Sold Out
Rochester, Michigan

August 29
Saratoga Performing Arts Center
Saratoga Springs, New York

Waiting for Barry

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

Lepicxtec courtesy of the Chicago Tribune
No Recession At Pickwick U.K.

British Budget Firm Prosper With Separate Lines

LONDON—Talk about the poor state of Britain's budget record market is refuted by Pickwick—the largest U.K. budget company—which reveals that since the end of March it has sold more than 1.5 million double album units in its Collection series. Pickwick has also sold 650,000 Contour albums since launching the label seven weeks ago.

Sales director Alan Freudenthal says: "The marketing of the Pickwick doubles, which coupled previously released LPs from our RCA K&R, Halmark and Marble Arch labels, was a tremendous marketing exercise which paid off for us. Despite some early difficulties, including the packaging of the albums, we had been able to ship the records out fast enough. There was certainly no resistance to the fact that we were re biasing budget material as no-budget items." Big sellers in Pickwick's Collection series are headed by the Jim Reeves package, which has sold 75,000 units. Following are the Perry Como Collection (15,000), the Neil Sedaka Collection (112,000) and the Glenn Miller Collection (107,000). Other prime sellers are those by Gene Pitney and Bill Haley.

Freudenthal: "Some of the sales have been terrific—for instance, Jim Reeves budget product WEA U.K. Hikes An Album Line 15% LONDON—WEA is the latest U.K. company to move its top album line toward the $7.12 mark. From Aug. 1 LPs in the Super Deluxe series (Rolling Stones, Rod Stewart, Led Zeppelin, the Eagles) go from $3.85 to $5.14—an increase of 15%. The price of WEA singles is increased to $1.24 and full-price albums to $5.45. Double albums now are $8.90.

With the exception of Super Deluxe and noble-play tapes, the prices of cassettes and cartridges remain unchanged.

Magnet has also announced similar price increases, joining Polydor and EMI which have already raised prices.

E/A Sets 1st Tahoe Promo Gathering

LOS ANGELES—Elektra/Asylum has scheduled its first national promotion convention under chairman Joe Smith for this week, with the first three days of meetings taking place in Harral's Hotel at Lake Tahoe. After meeting Monday to Wednesday (2-4) in the Nevada resort, the promotion team moves to Los Angeles Thursday (5) for sessions at the Century Plaza Hotel and national E/A headquarters. Other LA activities include a Friday (6) ban- quet at the Bistro in Beverly Hills and a luncheon-reception Saturday (7) at Smith's home.

Opening addresses will be made by newly appointed promotion vice president Ken Butte and national promotion director Fred DeMann. Also newly appointed Smith and Steve Wax, executive vice president, will also be present through the Tahoe sessions.

The meeting schedule includes seminars on national and local market- ing and station programming, plus regional and individual promotion programming and new product pre- sentations.

MCA's Estimated Earnings In Rise

LOS ANGELES—MCA Inc's estimated earnings per share for the three-month and six-month periods ending June 30, 1976 were $1.17 and $2.03, respectively. The figures compare to $1.14 and $2.03 the prior year.

The figures were released in view of substantially lower estimates of MCA's earnings per share for the second quarter of 1976, following a major Wall Street brokerage house.

Gig For Broadbent

LOS ANGELES—Another in a string of free concerts presented by Musicians Union Local 47 will show- cuse composer Alan Broadbent Aug. 15 in Birdcall Park. Broadbent will be featured on piano, with Fred Awadil, bass; Nick Cerulo, drums; Maurice and Marye Land- lder, violin; Herschel Wise viola, and Dana Rees, cello.

A&R men should select hit songs. Not search for them.

A great hit starts with a great song. We've got your number! Call us.

Sudden Rush Music

750 Kappock Street
Bronx, N.Y. 10463

(212) 884-6014

Call us when you're no 4 so we really have to try harder.

We offer any or all of the following quality services. All under one roof and at competitive prices.

- Design
- Art
- Type
- Color separations
- Printing
- Fabrication

Serving the graphic needs of the record industry since 1962.
Peter Ivers' new album is \textit{Peter Ivers.} Produced by Gary Wright for Warner Bros. Records.
BERKELEY — Ralph Kaffel, Fantasy/Prestige/Milestone president, says that is independent of revenues from Fantasy Films’ highly successful “One Flew Over The Cuckoo’s Nest,” the desk operation is enjoying nearly unprecedented success entirely on its own.

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

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

Fantasy’s roster of pop acts includes Country Joe McDonald, David Bromberg, Tommy James, plus the groups Angelo and Pleasure. Kaffel feels it is split between talking to artists we’ve considered and dealing with our existing artists’ problems, as well as their producers and attorneys. I also get involved with sales, production schedules, album covers and advertising.

“I do all these things because I enjoy them, and because we don’t have an artists relations department per se and we don’t have a sales or a talent manager. Fantasy’s adman is Orrin Keepness, a vice president whose main job is to keep the jazz producer, as senior producer (Tyner, Turrentine, Flora Purim, Sonny Rollins, Ottmar Liebert, and Fantasy’s world’s largest jazz label.

Keepness makes clear that he enjoys working closely with artists without the buffer of an adman department: “We like the artist to bug us up to a point,” Keepness says with a smile.

Fantasy, Keepness notes, has just released a dozen jazz twofers, reissues of various artists which have been credited to Kaffel. Over the past five years more than a dozen domestic and import record companies have launched lines of their own, following Fantasy’s lead.

“This will be our most extensively supported and merchandised twofers release,” Kaffel says of the current batch, which swells his twofers catalog to 124. “There’s been a discussion of too many reissues in the marketplace, but if you look at records on real merit, you can’t do too many.

“And of course we have the luxes.

(Continued on page 63)

PROFILE

CBS Corp. Policy Exemplified By WestCoastMoves

By JIM MELANSON

NEW YORK — Appointment of Larry Harris, Lorrie Salter and Randi Brown to key positions at CBS new West Coast office was announced at the label’s recent national convention in Los Angeles, ceasing the company’s predilection for promotions from within for positions created by increased market needs.

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

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

(Continued on page 67)

And more...
B.T.O.'S BIGGEST MESH INTO B.T.O.'S BEST.

"Gimme Your Money Please" (73383)
Now available as a single.

"BEST OF B.T.O." (SO FAR)

products of phonogram, inc., one IBM plaza, chicago, ill.
a program company

Write or call your local Phonodisc distributor sales office for displays and other promotional items.
There are those who suspect that Mo Ostin's thumb has been blessed by the Good Fairy. They are probably right.

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

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

Is Mo Ostin Ashamed of Having So Big a Button?

Au contraire.

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

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

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

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

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

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

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

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

For not any press a bigger button.
NASHVILLE—One of the largest product releases ever attempted for one artist on a single day—a double album, plus three additional LPs on Gene Autry—has hit the marketplace with a massive promotion campaign that could total more than $200,000.

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

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

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

The biggest project hasn't been announced yet since final contracts haven't been settled—ties-ins with a national chain of steak houses for a large-scale offering of Autry product, including another album now being developed—"Great Americans Singing Cowboys." This compilation LP features Autry, Ray Rogers, Rex Allen, Tex Ritter, Red Foley, Eddy Dean and Jimmy Wakely. John Wayne added the liner notes and will narrate a "Great Americans Singing Cowboy" tv special, launching the set.

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

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

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

Feedback from distributors has added to the promotional campaign, says Burgess, who credits Heilicher Brothers in Atlanta for the ideas on the posture and merchandising at film festivals and head shops. "Atlanta ordered 1,200, plus 5,000 singles, while in inventory, and told us they'd soon come back with a big order."

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

The two-part LP is Autry's "South Scene With Gene Autry." (Continued on pg. 7)

Polydor Beatles LP Wins Release in London Court
By ADAM WHITE
LONDON—George Harrison and Ringo Starr failed in their High Court battle to stop Polydor from releasing a double album of Beatles tape interviews. Justice Wilkins said it was "quite ridiculous" to suggest that anyone would buy the record thinking it was issued by the Beatles.

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

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

N.Y. NARA
Elects Steckler

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

Incumbent trustee Steckler and Anne Phillips were also elected to the national board by the local chapter of the Academy, as were Morgan and Gerry Sherman.

New members of the chapter's board of governors include Ray Barnett, Bill Beider, John Hammond, Andrew Kazden, Taddei King, Fred Marcellino, Cheo O'Farrell, Fred Plaisant, Ettore Marcellino, Fred Schwartz, and Margaret Whiting. They join Brody, Morgan, Schwartz and Larry Keyes.

Atlantic Reports Banner 6 Months

NEW YORK—Sales totals for the first six months of this year produced one of the biggest dollar tallies in the label's history, according to Jerry Greenberg, president. By itself April ranked as the second greatest sales month in Atlantic's history, he explains. Greenberg credits the WLS "Summertime Gold Rush" campaign and his own label's "Shazlin Summer Soul" sales program as major contributors to the sales totals.

Nominations In For Rock Kudos

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

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


Lou Boorstein Dies

NEW YORK—Lou Boorstein, formerly president of Leslie Distributors, a leading one-stop here in the 1950s and 1960s, died in Florida July 27. He is survived by his wife, Eleanor, and four sons, Raymond, Martin, Richard and Allen.
NEW SINGLE
SLIP KID
Produced by Glyn Johns MCA-40603

WHIRLWIND TOUR
AUG. 3 & 4  Washington, D. C.
            Capitol Center
AUG. 7     Jacksonville, FL
            The Gator Bowl
AUG. 9     Miami, FL
            City Baseball Stadium
RCA Convention Report

High 6-Month Goal At RCA Meet

- Continued from page 3

comic David Banks, Ralph Grant and Vicki Sue Robinson.

Country from Clint Atkings, Jerry Reeves, Eddy Arnold’s firm work since his return to the label. Dolly Parton, Waylon Jennings and new artists Dave & Sugar, Tennessee Pulleybone and Bob Galbraith.

Pop from Custom label artists Ca- rol Douglas and Silver Convention (Midland International with eye Politicians. Kevin Westlake and Alben King (Usa); a single from Starland Vocal Band (Wind- song) and Lena Horne (Gryphon). 

Contemporary on RCA, a Nor- man Grant produced “I Power”, with Cleo Laine and Ray Charles: new artists like Arizona, Rye Kawasaki and Ruth Connell. Still, 10-2 second LP from Juice Newton & Silver Spur. Artec Two Step, Hall & Oates, the Noel Redding Band, plus a new Da- vid Cassidy.

Theme of the convention—and the various industry segments help develop and build the artist—focused on various roles of the management firm, radio, the one-stop, rackjobber and retailer. “Instructors” were division vice presidents Mel Liferman, commercial opera- tions. Jack Kavanagh, music infras- tin, John Rocia, promotion, and sales director Mario Del Filippo.

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

Label Branches Win Achievement Awards

SAN FRANCISCO—Outstand- ing achievement awards for RCA branches with the highest percentage of increases over quotas for the first six months of 1976 were shown by San Francisco, White- enver (each taking top honors in two months) and by Dallas and Minne- apolis.

A “Nipher” plaque was presented to the branch manager, with individ- ual shipments of accent and re- cept’s Master Voice trademark from Maito Del Filisito, director of sales, and John Rocia, promotion vice presi- dent. 

Top achievement was by Dallas, with 1956 of quota in January. Its sales management team was Tom McCusker, and staffers Joe Betancourt, Jim Yates, Wayne Ed- wards, Roger Moore, Al Mathias, Jim Alston, Bert Williams, Peggy Gregory, John Kane and Edmond Hubert.

Denver achieved 159% of quota in April, following 125% in March, via sales manager Mike Ken- chum, and staffers Rohn Wren, Del Wood and Ken Johnson.

San Francisco hit 137% of quota in May, an 106% increase in February with plaques going to Charles Rice, and staffers David Newberg, Larry Kelmel, Charles Crenliden and Eddie Hummel.

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

After that, his Starland Vocal Band has the No. 1 hit “Afternoon Delight.”

He noted the problems in both the club and concert areas, emphasizing the need for closer cooperation between the management firm, artist, and label. “We can overcome the problems of the concert business, but we must be in the conviction of con- trol,” Weintraub concluded.

Speaking on radio were Gavin Report publisher Bill Gavin and wife Janet, country editor. KDIA’s program manager Keith Adams, and publicity director Dr. Har- old Varner. Gavin emphasized that the label’s attitude to new artists is quite different from radio, with Adams claiming no interest in “breaking” a record but rather in programming for an audience to build ratings and advertising dol- lars.

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

Acknowledging a type of reverse backlash, Adams admits to the re- lucnace of some black outlets to play white artists’ soul discs, and that he personally is affected subcon- sciously to the “black hit maker image” of a label like Philly Interna- tional versus an RCA’s “Take Me Home Country Roads” was No. 1 two years later at RCA’s Florida meeting and now five years

WAYLON JENNINGS STARDLAN VOCAL BAND DA ROGERS

Bimbo’s, San Francisco

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

Jennings hosted the Wednesday (28) afternoon showcase at Bimbo’s running through more than 15 artists over the full range of his im- pressive repertoire. The spurs spe- cially flew when he and wife Jesse Colter, Capitol’s contribution to “Outlaws,” leaned on an electric “Suspective Mind,” and Steve Young came on with his rhythm guitar for a duet on Young’s “Lone- some, Ornery ‘N’ Mean” and “I’ll Never Supposed To Be That Way.”

Jennings was the man of the hour at “This Is Your Man’s Love Outlaws” and his new single “Can’t You See” to backups of “Piano Roll Blues” and “You’ve Just Caught Me.” In between were such hits as “Light Of My Life,” “Willie The Wanderer,” “There’s A Million Things I Could Make A Dreaming My Dreams With You,” “Amanda,” “Rob Wils Is Still The King.”

Jennings’ superb vocals and guitar got super backing from Ralph Mcgilvray, steel guitarist. Cliff Rob- inson, keyboards, wife Colter, vocals; Gordon Payne, lead guitarist; Richie Albright, drums; Sherman Hayes, bass, and Rance Watson, rhythm guitar.

Headlining the 8th showcase Thursday (29) at Bimbo’s was D.J. Rogers, with comic host David Banks. Rhythm, and the Tymes, all with important roles in the label’s expanding thrust into black music.

Starland Vocal Band on RCA- distributed Wind Song, John Den- ver's label, spotlighted the convention’s closing showcase Friday (30), featuring in No. 1 single “Afternoon Delight” and emphasizing the in- creasingly vital part that custom la- bels are playing in the RCA sales and profit picture.

Comedian Steve Landesberg kept things moving, with Rose and Fre- 

Ken Glancy

AUGUST 7, 1976, BILLY BOARD

Dan Heilicher

MEL LIFERMAN

KEN GLANCY

JOHN ROSICA

JERRY WEINTRAUB

DAN ROGERS

Bee: also showing their range of new talents.

Many RCA staffers also attended two solid Jefferson Starship shows (27-28) at the Hearst Greek Theatre across the Bay at the Univ. of Calif. Also featured were Country Joe McDonald and The Whole Band (formerly Fish) and Stonestone with dud vocals Joe Baker and Annis Sampson, and guitarist Tim Barnes.

One of the label’s newest artists, Becky Hobbs on the new Tattoo label of BNB Associates, had a solidly well received club date Wednesday through Sunday (28-31) at the Savoy, with material from her first LP, “From The Heartland,” showing promise of a fine future in the coun- try/pop area.

STEVE TRIMAN
SUMMER SCORCHERS
FOUR WAYS TO KEEP THE HEAT ON

ROY AYERS - Ubiquity
"EVERYBODY LOVES THE SUNSHINE"
PD-1-6070, 8T-1-6070, CT-1-6070
Roy Ayers - vibist, innovator, today's man of music - blends jazz, rock and soul on his latest album, clearly making this his strongest work since Mystic Voyage.

DONNY OSMOND
"DISCO TRAIN"
PD-1-6067, 8T-1-6067, CT-1-6067
Donny Osmond, who along with the Osmond family rocketed to stardom with one pop hit after another, now does it disco, and the results are dynamite.

GLORIA GAYNOR
"I'VE GOT YOU"
PD-1-6063
Gloria's long-awaited new album is a sensational party package that'll get you up and keep you there with its wide musical mix, ranging from dancing disco to earthy ballads.

STANLEY CLARKE
"CHILDREN OF FOREVER"
PD-5531, 8T-5531, CT-5531
Stanley Clarke, the sensational bassist from "Return To Forever," gives us an album filled with the sure sounds of today's jazz.

Polydor Incorporated
810 Seventh Avenue, New York, N.Y. 10019
Where you raise your standard of listening.
Radio-TV Programming

Hard Core Folk Big Buyers
Survey Shows Pro Listeners Affluent

By CLAude HAUL

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

Gaspar, music research specialist for several years with the Buzzy Bennet operation, delve deeply into likes and dislikes of a select group of people—those who’ve won prizes or contests in radio station promotions and radio requests listeners who constantly call up radio stations for requests.

In a study of 94 different major radio markets, Radio MusiCo found that 69.3% listen more than three hours a day, they are active radio station callers and requesters, with 64.9% calling stations more than three times in an average week and 37.6% more than six times a week.

The survey shows that 91.6% purchase albums, purchased more than 67.3% that purchase singles on a regular basis. Of the album purchasers, 56.5% purchase more than one album in the past three months and 16.9% purchase six or more.

Of the singles purchasers, 43.7% purchased only singles and no albums. In the past three months, 50% of the total group of single purchasers had purchased more than three singles, while 25.2% bought six or more.

Gaspar says that 72.3% buy their records primarily (although not exclusively) at record stores, with only 23.8% buying primarily at a discount department store. The secondary source for most of these buyers is电台.

When it came to primary influence, 32.7% only buy records that they have heard and 40.1% indicate that they most often buy records they have heard, 26.2% will sometimes buy records without hearing them. However, the recommendation of a friend appears to have an influence on 20.1% of the people purchased more than three records recommended by a friend and 21.8% once buy a record because of a radio recommendation.

No particular favorite or artist is mentioned with any overwhelming degree of regularity, Gaspar says. Elton John, however, is a clear favorite with 27.8% of the responses. In second place in popularity with 13.4% is the group as their favorite. Others who are mentioned as popular are several artists, Led Zeppelin, Queen, Chicago, Barry Manilow, REO Speedwagon, Kix, Lynyrd Skynyrd, a total of 69 other artists, are mentioned, but none as consistently as the above.

When it comes to radio listening, Gaspar finds that 30.2% listen one hour a day, 25.2% listen six hours a day, and 24.3% listen more than six hours a day.

As for sales, 25.2% call a station to request a contest to enter two times a week on the average, 26.8% call three to five times, and 18.8% call six to ten times. Another 18.7% say they call more than once a week.

Gaspar says that 57.4% indicate that they usually request a new release or a current record.

(Continued on page 25)

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

COMPETITION CLOSES OCT. 4

Radio Awards Competition Gets Underway As A Forum Highlight

LOS ANGELES—The annual radio awards competition for the International Radio Programming Fo- rum is underway, announce awards chairman L. David Moorhead, vice president and general manager of KHJ, Los Angeles. Awards for best band personalities, best program directors and best radio stations along with several other special awards will be presented at a banquet Dec. 4 concluding the event at the Marriott Hotel, New Orleans.

Last year’s competition, which culminated with awards presentations at the Fairmont Hotel in San Francisco, was the most successful in the Forum’s history and had the largest number of entries ever received. Not only were the major broadcast groups such as Metromedia, KOO Radio, Barricat, Cities and Cox well represented with entries, but the new system of seeking first-time entries in competition devised by awards chairman Moorhead last year resulted in many new faces and names in the awards roster.

Steve Burton (then in St. Louis) was named grand international program director of the year with Bill Hayward of KOY Phoenix getting the nod as grand international personality. Other first-time winners/entrants included WNEW-FM, the Manhattan progressive powerhouse selected as grand international station of the year.

Most groundbreaking was the fact that the entries were a truly catholic sampling of the industry reflecting every format, every market size and every type of personality from the major market super stars to the small local market apprentice,” says Moorhead.

The fact that many people who were award winners had never entered a competition before attests to the efficacy of the new nominating system. For the first time, you will be able to nominate and enter an individual at the same time by sending an aircheck directly to the judging chairman for the district involved. All entries are preferred on cassettes, but the judges will accept reel-to-reel telescoped tapes at 7/8".

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

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

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

Record promotion awards will be made to the major record companies—regional (one), local (four—East, Midwest, South and West), and independent.

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

This year’s awards committee members are: Jan Basham, head of A&M Records; Bob Nehrbass, general manager of Big Tree Records; George Burns, president of Burns Media Consultants; Billy Bass of Rocket Records, and Moorhead.

Both Nehrbass and Bass are radio people who recently in their careers moved into records. Nehrbass

(Continued on page 25)
YOU NEED IT!

FEATURING THE HIT SINGLE

"I NEED IT!"
(DJM 1013)

R&B SINGLES CHART
BILLBOARD: ★
RECORD WORLD: 46
CASHBOX: 63

Distributed by: AMHERST RECORDS
355 Harlem Rd., Buffalo, N.Y.
20 Baywood Rd., Rexdale, Ont., Canada
**TOP ADD-ONS - NATIONAL**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - WESTERN NORTH CENTRAL**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - MIDWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHEAST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHEAST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHEAST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - NORTHEAST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - NORTHEAST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**


**TOP ADD-ONS - SOUTHWEST**

**JEFFERSON STARSHIP—With Your Love (W.D.S.)**

**ORLEANS—Do The One (Z-Z Top)**

First You Took The Money And Ran!
Now You Can

ROCK'N ME
(4323)

The New Single By Popular Demand By
STEVE MILLER BAND
From His Top 10 Album
Fly Like An Eagle
(ST-11497)
"Don't call us a Supergroup!"

Jerry and Mo you know. The real star is the one in the middle. Mike Finnigan has sung and written and played with the best—with Hendrix, with Paul Simon, with Dave Mason, as half of the acclaimed Finnigan & Wood, as a key member of the Jerry Hahn Brotherhood, on record and on tour with Maria Muldaur.

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

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

BS 2944
MIAMI "Our definition of a hit is a record that's doing well in our market: one that will be beneficial to 96X (WMXJ) only," explains Chips Bartells, program director. "We don't care who the artist is, who is or isn't playing it," says Dean Mitchell, WMXJ's music and research director. "If it fills their need and we're getting it in our market, then we add it. We don't look at add-ons from an adult listener or teeny-bopper listener, we look at it at a mass appeal point of view—a record appealing to everyone."

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

"I suppose you'd call it a large playlist by today's standards where many stations are cutting back, yet our total playlist comprises between 800 and 900 records. This is a much broader market that we try to have an expanded playlist to appeal to more audience numbers, our target being the 12-34-year-old," Mitchell explains. Since 96X doesn't wait for records to hit major trade charts, they've been able to bring in many artists in the area. K.C. and the Sunshine Band's "That's The Way I Like It" and "Get Down Tonight" Maxine Nightingale's "Right Back Where We Started From." "Heaven Must Be Missing An Angel," "Dancing Lady," and "Kiss And Say Goodbye" are all recent ones.

"They laughed at us for ordering Young Heirs Run Free," but I noticed last week two of our competitors added it after listening for a few days," says Mitchell.

Mitchell is one of the Miami radio rari- ties—a native—so a South Beach definite asset. Born and raised here, he received an Associate of Arts degree from Miami-Dade Community College, then went to Florida International University majoring in psychology and music. He graduated with a Bachelor of Arts degree from the University of Miami where he double majored in psychology and music.

"Radio is a communications busi- ness trying to attract people. Psychol- ogy is the study of the mind, so it's only natural it is helpful in radio."

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

One of Mitchell's goals has already been attained—to work for 96X program director Jerry Clifton "He's brilliant," Mitchell says. Mitchell landed a job at WOCN then a beautiful music station, WVCG, followed. Then he went on to Miami's "number one station, WQK.

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

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

Mitchell has been influenced by other program directors, including Michael W-business station in San Francisco, Bartell national director at Robinia, Steel and George Wilton, president of Bartell—"one of the all-time great program directors, a re- source."

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

LOS ANGELES—KSON in San Diego has installed a CB base and is taking re- sponsibility for the station's "workout—formation—CB opera- tors 6-9 a.m. and 3-6 p.m. on ch. 11; 3-11:30 p.m. Linn McKinney, owner of the country music station, KSON—AM-FM at KNX FM, 760 a.m.-7 p.m. Monday through Friday.

LOS ANGELES—Stargazer, a strip club, has been hit again by a law enforcement official, Howard Keitel, has left KCBO in San Diego to do the morning show at B-100, a FM rocker in the same market. John Kosian, program pro- ducer at TM Programming, Dallas, writes: "I thought you might like to hear the latest about the alternate version of 'Get Up And Boogie' that KKH in Los Angeles has been airing lately. The song is called 'Can You Get It Right?' That's the origin's 'That's right!' throughout and was being handled in Dallas one- night with fellow TM employee Ron Harris.

'I studied the new version on my weekend shows on KLIF here in Dallas and people called up saying, "That's just like nothing I've heard before."' Ron told me 'That's right!'"

Two weeks ago while vacationing in Los Angeles, I was able to sit in on KLIF and played 'That's right!' for Charlie Van Dyke. The song was on the air a couple of weeks, and there it remained, in addition to KLIF. Of course, whenever I think it's time to shake up the listeners a little' Kosian was music director and disk jockey on WMX in Boston back in 1973-75.

DALE (Dan Tucker) Tucker, KISW 960, Seattle: "I'm—my third and final letter to you on the same subject. Where is Al Gates, Joe Cash, J.J. Johnson? As mentioned in this Vox Jox par- graph was Dan Tucker. I am Dan Tucker. My real name is A. Tucker. Having been Dan for years and not being on the air any longer, I have reverted to Dale. But, Dan Tucker lives. I believe was KSPN January 1973, which a brief few months at KHR in An- other town (another city)."

"Now, being a native (unfortu- nately) of Cleveland, only among your tenured listeners know Howards real legal name. As in- ducement for you to call me or in some way knowledge this letter, I will titlate your interest with his real legal initials—J.L."

Peter Meyers did his Mad Daddy thing on WJW, I was there when Big Cleveland King K.Y.W, I was there when Ernie And-erson was on WHK, I was there when I was with the King, young, I was there when Phil McClean worked on the Bulky Building on WORE, Ed Fisher, Dale, Jim, B. Hum, and the news on channel 5 WEWS. Bill Gordon stay smoothie, you ras- cal you jerk you tied the knot to the beautiful jol他们都 from Cleveland. You got it.

Tucker: You old rebel from a Drake format. I'm sure glad I never got those first two letters. Okay, here's your letter. Howdy, Cleveland. Who out there has an archeologist. Jack G. Thayer in his Cleveland disk jockey days? Then check on Bill Randle in his first trip at WERE when he was the most im- pressed by the disc jockey (outside of, perhaps, Alan Freed) at breaking new records?

WOCO in beautiful out-of-town Boston does, after all, have an air staff. The station, celebrating its first anniversary this rock for- mat this coming August 15, has George Taylor Morris 6-10 a.m., Lisa Karlin 10 a.m.-2 p.m, Mark Lauter 2 p.m.-4 p.m., music director Ken Sheldon 6- 10 p.m, Lesley 10 p.m.-2 a.m., Rob Desiderio 2 a.m.-6 a.m., with weekend people Jerry Goodwin and Maggie Patten. Clark Smitty, program man- ager, once programmed a successful station and was 50% of the air staff.

Got several letters about my Cleveland spoof and here's one from Ted Alexler, disk jockey and program assistant at WWWE in Cleveland. "Being a faithful and de- voted listener to the old days radio of what this very radio station was. I feel completely the same as you do, exactly as it was. Martin and Howard—6 a.m.-10 a.m. Jim Runyon 10 a.m.-2 (Continued on page 26)
Radio-TV Programming

**Vox Jox**

**Top Easy Listening Recordings 1961-1975**

**THE ONLY COMPLETE RECORD OF BILLBOARD’S “EASY LISTENING” CHARTS**

Joi Whitman’s “Top Easy Listening” task force has supplemented every article and chart hit to hit Billboard’s “Easy Listening Singles” Charts from 1961-75.

**Packed with Information including:**
- Date (month/day/year) record hit chart.
- Highest numerical position record reached.
- Total number of weeks on charts.
- Label and record number.
- P/LO.
- Cross-reference alphabetically listing by title every record to hit Billboard’s “Easy Listening” charts.
- Picture disc of Top Artist.
- Picture disc of interesting and unusual facts.
- Chronological listing by year of No. 1 record.

**Be an authority on charted music. Order your set today!**

**WILL YOUR CHECK OR MONEY ORDER TO:**

Research Inc., Dept. BB, P.O. Box 196

Minneapolis Falls, W. 55401

**Top Easy Listening** $1.75

**Top C.W. 49-71** $25

**Top C.W. 72-73** $25

**Top C.W. 74** $75

**Top L.P’s 46-73** $100.00 each

**SUPPLEMENTS** $10.00 each

---

**A Hit Is A Hit**

**Continued from page 25**

The famous dating scene in “Dude and the Broadway crooner, 9xK, embarked on a heavy advertising campaign to tout his new singer, and sending out bumper stickers.

“The advertising has helped us become more visible,” he says, “but programming plays an integral part of a radio station’s success. I believe people can get involved in a music community hearing their favorite songs than in playing to win $100.00.

He maintains that the huge music give-aways have run their course, and other than generating excitement within the radio station accomplishment little. It may give the DJ a slight edge over other stations, but I don’t think they’re necessary.”

Mitchell continues. “Take a similar community experience. For a moment, I can imagine someone playing to listeners they were everyone’s favorite song. I’m not putting down other stations here. A日在 against one of the best stations on the West Coast, it can happen to anyone.”

With emphasis albums titles with artist background information relating the show to the beginning.

The record of the theme where the new LP will be released, titles of the songs, and in the case of supplementary artists, a biographical sheet. Before the release of the new LP, the artist becomes visible to a wider audience and concert goers.

“I don’t think concerts and give-aways are important. They only affect a very small portion of the audience, serving more as an image than anything else,” Mitchell explains.

However, the image may not be a positive one: it may be a detrimental image. This image may excite people by letting them know which records will be played during different half-hour periods or, for instance, promoting that at 10 p.m. we won’t be running any commercials.

This is what audiences want to hear.”

Mitchell is a dedicated Paul McCartney fan. He says that just as people have gotten tired of the same old tunes, so have they gotten tired of the same old songs. And just as people have gotten tired of the same old tunes, so have they gotten tired of the same old songs.
6-Month Tally—RCA Classics In 74% Sales Rise

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

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

Ernie Gilberti, director, Red Seal marketing, recognized the pickup in field activities, with the division's product merchandising manager Gil McGinnis joining him in establishing close contact with retailers and the development of new classical dealer accounts. Local artist and product promotions have also been given added emphasis, he notes.

Red Seal, holding albums that for this year has been Tomita's "Firebird," said to have crossed over strongly into the pop field and have moved "in excess of 100,000" copies to date. "Tashi Plays Mes'Vis," cited by Gilberti, as one among a series of albums which are attracting new, younger buyers to the classical market.

Schwann Drops Special Section For "Q" Product

NEW YORK—The Schwann Catalog will be eliminated in segregated quad section, beginning with the September issue, in view of the diminishing interest by manufacturers of quad albums.

Records incorporating 4-channel cassettes will henceforth be consolidated in the main body of the catalog, and will be identified by a special symbol.

Schwann's view is that there are no longer enough new releases to justify a separate section. Evidence of manufacturers lowering key attribute towards quad is cited by a Schwann spokesman, who reports that no labels have registered any objections to the new policy.

As a matter of fact, he notes that the new policy will remove former objections by certain manufacturers of compatible matrix disks who had to be between listings in regular or "Q" sections. It has been Schwann policy not to duplicate listings in both departments.

Kresge $2 Aid Detroit Symph.

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

The foundation agreed to match $1 for every $2 raised, up to $1,000,000. "It's a real boost," said Dr. Robert E. Jago, executive director of the orchestra. "It's a real boost to the morale of the orchestra, the staff and the city."

Name Arron To Cincinnati Post

CINCINNATI—Judith Arron became manager of the Cincinnati Symphony Orchestra in 1977, the first woman to hold the post in the group's 81-year history.

Only one other woman, Nancy Sies, general manager of the Kansas City Philharmonic, holds a leading management position with a major American orchestra. Aron, who once served on the staff of the American Symphony League, has been with the Cincinnati orchestra since 1969. She replaces Steven M. Moorer, who was promoted to COO general manager July 1.
CBS Convention Report

Highlights Of the CBS Convention In L.A.

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

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

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

Larry Fitzgerald of Caribou Records chats with Don Kirshner.

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

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

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

Don Dempsey, merchandising vice president (left) and Paul Smith, vice president, marketing, branch distribution, right.

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

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

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

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

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

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

Continued from page 3

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

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

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

PRC Opens a Calif. Pressing Plant

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

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

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

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

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

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

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

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

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

Yetnikoff placed special emphasis on CBS as a singles company. “We are probably hotter now as a singles company than at any time in the past five or six years,” he said.

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

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

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

Yetnikoff praised album sales results as well.

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

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

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

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

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

A WHO’S WHO GALLERY

CBS Convention
In Upbeat Finale

By JIM MELANSON

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

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

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

The pace of the convention itself, from the opening night’s international division clambake to the closing night banquet where Irwin Segestein, who recently resigned as president, CBS Records Group, to return to television at NBC made a surprise visit (he received a standing ovation) reinforced the notion that the CBS “team” has the energy and know-how to keep the ball rolling.

Attendance by a broad sampling of industry figures, personal managers, lawyers, producers, local representatives and artists, among others, said that the push wouldn’t be CBS’ alone.

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

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

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

**BLUE OYSTER CULT**

"(Don't Fear) The Reaper" -83

After five albums and nearly five years on Columbia, this five-man group has finally completed the Kohout song that broke through as an ambitiously constructed, melodic rock track that features smooth vocals topping a tempered acid backdrop. A fine example of restrained power, it now has more in common with the band's earlier "Eight Miles High" than the heavy metal usually associated with the band.

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

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

---

**Vegas Speedway Out As a Concert Venue**

**BY HANFORD SEARL**

NORTHERN LAS VEGAS—Citing traffic, drug and security hazards, the City Council closed the door July 19 on future rock concerts at nearby Craig Road Speedway after it gave final approval to a new Nevada's largest attended music event.

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

"I'm completely disappointed. Shocked. We bent over backwards to prove we weren't coming in here for one shot-bang and now we don't even get a second chance," lamented Marc Biederman, 30, an Encino, Calif. attorney, Biederman partnered Exodus Productions, the concert promotional and booking firm, with local businessman Eddie Huffman in showcasing Bachman-Turner Overdrive, Elvin Bishop and the Bill Wray Band in the five-hour-plus concert.

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

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

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

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

About 30 refunds were made at speedway entrances to disappointed fans who accompanied others blustery over usual bullhorns. Other internal problems involved unprofessional security operations by a local private firm.

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

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

Claiming an economic loss on the concert, promoter Huffman noted $13,000 paid for idol and gradation and future plans called for more work on air-pollution-dust controls as well as posting of the roads with "no-parking" signs.

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

---

**Anahama Gets 1,400-Seat Disco-Club-Shorty**

**LA BREA**

A new combination is in the works for holding 1,400 for concerts will open in nearby Anaheim late in August, according to area's direction operations.

The facility could be known as the Warehouse, which shuttered in late July. Feliz, who has operated discos in the New York-New Jersey area, says about $1 million has gone into relooking the Crescendo, which is owned by Jerry Owens and Fred Jordan. He sees no competition with similar facilities in Los Angeles, about 35 miles from Anaheim.

Orange County has one other club presenting regional talent, the Golden Bear in Huntington Beach. And a club similar to the Crescendo is slated to open in the Fullerton section here this season, called Dil-lors.

Walter Kole's Power Audio of Toms River, N.J., and now Anah-aim, is handling the technical end of the new club, slated under Kole's states, is subsidizing the equipment. Kole also is using Capitol Stige Lighting of New York, plus Arena Lighting of Salt Lake City.

The club, with 22,000 square feet, will open as an industry showcase for record companies.

The first week is to be devoted to label parties. Feliz is lining up talent for the concert room, which is also working with Pacific Presentations on staging smaller concerts than the promoters usually present. For these shows, the facility can be expanded to 2,000 seats.

The Crescendo is unique in that it features a motif of the '60s and '70s, with the staff wearing tuxedos. Fe- liz says he got the idea after checking with various Las Vegas hotels.

The club hopes to present kiddie shows on Saturdays, with Coca-Cola subsidizing. Feliz will franchise the Cres- cendo idea in California and the Southwest once the facility is in full operation.

The disco will operate seven nights a week, while the concerts will be held the remaining nights, depending on the extent being offered.

The disco price will range between $1 and $2.

The club, at 1721 S. Manchester Ave., will feature full bar service and a late dinner menu, with a game room and a V.I.P. room for private parties. There is valet parking for 1,000 cars. and Felizz admits he is going to "be the first to go up and down a bit," but nothing more.

---

**Starlight KO's Rock**

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

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

Gensol sold out the Starlight ear- lier this summer. Berwick's first con- cert there last October, with country-rock pop acts Hoyt Axton and Emlennou Harris, drew 2,500. Like the Greek, Theatre in Griffith Park, the Starlight Bowl is a municip- ially owned venue which can be reached only by driving through a high-income residential district. Nearby residents have been complaining about Starlight traffic jams, noise and litter due to the concerts.

70,000 At Foxboro

BOSTON—The Seals beat Elton John's July 4 attendance record at Foxboro Stadium here with some 70,000 on hand to see Eddie's Fleet- wood Mac-Boz Scaggs bill July 25 which was probably the biggest conc- recert ever held in New England.

When you see a view you like, build a home there.FIRST


Then the guests started to arrive. From all over. Because we were in the middle of the reason they came to New York. To the left, to the right, all around...

---

www.americanradiohistory.com
**New California Ticket Service Opens In L.A.**

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

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

**Long Treks For Eagles & Kiss**

LOS ANGELES—The Eagles and Kiss, two of this summer's major tours, have set more dates. The Eagles will be playing eight stadia shows out of 12 dates in a tour segment lasting July 20 to Aug. 8, covering Northern markets from New Jersey to Seattle. Kiss is also crossing the entire U.S. between July 1 and Sept. 12. To carry its equipment and personnel, the tour requires two semi-trailer trucks, two custom buses, a private airplane and a road crew of 40. The two-hour show carries its own stage, with video projection, rockets and lasers for 31 dates including several stadiums.

**Kiss Cancels**

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

**REVELATION**

"You To Me Are Everything"—98

Though the roots of Revelation go back to mid-'60s gospel choirs, group founder Henny Diggis didn't decide on the current four-man lineup until 1974 when he was approached by Richard Perry for a backup unit for Carly Simon's "Hocus" L.P. Signed to RSO in September 1974, the group released its debut album in July 1975 and has toured with the likes of ABW and the Bee Gees. Management and booking is by Dick Scott of Tiffany Management in New York. (212) 52522.

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

**Talent**

**MILWAUKEE—While Milwaukee's Summerfest may not be quite the transformation from a cow pastured into a Garden of Eden as director Henry Jordan enthusiastically but tongue-in-cheek described a three-decade-old show has finally come of age. When the music-entertainment festival was started in the late 1960s, it was more like a carnival in search of a civic celebration. But the June 30-July 11 program this year pulled off with few hitches, no catastrophes, in the profit ledger and with plenty of good vibes in the crowd.

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

"We can relax and the groups can relax," says local promoter and executive director "That's because we don't have to do a bookoffice audit. Once on the grounds the shows are free, we're not promoters with money to lose.

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

Admission to the grounds was $5.20 for adults at the gate, $1.75 in advance. Admission for children under 12 was $1.25. On weekdays, children under 12 were admitted free before 5:30 p.m. when accompanied by an adult. Pass-out policies were allowed with daily handstamps. Inside, all shows were free.

Entertainment on stages in the Miller High Life Jazz Park, Pabst International Festival, Schlitz Country and rock area began at 12:30 p.m. and continued throughout the entire local and national talent until 11 p.m. or later. Most main stage shows were free and hit 3:30 or 4 p.m. On weekdays, July 3 (Elvis Bishop), July 4 (Helen Reddy), July 5 (John Sebastian), July 6 (Freddy Cannon) and July 11 (Bobby Vinton). Visitors could stay for as many shows as they wanted.

According to Jordan, the brewery-sponsored stages "came of age" this year, with the most promising coming primarily to hear jazz musicians, rock stars or ethnic performers which have not been seen yearly for the main stage entertainment. The three areas seat 6,000 persons, but often become crammed into the viewing spaces, Jordan says. "They actually became the main stage or one of the main stages."

The main stage area seats 25,000, with most programs having full seating utilized plus other persons scooter on grass around the stage.

Entertainment programs were gravy affairs, where concertgoers staked out positions in front of the stages, while beverages and good vibes were plentiful. Security was a problem all, Jordan recalls, and led to a decreasing attendance to booking so called "danger acts. Several concert goers in past years resulted in mini riot, with beer tents being torn low, fences being knocked over and fans assaulting the stages.

"It wasn't the shows, it was the conditions around them," Jordan says. "There were just too many people jammed in there stepping on one another. A couple of fist fights might start and then the thing would be all over." He says the adding of seat promotions for truckers and groups who regularly grounds has eliminated such potential crowd problems and the lack of any significant fights this year. Garst goes on his claims. Bookings of main stage rock acts may increase now that seating has been installed, he says.

Security this year at the main stage area included 18 ushers hired from a local security agency, plus an undetermined number of city police.

"This was the first year they have on," Jordan says, "that we worked together completely. Together we ran a parking ticket once here though."

Summerfest remains primarily a regular summer festival due to severe restrictions in the lakewfront site, Jordan says. "We just couldn't accommodate 4,000,000 persons here in the grounds because we are increasing our international impact," he says. Several foreign groups from Europe did visit the site and Japanese film-makers came to Summerfest for the second year running.

About 18% of the visitors are from out of state, with 13% coming from Christmas World.

Summerfest is headed by volunteer presidents, aided by a 10-person executive committee from a 60-man board. Twenty-five board members (mostly local businessmen and women) have been recently re-elected for a three-year term by a nominating committee. Jordan, director for the past seven years, and his six-person staff are the only year-round employees. About 200 persons are hired for the festival period.

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

The advertising pitch for the 1976 show was "a good time for a good price," Jordan said, which could have seen Tony Bennett, War, Judy Collins, Elvis Bishop, Helen Reddy, John Sebastian, Aretha Franklin, B.B. King, Kris Kristofferson & Rita Coolidge, the Band and Leon Redbone, Waylon Jennings, Kris Kristofferson, Bobby Vinton, the J. Geils Band and Traffic.

The festival will utilize the American Music Awards, & Exchange Commission for a public stock offering to finance the venture.

Norman Maibaum would manage and book the cabaret for Band, B. B. King, Kris Kristofferson, and Gene Hunter for this project. The below-ground facilities will be a concert area and cabaret, with seating at built-in drink stands and on airways on each level. No foot traffic would be available as 10,000 persons could utilize the area.

It is expected that the not-yet-mounted cabaret would book "diverse talent, as least part of its schedule."
Talent In Action

Holography New 3-D Promo

Philadelphia-The popularity of the Keeneland Philadelphia baseball club has knocked a major rock concert "out of the box." Since the ball club has preceded over most of the parking facilities at its next-door John F. Kennedy Sta-
dium, in addition to the parking lot at its home within the Vic-

dium. Electric Factory Concerts called off for a second time the third of its four "Spirit Of '76." rock festivals.

While the second concert with the Rolling Stones on July 12 was dropped when the Stones decided not to make good its tour promises, Electric Factory now has to cancel the stadium concert on Saturday, Aug. 14, which is supposed to feature Foge-

t and Manfred Mann's Earth Band. The first concert on June 12 with Yes and Pink Floyd was also brought out a record 130,000 fans -

overflows the stadium's 105,000 capacity. The final concert in the congressional series is set for Aug. 28 with Jefferson Starship, Robin Trower, Jeff Beck and Hot Tuna.

The Aerosmith/Foghat festival was originally set for Sunday, Aug. 15. However, with the Phillies play-
ing in afternoon baseball games, the Phillies as well as Electric Factory officials (Larry Magid and Paul Service) were worried about the endless parking and traffic situation. In switching to Saturday nights, the concert promoters found the Phillies had a night game and still had priority over the parking space they could get. The fact that the concert would not be over until after the game is more a matter of luck. While Electric Factory was still permitted to use the stadium, it would have to be booked over approximately half of the original 105,000 capacity.

With the huge expense involved in producing the rock show, Steve Apple, Electric Factory spokesman, said that almost any curbside space was presented a severe prob-


e in staffing and services and would not allow for the full production the event called for. Moreover, according to Foose, co-head-


ing the concert, could not work out the difficulties caused by the cur-


k back-up and that concentrating the fans, the groups chose to seek other venues.

With a go-ahead date set at $10 apiece, the same price for all the stadium concerts, was over $1,000 for the cancellation, A-
eerom will play on Friday, Aug. 13, at the 19,500-seat Spectrum along with the Doobie Brothers and additional concert to be added if touring permits. Foghat, still recording its next album, has chosen to return to the mid-fall at the Spectrum. Manfred Mann's Earth Band will headline for the two additional shows. The Spectrum Theatre on Wednesday, Aug. 18. The 3,000-seat World is owned by the Spectrum and a home for rock shows.

Talent Holy Park

Pogking Lots

Phillies Clobber A Major Concert

By MARIE ORODENK

Philadelphia-The popu-

larity of the Keeneland Philadelphia baseball club has knocked a major rock concert "out of the box." Since the ball club has preceded over most of the parking facilities at its next-door John F. Kennedy Sta-
dium, in addition to the parking lot at its home within the Vic-


dium. Electric Factory Concerts called off for a second time the third of its four "Spirit Of '76." rock festivals.

While the second concert with the Rolling Stones on July 12 was dropped when the Stones decided not to make good its tour promises, Electric Factory now has to cancel the stadium concert on Saturday, Aug. 14, which is supposed to feature Foge-

t and Manfred Mann's Earth Band. The first concert on June 12 with Yes and Pink Floyd was also brought out a record 130,000 fans -

overflows the stadium's 105,000 capacity. The final concert in the congressional series is set for Aug. 28 with Jefferson Starship, Robin Trower, Jeff Beck and Hot Tuna.

The Aerosmith/Foghat festival was originally set for Sunday, Aug. 15. However, with the Phillies play-
ing in afternoon baseball games, the Phillies as well as Electric Factory officials (Larry Magid and Paul Service) were worried about the endless parking and traffic situation. In switching to Saturday nights, the concert promoters found the Phillies had a night game and still had priority over the parking space they could get. The fact that the concert would not be over until after the game is more a matter of luck. While Electric Factory was still permitted to use the stadium, it would have to be booked over approximately half of the original 105,000 capacity.

With the huge expense involved in producing the rock show, Steve Apple, Electric Factory spokesman, said that almost any curbside space was presented a severe prob-


e in staffing and services and would not allow for the full production the event called for. Moreover, according to Foose, co-head-


ing the concert, could not work out the difficulties caused by the cur-


k back-up and that concentrating the fans, the groups chose to seek other venues.

With a go-ahead date set at $10 apiece, the same price for all the stadium concerts, was over $1,000 for the cancellation, A-
eerom will play on Friday, Aug. 13, at the 19,500-seat Spectrum along with the Doobie Brothers and additional concert to be added if touring permits. Foghat, still recording its next album, has chosen to return to the mid-fall at the Spectrum. Manfred Mann's Earth Band will headline for the two additional shows. The Spectrum Theatre on Wednesday, Aug. 18. The 3,000-seat World is owned by the Spectrum and a home for rock shows.

Talent Holy Park

Pogking Lots

Phillies Clobber A Major Concert

By MARIE ORODENK

Philadelphia-The popu-

larity of the Keeneland Philadelphia baseball club has knocked a major rock concert "out of the box." Since the ball club has preceded over most of the parking facilities at its next-door John F. Kennedy Sta-
dium, in addition to the parking lot at its home within the Vic-


dium. Electric Factory Concerts called off for a second time the third of its four "Spirit Of '76." rock festivals.

While the second concert with the Rolling Stones on July 12 was dropped when the Stones decided not to make good its tour promises, Electric Factory now has to cancel the stadium concert on Saturday, Aug. 14, which is supposed to feature Foge-

t and Manfred Mann's Earth Band. The first concert on June 12 with Yes and Pink Floyd was also brought out a record 130,000 fans -

overflows the stadium's 105,000 capacity. The final concert in the congressional series is set for Aug. 28 with Jefferson Starship, Robin Trower, Jeff Beck and Hot Tuna.

The Aerosmith/Foghat festival was originally set for Sunday, Aug. 15. However, with the Phillies play-
ing in afternoon baseball games, the Phillies as well as Electric Factory officials (Larry Magid and Paul Service) were worried about the endless parking and traffic situation. In switching to Saturday nights, the concert promoters found the Phillies had a night game and still had priority over the parking space they could get. The fact that the concert would not be over until after the game is more a matter of luck. While Electric Factory was still permitted to use the stadium, it would have to be booked over approximately half of the original 105,000 capacity.

With the huge expense involved in producing the rock show, Steve Apple, Electric Factory spokesman, said that almost any curbside space was presented a severe prob-


e in staffing and services and would not allow for the full production the event called for. Moreover, according to Foose, co-head-


ing the concert, could not work out the difficulties caused by the cur-


k back-up and that concentrating the fans, the groups chose to seek other venues.

With a go-ahead date set at $10 apiece, the same price for all the stadium concerts, was over $1,000 for the cancellation, A-
eerom will play on Friday, Aug. 13, at the 19,500-seat Spectrum along with the Doobie Brothers and additional concert to be added if touring permits. Foghat, still recording its next album, has chosen to return to the mid-fall at the Spectrum. Manfred Mann's Earth Band will headline for the two additional shows. The Spectrum Theatre on Wednesday, Aug. 18. The 3,000-seat World is owned by the Spectrum and a home for rock shows.

Holography New 3-D Promo

LOS ANGELES-A former local concert promoter has moved into a new field involving point-of-purchase displays for record outlets, and he thinks that holography may bring him back into con-

cert promotions.

Jerry Fox, head of People Storper here, has developed the use of holo-

grams—a three-dimensional effect—to help record sales, and has already placed his first display into Tower Records here, and his second in a Los Angeles pizza store on the Sunset Strip.

The display is a small black cylin-

der with a three-dimensional projec-

tion on the top and a small speaker on the bottom. The display, the figure inside the display also ra-

ts. All that is lacking is sound but Fox says that dimension is forth-

coming.

The effect is obtained on film on a glass strip, albeit the film is unseen

to the naked eye. The actual show-

ing of the artist is done on a turn-

table at the offices of Barron Holmes International here. The final proj-

ection is done by Mullberies of San Francisco, which translates from film to the final product. The film is condemned with a special lens into smaller frames, so as to be invisible to the human eye. Fox says that effect can be used for stage gimmicks, or even on prints for wear by the buyer. Paul Kantner of the Jefferson Starship wants us to fly a starship on the stage using holography. The audience would see the starship, but it's all effects. Dennis Vorshub of Alice Cooper's office is talking to us about merchandising.

Fox, who promoted concerts across the nation, says he may go back into promotions with his own group using holography as a gimmick. In the hologram business slightly more than a year now, he sees the effect as a worthwhile aid to trade shows and various conven-


e as well as for funeral, busi-


ess, stores and other outlets.

Filming for the process is done with a 35mm camera, the artist sit-


ting on a slowly moving turntable, and himself moving in one-sixth the speed of normal movements. "It's a 3-D effect that moves with you," ex-


plains Fox.

At the moment, Magic Mountain amusement park in nearby Valencia, Calif., is sticking with Fox to install a special hologram display in its park for Hallowe'en. It would be a magic-


ticket issuing booth.

Fox says that in the past year, the cost of producing the holographic ef-


t has decreased tremendously, thus putting it in the reach of anyone interested in using it as an exhibit.

The clarity of the display is re-

markably clear, and no special glasses or devices are needed, such as with the old 3-D movies. "It is ex-


tremely valuable as a point-of-pur-

chase sales vehicle," concludes Fox.

-Continued on page 36.
**WASHINGTON**—Two young veterans of the local entertainment scene have taken over management of major concert halls here.

Charlie Blum, 24, has been named manager of Shady Grove Music Theatre in suburban Bowie, Md., operated by Shelley Gross and Lee Guber of Guber Music Fair Enterprises. And John Yates, 35, who was head of the downtown Warner Theatre, the venerable movie palace that has been refurbished and opened to music ventures.

Blum replaces Jay Ehrlich as manager of Shady Grove, which opened as a theater-in-the-round in 1963 and received an all-purpose, year-round roof in 1967. He is the latest in a rapid-changing succession of managers at the theater, which has had considerable trouble finding its niche in fluctuating Washington entertainment market.

"The place simply wasn't clicking, and Guber and Gross felt it was time to make a change," Blum says. "The last few years have been inauspicious, coming from outside, and I guess it felt better to promote someone from within." There was no change in booking, he explains.

Blum had been press agent and media buyer for Shady Grove during his two years there, after which he re-joined after graduating from American University.

He admits the tables have been inconsistent the last two seasons for the 2,800-seat theater in 1975, but the hall was open almost constantly between April and November. This year, there have been several cancellations and shows have been curtailed, especially with some promoters permitting them to drop out if offered to or movie theaters. The theater had been scheduled to close in August but at the last minute promoter billings convinced the owners to keep the hopes to persuade Guber and Gross to book acts through the fall. The venue is in its third successful weeks this season, among them sold-out bookings for Isaac Hayes and Dionne Warwick, Engelbert Humperdinck, and the stars of the Lawrence Welk Show. But an expected big week failed to materialize with Bette Midler booking the festival on the weekend. There were several financially disastrous bookings, in- cluding Harry, Melvin, the B-52s and the Blue Notes and a production of "Me and Bessie," with Linda Hopkins, taking a vacation on the Broadway run.

"I want to find out what the right shows are for this theater," Blum says. "I'm not saying I'm going to fill it day-to-Sunday-run, but maybe one in the middle of the week set aside for the more 'serious' shows downtown and it's hard to get people out here when they have to get up early the next morning to go to work. But we've done very well on the weekends. We've also done very well with country acts. I don't want you geared to rock more than one night a week because I don't want to lose the family business."

Yates takes charge at the Warner Theater after a amiable parting of the ways—management, personnel and the audience that had presided over the theater's refurbishing and presented several successful rock programs in the Deco hall. Yates had worked with Schreinman in promotion ventures, and he has now moved the pair to the Warner.

"I sold my interest," Schreinman says. "The other partners didn't like what I was doing, and I didn't like what they were doing, so I got out."

Yates says he has a good first-year experience on the Washington scene, says the source of the differences be- tween the management and the theatrical "the different directions" each had for the theater.

"I'm not sure of the money should be spent backstage to get the hall in top shape, to renovate the fire curtain, the fly system, things like that," he says. "I'm not going to make the first change until we've spent enough money on acts."

BACHMAN TURNER OVERDRIVE
BILL WRAY BAND
Craig Road Speedway.

Overcoming first concert studies, the re- opened roadway rock concert experiment sur- vived almost intact to bring in a third night for both Bachman Turner Overdrive and Bill Wray Band.

Over the weekend, it was reported that police left no les- s than 80 people at the show, mostly of those of the other two groups and those that the natural stage presence had been. ROBERT FORD JR.

MOR Acts Booked

LOS ANGELES—MOR acts con- stitute the mainstay of Knott's Berry Farm's summer schedule through early September. They include Pat Boone and Family, July 29-Aug. 1; the Lennon Sisters, Aug. 12-18; Liber- team, Aug. 19-25; and Bobby Goldsboro, Sept. 2-6.

**Campus NYU Promoters Prolific In Their "Concert Concert"**

By JIM FISHEL

NEW YORK—Two members of the New York Univ. programming activity have taken the show on the road in the results of a Billboard poll (Billboard, May 29) which reported the bookings by union president using professional promoters on campus in place of student concert committees.

Janice Blum, a member of the student activities assistant, and Jim Kalagian, music manager music committee chair- man, have taken an on-a-whim interest in their school's "concert concert." Among East Coast schools this campus is regarded as one of the most professional and diverse pro- grammers.

The point is that for every college, which cannot successfully arrange for the concert acts booked by its program board, there is another school which acts in a manners, has a grasp of it is involved in a concert, and more importantly has a clear under- standing of what its limitations are. "Yet, many colleges and universities as a whole must be har- brum of the pretexts of book- ing agents."

"But, before them, when- become guilty of generalizing about booking and pointing fingers at agencies, we must realize that many agencies have been extremely helpful and cooper- ative."

From these agencies, they say they owe a debt of gratitude, but also they have been an equal amount of numbers, because according to the program board "unprofessionally."

"We have been dangled for a moment," they say, "as regards an act which has been given verbal promises which were never fulfilled, we even have been told by one agency to begin ticket sales on a concert, even though we had not received a full commitment."

"At one point, the agent told us that the concert wouldn't happen," they say, "but when they heard we have formed a concert committee, they are on the phone to us, they either sell one ticket with us or we turn the call."
Country 'Tis of Thee.

Look behind a Shure microphone to spot a star in Nashville. Country superstars insist on Shure microphones because of the consistent reliability and clear, natural sound that make these microphones the "Sound of the Professionals." Make 'em part of YOUR next performance. Ask your Shure dealer about Shure microphones and tell him Bill, Bobby, Billy, Donna, Mickey, Tom, Sonny, George, Bob, Loretta, Barbara, Ronnie, Dolly, Charlie, Johnny, Marilyn, Cal, Nat, Conway, Leroy, Tammy and Faron sent you.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204

In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
double midrange horn arrangement complete with acoustic lens to provide wide even sound dispersion. To achieve the stack, the upper ultra-high tweeters are being used to assure what Lobi calls "the most brilliant and distinctive horns."

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

Lobi explains that speakers and amplifiers for the discotheque have been designed for precise reproduction at all levels, as well as to provide adequate reserve power and reliable performance. The restaurant and video rooms of Eysele Maitignon will feature independent systems that can feed into available program source on the premises by means of a switching bay. Lobi explains that this enables the restaurant to hear a special tape program from the main disco room; or allows audiences in every room to follow the live show.

The architecture of Eysele Maitignon has allowed Design Circuits to be innovative in orchestrating the lighting, according to Lobi. He says the lights will be reflected in mirrored walls with angled patterns running into infinity. "This design will make the club the first visual disco space in Europe," he says. Four rows of track lights—a double line of blue flanked by single lines of red—will chase into the mirrors, thereby creating endless streams of light. A metal grid will be hung from the ceiling to give the design the illusion of being suspended.

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

Colorful stages also play into the larger room. Two dozen orators will be used to accent moments of climax which the deejays will build through calculated use of his music and equipment.

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

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

Colorful stages also play into the larger room. Two dozen orators will be used to accent moments of climax which the deejays will build through calculated use of his music and equipment.

In addition to the Paris project, Design Circuit is also working on discotheques in Boston, Lexington. (Continued on page 46)
Billboard Presents the Second International Disco Forum

September 28 - October 1
American Hotel, New York City

You may never have had the opportunity to talk disco with other people in your industry ... until now.

Disco in the 60's were a fad ... today they've established as a form of entertainment for millions of people, young and old.

A FOUR BILLION DOLLAR INDUSTRY ANNUALLY

Disco people - the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing - will once more have the chance to get together to discuss their special brand of entertainment ... DISCOS.

Join us in New York, September 28 - October 1, and talk discs! discs! discs! Your registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events.

Thursday, September 30

9 a.m.-10 a.m. - CONTINENTAL BREAKFAST

10 a.m.-11 a.m. - KEYNOTE SPEECH

11 a.m.-11:15 a.m. - CONCURRENT SESSIONS

1) "Specialization of Advertising and Marketing Techniques for the Export of Disco Product"
Moderator: NANCY SAINES, UA
Panelists: RANDY VAUGHN, Disco Scene

2) "Professional in Design and Installation of Disco Systems"
Moderator: WALTER KOLE, Power Audio
Panelists: JOHN LVONGO, Pleasurable Productions

3) "Disco DJ Pools (Organizing, Functioning, Feedback to Record Labels)"
Moderator: DAVE MANCUSO, NY
Panelists: JOHN LVONGO, Pleasurable Productions

4) "Disco Club Owners Only (Financing, Selecting Location, Staffing, Operating, Membership vs. Paid Admittance, etc.)"
Moderator: SCOTT FORBES, Studio One
Panelists: JOHN FELIZZI, Crescendo

12:30 p.m.-2 p.m. - COFFEE BREAK

12:30 p.m.-3:30 p.m. - CONCURRENT SESSIONS

7) "Updating: Disco Franchising/Disc Jockey Chains (including Restaurant and Hotel Chains)"
Moderator: TOM JAYSON, DJI Clubs, Inc.
Panelists: BILL JAMES, American Scene

8) "Establishing International Communications Locally, Regionally, Nationally, and Internationally"
Moderator: BILL JAMES, American Scene
Panelists: BILL JAMES, American Scene

11 a.m.-11:15 a.m. - COFFEE BREAK

11:15 a.m.-12:15 a.m. - CONCURRENT SESSIONS

9) "Producers Session - Disco Music Evolution to Multi-Music Sounds"
Moderator: NORMAN HARRIS
Panelists: GUARDIAN MONTANA

10) "Disco Club Managers Only"
Panelist: JERRY ROTH, Crescendo

12:30 p.m.-2 p.m. - COFFEE BREAK

12:30 p.m.-3:30 p.m. - COFFEE BREAK

Friday, October 1

9 a.m.-10 a.m. - CONTINENTAL BREAKFAST

10 a.m.-10:30 a.m. - PLENARY SESSION

10:30 a.m.-11 a.m. - PLENARY SESSION

5:30 p.m.-6 p.m. - PLENARY SESSION

11) "Promotion of the Discotheque/Public Relations (Use of Radio, Print, Media, Special Parties, etc.)"
Moderator: MICHAEL O'HARRO, Washington, D.C.
Panelists: JOHN FELIZZI, Crescendo

1:30 p.m.-6 p.m. - DISCO GALA
Continuous Disco Dancing - Dance Competitions - Celebrities - Disco Spinning by Guest Spinners

REGISTER NOW for Billboard's Disco II. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 900 Sunset Boulevard, 12th Floor, Los Angeles 90069.

Please register me for Billboard's International Disco II Forum at the Americana Hotel, New York, September 28 - October 1, 1976

I am enclosing a check or money order in the amount of: (Please check)

$200 - Special Early Bird Rate Prior To August 15th

$250 - Regular Rate After August 15th

$250 - Disco DJ's/Disco II Panelists/Student/Military/Sponsors

You can charge your registration if you wish:

$250 - Master Charge Bank No.

$125 - BankAmericard Card No.

$250 - Dinners Club Expiration Date

$250 - American Express

$250 - Title

Address:

City:

State:

Zip:

Phone:

Billboard Presents the Second International Disco Forum
September 28-October 1
American Hotel, New York City

You may never have had the opportunity to talk disco with other people in your industry...until now.

Disco in the 60's were a fad...today they've established as a form of entertainment for millions of people, young and old.

A FOUR BILLION DOLLAR INDUSTRY ANNUALLY

Disco people - the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing - will once more have the chance to get together to discuss their special brand of entertainment...DISCOS.

Join us in New York, September 28-October 1, and talk discs! discs! discs! Your registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events.

DISCO II AGENDA

Tuesday, September 28

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

Wednesday, September 29

9 a.m.-10 a.m. - CONTINENTAL BREAKFAST
10 a.m.-11 a.m. - KEYNOTE SPEECH
11 a.m.-11:15 a.m. - COFFEE BREAK
11:15 a.m.-12:15 a.m. - CONCURRENT SESSIONS
1) "Specialization of Advertising and Marketing Techniques for the Export of Disco Product"
Moderator: NANCY SAINES, UA
Panelists: RANDY VAUGHN, Disco Scene

2) "Professional in Design and Installation of Disco Systems"
Moderator: WALTER KOLE, Power Audio
Panelists: JOHN LVONGO, Pleasurable Productions

3) "Disco DJ Pools (Organizing, Functioning, Feedback to Record Labels)"
Moderator: DAVE MANCUSO, NY
Panelists: JOHN LVONGO, Pleasurable Productions

4) "Disco Club Owners Only (Financing, Selecting Location, Staffing, Operating, Membership vs. Paid Admittance, etc.)"
Moderator: SCOTT FORBES, Studio One
Panelists: JOHN FELIZZI, Crescendo

12:30 p.m.-2 p.m. - LUNCH

12:30 p.m.-3:30 p.m. - CONCURRENT SESSIONS

7) "Updating: Disco Franchising/Disc Jockey Chains (including Restaurant and Hotel Chains)"
Moderator: TOM JAYSON, DJI Clubs, Inc.
Panelists: BILL JAMES, American Scene

8) "Establishing International Communications Locally, Regionally, Nationally, and Internationally"
Moderator: BILL JAYSON, American Scene
Panelists: BILL JAYSON, American Scene

11 a.m.-11:15 a.m. - COFFEE BREAK

11:15 a.m.-12:15 a.m. - CONCURRENT SESSIONS

9) "Producers Session - Disco Music Evolution to Multi-Music Sounds"
Moderator: NORMAN HARRIS
Panelists: GUARDIAN MONTANA

10) "Disco Club Managers Only"
Panelist: JERRY ROTH, Crescendo

12:30 p.m.-2 p.m. - LUNCH

12:30 p.m.-3:30 p.m. - COFFEE BREAK

Friday, October 1

9 a.m.-10 a.m. - CONTINENTAL BREAKFAST

10 a.m.-10:30 a.m. - PLENARY SESSION

10:30 a.m.-11 a.m. - PLENARY SESSION

5:30 p.m.-6 p.m. - PLENARY SESSION

11) "Promotion of the Discotheque/Public Relations (Use of Radio, Print, Media, Special Parties, etc.)"
Moderator: MICHAEL O'HCARRO, Washington, D.C.
Panelists: JOHN FELIZZI, Crescendo

1:30 p.m.-6 p.m. - DISCO GALA
Continuous Disco Dancing - Dance Competitions - Celebrities - Disco Spinning by Guest Spinners

REGISTER NOW for Billboard's Disco II. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 900 Sunset Boulevard, 12th Floor, Los Angeles 90069.

Please register me for Billboard's International Disco II Forum at the Americana Hotel, New York, September 28-October 1, 1976.

I am enclosing a check or money order in the amount of: (Please check)

$200 - Special Early Bird Rate Prior To August 15th

$250 - Regular Rate After August 15th

$250 - Disco DJ's/Disco II Panelists/Student/Military/Sponsors

You can charge your registration if you wish:

$250 - Master Charge Bank No.

$125 - BankAmericard Card No.

$250 - Dinners Club Expiration Date

$250 - American Express

$250 - Title

Address:

City:

State:

Zip:

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

Mainly the company tapes rehearsals of various acts so they can review themselves on tape. Disks, the tapes are available to the record companies as promotion and advertising aids. All the artists are taped at Sunset, which used to be the old Columbus Film Studios.

A former tour manager for the Doobie Bros and Jethro Tull, Landry is celebrating his first anniversary in the video business this summer. He also has offices in San Francisco. Locally, the firm is associated with Studio Instrumental Rental, but is self-owned.

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

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

“We would produce video music shows of bands, maybe even using animation for background. There is also a market in that for the record companies. It’s a good promotional vehicle.”

Landry says he would lease the tapes to the discos and continually rotate them. “In that way they get more bang for the buck. I think price per hour is more attractive than using live bands. I have to get distributors across the country.”

The discos, he feels, are a good place to test the shows as a way of sending them to the public, helping the acts. “Our software also will help RCA and MCA with the reissue of albums.”

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

For the Doobie concerts in San Francisco, Landry used a remote truck with Norelco, IVC and CEI equipment. For rehearsals he uses IVC equipment, plus some Sony and some Panasonic. Seven video machines were used for the Doobie show, using 6-inch tape. Landry says this can be transferred to 2-inch tape for television.

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

As for his own company, he says “I think you can use the concept of a disco as I have the availability of the acts, since they often rehearse here at Sunset Stage.”

FRANK BARRON

NEW YORK—A crusade in Portland, Ore., disco deejay, distroyed by Oregons’ resistance to disco music, has turned to local television in an attempt to encourage acceptance of the music format and its dances.

Bill “Billy Bump” Allman, a 22-year-old ex-naval officer, who claims to have pioneered discos in Portland, has completed a tv disco dance party with the help of producers from St. Hood Community College, and friend Russco, who produces with KISN-AM in Portland, which will be presented as a pilot for a possible weekly series.

The show, taped last week, features the latest in disco music, with dancers interpreted by 23 disco dancers recruited by Allman from discos in the Portland area. He is hosted by Stoener, with Allman appearing as guest and offering background on the evolution of discos, the birth and development of disco music, proliferation of clubs around the nation, and a general overview of the discos in the country.

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

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

Allman explains that his crusade for discos in the Oregon area is aimed at disseminating discos surrounding the music and its dances. According to the disco deejay, Portland and environs are essentially completely disco music communities which resist any new music format, especially disco music which Allman refers to as “the soul” music in a beguiling new dress.

When Allman sold the idea of a discotheque to Portland’s Keyhole Disco Mix

by Tom Moulton

NEW YORK—If you don’t like LPs, it’s not this week and response is strong on two cuts, “My Love Is True” and “Everyman.” The new Sawdust (Selena) LP will be released Sept. 1, with a 12-inch disco dink being reissued this week on two cuts: “2001” and “Razz.” The latter is commercially available on disco dink wax now. “2001” is an electronic experiment which is a 171.7-bpm cut, and contains a lot of sound effects and a strong synthesized sound. Three two cuts were produced by Vin cent Mattina Jr.

RCA has released the new Faith, Hope & Charity LP titled, “Life Goes On.” There are several great good cuts. “Your Mind is the Strongest” is the strongest. It is also the single. The LP version runs for 6:53 minutes and has the usual strong McGeary sound with a hunting harmonica trio. “Doreens Monday, Monday” middle is nice updated versions of these pop standards. “Life Goes On” is very metrical with the McGeary sound. “Gradually” and “Positive Thinking” are also good, plus the single version of “A Time For Celebration,” with their guests, the Choise Four. The entire album represents a good arrangement and production.

Westbound (distributed by 20th Century Records) will release the new Fantastic Four LP, “Night People.” A single was released in August. “Here is a strong cut called “Hideaway,” which will probably be the single. It is reminiscent of the Doxtord Encouraged.”

“Night People” (Love Lives within Joy) is a 10-minute version of “Don’t Cry For Me Argentina” as sung on the recent release of the Doxtord Encouraged.”

“When People Lives Divided by Joy,” a 10-minute revue of other “Night People” material is sung on the same by Joy and her guest, “Feel The Need To Me,” with their guests, the Choise Four.

All Records has released a new 12-inch disco dink of “Life Goes On,” the single is released b/w “Lett’s Get It Together.” Both have definitely been inspired by WPBS and the Saatio Orchestra of Japan with some inspiration from their first LP, “Brazil” which was popular in New York City earlier this year.

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

DSCOS

Stars Billy Bump

Oregon DJ Prepares A TV Dance Show

by RADCLIFFE JOFFE

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

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

Allman is also trying to corral the 15-plus disco deejays working the Portland area, behind the scenes, to form a loose federation, in an effort to stabilize their salaries, and spread available jobs more evenly.

He claims there is considerable enthusiasm over this move, and expects that it will be possible, with his attempts to enhance disco’s image.

Q’ Music at Tahoe Nitely

LOS ANGELES—The Hearth room in the Thunder Heart City bar and restaurant, has introduced the first disco/disco in the Tahoe area.

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

Elvis In Texas Gig

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

Black, Gay Discrimination

Boon to Michigan Mobiles

Continued from page 3

The idea of acceptance across country and rock and roll.

Sehle sees that the management policy of the club with which he worked, and claims that discrimination is so widespread in discotheques in Southern Michigan, that more and more disco lovers are sponsoring their own disco parties with music supplied by mobile disco operators.

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

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

Equipment of Disco Party Services consists of Ronnie turntables, amplifiers and mixing boxes, RSIR equalizers, Share vocal masters and speakers and Stanton cartridges.

The service cost $150 a night and offers a repertoire of close to 2000 songs. Sehle claims that the idea is escalating in popularity as mobile discos do not only offer disco lovers an alternative to places where they feel unwelcome, but also offers them top entertainment at a fraction of what it would cost to hire a live band.

Sehle hopes that eventually the law will be enforced, and discrimination in discotheques will be phased out. “But,” he adds, “until this happens mobile discos are offering the viable alternative, and disco lovers in Southern Michigan are grateful for it.”

Paris Spot

Continued from page 18

K: Jacksonville, Fla., and Philadelphi.

This week meets the demand for disco consultants and designers is growing, as more owners are seeing how to create a room that will attract and hold customers.

“Thay are basically restaurateurs, nightclub operators, and other people whose business ventures are faltering, and they want someone to tell them how to make their operation more lucrative, so they need the consultants, and the disco packages,” he says.
LOS ANGELES—Everything Audio Ltd., producer of most equipment reviewed here, will become the exclusive American distributor of the European Audio Ltd. The company’s U.S. president is Brian Cornfield, president of the company’s operation in Los Angeles. As well as acquiring the line of consumer products, a new sales facility is under construction here.

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

In addition, Everything Audio now boasts the intriguing winkle of the ability to interface audio and video equipment into a single system. A sister company, Video Products Co., is also a subsidiary of the Company, with a fully operational video products demonstration building.

The 4,000-square-foot facility is taking Cornfield's eye. "We recently sent one of our salespeople to Europe to take a look at the facility with Helios of London for our custom designed consoles. Basically, they're a lot like the design we're doing, but perhaps not so easy to comprehend or exceeding in quality in my opinion, to New and costing only slightly more.

They will deliver a complete custom designed board from top to bottom, and deliver it to the customer in one week. Very few will go for this type of custom and we start up with a standard module and you can change the buttons, meters, and any other part of their components here in the U.S. and are working for a full input mod- ule. Except for the basic factory and AB against other consoles. We plan on getting a console for our new demo room that will be a custom designed Helios for Everything Audio.

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

"We are looking for new and updated equipment and new ways of presenting it," says Cornfield, "and we plan to get that to our customers soon as well as also as disco and audio rians. At present are a large 4,000-square-foot space for the installation.

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

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

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

"We are particularly excited about that because there seems to be a strong lack of maintenance in the L.A. area. We are running a tremendous amount of money and getting it right there seems to be precious few of them to get around.

Another new program in the Everything plan, relates Cornfield, will be to expand the European Audio Ltd. office here. It will include a sales office and a small selection of audio gear offered by the firm.

Audio, as well as
New Studio in Detroit

**Continued from page 4**

These veteran recording engineers went to the West Coast with Motown, eventually becoming disillusioned with L.A. and have now re-entrenched in Detroit and are ready to work at Sound Suite. Chief engineer is Robert Ollison who worked as head engineer at Motown and was responsible for recording, mixing, disk mastering, and quality control, and was recently promoted to Studio Manager. The studio was designed by Wally Heiders, the Record Plant and Sound Labs and as a sound engineer has worked with major performers as Stevie Wonder, Andrew Loog Oldham, Mickie Most, Tony Clark, Norman Whitfield, and Johnny Bruss.

Maintenance and assistant engi- neers are Mark Calice and Steve Schaefer with Lancing Sound Studios, to round out the engineering staff on the project.

Included in the hardware lineup are M.C.I. 16-track auto-loca- tor, Ampex 2-track tape mach- ines.

There will be 16-track Dolby noise re- duction which is a considerable roll off member, speakers, and B.G.W. amplifiers, as well as ad- ditional audio equipment from ALC, Acoustic Research and Aural-ones.

The control console is custom designed and built 28-to-344-channel output.

Other elements are echo chambers, a custom designed cue system, and microphones.

Instruments include Steinway Grand, Model B, Hammond B-3, Clavinet, Ibanez, Fender Rhodes. Amp synthesizers, custom designed bass and guitar amplifiers.

The 22 feet by 60 feet interior has walls and a solid cherry studio floor, a control room, and the take off booth.

The control room is designed by Mike Orman, the control room is designed by Mike Smith and the console is made by Pichon producing and the group, the Enchanters.

Lewis and Grace also note that Detroit is well known for its diversity of talent because of its large pool of tented performers, and that Detro has a multicultural lighting system in order to achieve a variety of different moods.

While the studio is equipped with Lewis and Grace's $50,000 system, both men did a lot of the work on themselves and reason's work is worth at least $500,000.

An initial project at Sound Suite is an album for Desert Moon Produc- tions (Bud Hazzard and Mike Sikes), producing and arranging the group, the Enchanters.

Lewis and Grace also note that Detroit is well known for its diversity of talent because of its large pool of talent.

The Village West recording studio in L.A. has been a hotbed of activity. In recent years was the Landmark Basement, an underground recording studio that was used by a single mix. Neil Brodsky handled engineering chores with Tim Kramer assisting in both production and engineering. Producer Jerry Goldstein of Far Out Records handled production, while Chris Witherspoon, rancher on some LP’s being produced by Steve Kuhn on his last project and took over the job.

Recently Wally Heiders remotes included Bill Cody at the Los Vegas Hilton, produced by Stuart Gardner in Detroit, and two nights with Dave Mason at the Universal Amphitheater with Doug Bonnick, pulling engineering duty.

Jonathan Winters cut some spots at Wally Heiders Audio Media-affiliated companies for Aves Adver- tising with Jim Stevens producing and engineering. Up in San Francisco at Wally Heider's, Herb Hancock finished his movie "The Longest Day" for the studio and Soukie assistants.

In addition, Louis and the Nat. Rock Revue, and another group working on a special project for B.B.D., A, and David Coffin was on the job. John Prien is currently capable of recording up to 16 tracks with the potential of going to 24 tracks with some assistance.

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

The fully operational control room will now afford clients, according to Cornfield, the opportunity of a hands on training in the facility or selection of audio gear offered by the firm.

In addition, Everything Audio now boasts the intriguing winkle of the ability to interface audio and video equipment into a single system. A sister company, Video Products Co., is also a subsidiary of the Company, with a fully operational video products demonstration building.

The 4,000-square-foot facility is taking Cornfield's eye. "We recently sent one of our salespeople to Europe to take a look at the facility with Helios of London for our custom designed consoles. Basically, they're a lot like the design we're doing, but perhaps not so easy to comprehend or exceeding in quality in my opinion, to New and costing only slightly more.

They will deliver a complete custom designed board from top to bottom, and deliver it to the customer in one week. Very few will go for this type of custom and we start up with a standard module and you can change the buttons, meters, and any other part of their components here in the U.S. and are working for a full input mod- ule. Except for the basic factory and AB against other consoles. We plan on getting a console for our new demo room that will be a custom designed Helios for Everything Audio.

In addition, Everything has also acquired some other equipment franchises in Europe such as an associate to American from France as well as a cassette deck.

"We are always looking for new equipment and new ways of presenting it," says Cornfield, "and we plan to get that to our customers soon as well as also as disco and audio rians. At present are a large 4,000-square-foot space for the installation.

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

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

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

"We are particularly excited about that because there seems to be a strong lack of maintenance in the L.A. area. We are running a tremendous amount of money and getting it right there seems to be precious few of them to get around.

Another new program in the Everything plan, relates Cornfield, will be to expand the European Audio Ltd. office here. It will include a sales office and a small selection of audio gear offered by the firm.

Audio, as well as
"Music Hall America" comes to television this Fall! With more joy and jubilation and eye-popping production for 52 non-stop weeks than viewers have ever applauded before.

Every week, well known hosts from the top ranks of show business, pop and modern country music preside over a dazzling hour of entertainment that celebrates the many modes of America's most popular music.

Each song-filled hour—backed by a 26-piece orchestra—showcases big-name artists and groups; mixes vocalists with instrumentalists and fast-stepping dancers; and spices the musical parade with plenty of sparkling comedy routines.

The result is one whale of a show! Every week of the year!

"MUSIC HALL AMERICA" MARKETS TO DATE:

- New York
- Los Angeles
- Chicago
- Philadelphia
- Boston
- San Francisco
- Detroit
- Washington, D.C.
- Cleveland
- Dallas-Ft. Worth
- St. Louis
- Minneapolis-St. Paul
- Atlanta
- Miami-Ft. Lauderdale
- Seattle-Tacoma
- Tampa-St. Petersburg
- Indianapolis

- Hartford-New Haven
- Portland, Or.
- Milwaukee
- Cincinnati
- Buffalo
- Kansas City
- Sacramento-Stockton
- Denver
- Providence
- Nashville
- San Diego
- Charlotte
- Columbus, O.
- New Orleans
- Phoenix
- Greenville-S-Asheville
- Birmingham
- Louisville
- Grand Rapids-Kalamazoo
- Albany-S-Troy
- Dayton
- Wilkes Barre-Scranton
- Orlando-Daytona Beach
- Charleston-Huntington
- Lancaster-H-L-York
- Syracuse-Elmira
- San Antonio
- Salt Lake City
- Norfolk-Portsmouth-N. News
- Greensboro-H. P-W. Salem
- Flint-Saginaw-Bay City
- Wichita-Hutchinson
- Little Rock

- Tulsa
- Richmond-Petersburg
- Shreveport
- Jacksonville
- Toledo
- Knoxville
- Raleigh-Durham
- Omaha
- Mobile-Pensacola
- Green Bay
- Roanoke-Lynchburg
- Davenport-R. I- Moline
- Fresno
- Champaign-S-Decatur
- Spokane

www.americanradiohistory.com
“Music Hall America” is produced in its entirety at Nashville’s magnificent Opryland, USA entertainment complex, which houses the world’s finest new television production facility and is rightfully called “the home of American music.”

With 128 stations that cover 9 out of every 10 homes in the nation, “Music Hall America” has a star-spangled network all its own. And it’s still growing!

Warner-Lambert, J.B. Williams and Procter & Gamble are national sponsors of “Music Hall America” from Viacom.
Blacks Seek Burbank's KROQ-AM

By JEAN WILLIAMS

LOS ANGELES—A group of Los Angeles record business people have lashed out after a failed application to become the first black owners of an AM station in the L.A. area.

The organization, Baker-Smith Communications, with members William Smythe, attorney Joseph Pembroke, and John Pembroke are attempting to purchase KROQ, a Los Angeles radio station, to attract a black audience.

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

"When speaking of a black station," says Hibburn, "I feel that soul is more than soul. Soul is being able to speak to our disadvantaged people and help them to straighten out their lives in the areas where we can be helpful. Instead of having concern to benefit the station, and playing mind-bending music, we will provide leadership and programming in our national communities where our national leaders can come to and develop ideas for our young people to achieve that." It's what soul is." He notes that the station will also provide young blacks with opportunities to become news directors, announcers, and engineers.

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

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

Don Carter, Motown's Southwest regional promotion manager, is on top of all local happenings and current trends in this area. He repeats followups on his product, with special attention given to retailers as well as radio stations. Carter's desire to see his product is given a high priority.

Steve Wonder, Al Green, the Whispers, Sun. LTD, and others took part in the 2nd Annual High Blood Pressure Bikeathon in Los Angeles Saturday (24). More than 500 bikers and 300 watchers were on hand for the event which was sponsored by KDAY in Los Angeles. Wonder biked the entire 9.6 mile route.

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

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

Writer/producer/recording artist Carla Thomas, who formerly re- (Continued on page 45)
NATRA Meet In Antigua - Continued from page 1

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

The group for the first time is also actively seeking to develop a film yes.
Country

5 Clubs Enough For Nashville?

Continued from page 38

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

"Discos, especially those in major cities, incorporate the audience into the music by starting at a slower pace and building the music to a climax over a 30-40 minute period, thus keeping people on the dance floor. This is characteristic of larger discos and is something of a lot of Nashville discos haven't caught onto yet." Crowds at the Other Side reach approximately 700 on Friday and Saturday nights and up to 500 during the week.

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

Richard Johnson, manager of Little Abbot's disco, sees a day when disco take over in Nashville. "I foresee a time when there will be, for instance, a big auditorium show once a week and people will go to disco during the week where cover charges are considerably lower rather than paying more money to see an unknown act at a club," comments Johnson. Business is booming at this disco which has been open one year and Johnson has hopes of a chain of Little Abbots.

Troy Shondell tried the disco route recently at a suburban Nashville spot but--like a country music disco venture he tried in Evansville, Ind.--it is now under new ownership with different music policies. The Smugglers Inn, a restaurant chain which features a disco at its Nashville spot, "is busy seven nights a week," according to Johnny Dupree, manager. "Some of our inn's have live bands rather than discos, but the ones with discos do much better." Although they are mainly in the food business, the disco draws almost as much business as the restaurant. A dance contest with the winners receiving two free dinners, highlights the Sunday night action.

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

Show At Bristow

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

Headlining the traditional and modern country music entertainment will be Nancy Lee Caron.

AND NOW, OUR NATIONAL ANTHEM...

"REDNECK!"

by Vernon Oxford

Vernon Oxford has the smash single that's got 'em all on their feet.

RE J Records

DON GANT CREDITED

Banner Year For Tree Intl Songs

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

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

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

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

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

Gant reflects the philosophy of Stapp and Tree president Buddy Killen as he adds, "Any piece of music..." (Continued on page 50)
Country

Autry’s Massive Album Release

*Continued from page 14*

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

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

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

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

“When we put out a couple albums about a year ago,” Autry explains, “and we advertised them on tv. We got such a good response that I decided to go back into the business, make new covers and put them all out again.” Autry’s first record company venture was with Burgess and Joe Johnson—Challenge Records. “I finally sold out to them because I had too many other things I was doing. I had just bought a ball club (California Angels), was making pictures, doing a radio program and personal appearances.”

Autry started his recording career in 1928, making records for the Edison Company. “Big tough ones,” he says. “We cut them on wax.” Other past labels include Okeh, American Recording Company and Brunswick. One of the top trendsetters in show business, Autry believes in cycles. “I’ve seen trends come and go. I knew Gene Austin and Jimmie Rodgers when they were successful. Then the fashion changed to Bing Crosby and Frank Sinatra. When Elvis Presley came along he started the first big rock trend—and then came the groups like the Beatles. The trend comes in and it goes back.” “History repeats itself,” advises Autry. “I made my first picture in 1934. Up until then they had only strictly action westerns, like Hoot Gibson and Tom Mix. The trend started to go out. So when I came in, I introduced music, started out as a singing cowboy, and that brought the western picture back again. When it came, it changed the whole trend again. But westerns will always come back because of the new crop of kids.”

One of the few cowboy movie stars to gain a successful business career, Autry wisely purchased his old films which are still being shown in many markets. He credits his start as a 17-year-old worker with the Frisco Railway as a reason for his business acumen. “I learned a lot of business responsibility by figuring out freight, express and ticket rates, keeping the books and working as a telegraph operator and agent.”

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

(Continued on page 51)

16 New Songs Leap Onto Hot Country Singles Chart

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

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

The chart assault also reaffirms the accuracy of Billboard’s Top Country Single Picks. All 16 songs received Billboard picks, with four artists—Narvel Felts, Joe Stampley, Rex Allen Jr. and Ray Stevens—jumping on only one week after the picks. However, two of the songs were picked last July 4 and are only now coming onto the chart: “A’My Name Is Alice” by Marie Osmond and “I Never Met A Girl I Didn’t Like” by Jim Mundy.

Hat For Maggard

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

WADE PEPPER PROMOTIONS

1195 Mt. Paran Rd. N.W.
Atlanta, Ga. 30327
(404) 323-8187

COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL
REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.

JERRY REED...
The Alabama wild man sings the foot stompin’ new single from the album—

**“BOTH BARRELS”**

**SHIPPING SOON**

EXCLUSIVELY ON

RCA RECORDS

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Last Week Rank</th>
<th>Week of Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week Rank</th>
<th>Week of Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week Rank</th>
<th>Week of Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golden Ring</td>
<td>Eddy Arnold &amp; Orley Hayner</td>
<td>10</td>
<td>7</td>
<td>Take D'Art</td>
<td>Ted Berr</td>
<td>9</td>
<td>3</td>
<td>Belle</td>
<td>Ted Berr</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 48 | }
One of America's great singers, Kenny Rogers. With two country hits in a row, his new single is on the charts and is already number one at KBOX and WIVK. Spreading fast, the new Kenny Rogers hit, "While the Feeling's Good" from his album "Love Lifted Me." Produced by Larry Butler.

Southern Distribrs Guests At Atlanta Playboy Meet

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

A film presentation, featuring Playboy artists variously illustrating the night's events, highlighted the event by introducing the label's roster of r.o.b. pop and country entertainers.

Sahm a Draw

NASHVILLE—ABC/Dot Records artist Doug Sahm played Nashville's Exit Inn, Jan. 23, with the group the Texas Tornados. Sahm's show drew a lively audience, including hisHouston guardian, Robert Meaux and radio personalities Don Cohen and Moe Shore of WCAS, Cambridge, Mass. Kenney Glenn of WBCN, Boston, and Bob Pittman, WMAQ, Chicago.

Don Gant Boosts Tree Intl

Don Gant, president and publisher of Tree International, has been named chairman of the board of directors of the Nashville-based firm.

The decision to name Gant comes at a critical time for the company, which is currently facing financial difficulties.

Gant, who has served as executive vice president and chief operating officer since 1987, will now oversee all aspects of the business, including finance, operations, and strategic planning.

Under Gant's leadership, Tree International has expanded its reach into new markets and diversified its portfolio of labels, which includes Nashville's leading country and pop artists.

COMMERCIAL TURNS INTO A REAL RECORD

NASHVILLE—What started out as a commercial project has blossomed into a full-blown record: "I Believe He's Gonna Drive That Rig To Glor." For Craig Donelson.

International Record Distributing Associates has completed a distribution deal for the song with Great American Music Machine, Int'l. of Denver. The Colorado company is a sound marketing firm whichoriginallydeveloped the title as a marketing concept for a Cleveland trucking association.

Donelson recorded the song and presented it to Nashville general manager, Layng Martine Jr., Brenda Turner, national country manager, and Dick Hunter, national country music director.

ASHCAP Back To the Armory

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

Co-host for the black tie affair will be Dr. Sandy ASCAP's Southern region director and Stanley Adams, president.

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

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

Heritage Assn. In Fast Start

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

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

Flaunting the theme, "Heritage Music Is Country Before It's West To Town," the International Heritage Music Assn. is headquartered in Birmingham, Ala. (P.O. Box 9555).
Nashville Scene

By GERRY WOOD

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

Patriots Jennings, Jim Cady, Isaac Hayes and Jim Varney headlined the entertainment, with movie star Warren Beatty enacting, as "An Evening Of Tennessee Music" sponsored by Dr. Ray Blanton and the Tennessee delegation to the Democratic National Convention July 11. Some 450 delegates attended the event at Sheephead's in New York City's Drake Hotel.

Despite the fact that the artists were billed as "a collection of country artists who have made a documented film set for premiere at the label's national convention at Lake Tahoe this month," they were in the studio and in concert," comments Mike Suttle, EMI's marketing director. After the convention, the film will be utilized with distributors, radio stations and retailers. Meanwhile, EMI's ad director Jim Miley announces that Bob Beckman's Kono Productions will produce kristen Harden for the label.

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

The second annual Roy Clark Celebrity Golf Classic, started Sept. 10-11 in Tulsa, continues to draw a wide range of celebrity golfers. Elvis Presley, Mickey Mantle, Mel Tillis, Tom Kennedy and actressies Norma Garian and Ron Evans have been added to the event that benefits the Children's Medical Center.

Roy Patterson and Bucky Jones have found a great market for their shows in Bay Ridge. besides his current release, "Bridge For Crying People," he has hit with three other Porter-ins compositions: "Most Wanted Woman In Town," "Baby's Hot Home" and "Help Yourself To Me."

Rebecca Jo Firestone and Don Schafer have wrapped up two weeks of recording in Nashville at three different studios. Though she's on Texas Records, some larger labels are interested in signing her. C. C. Carson has been booking Floyd Cramer, Both Randolph and special guest star Rosemary Clooney as part of the Festival Of Music. Shows are lined up through the fall. Famed guitarist Les Paul, who recently called an LP with Chet Atkins—will be booked as part of the show in some cities.

Leon Ashley and Margie Singleton, appearing at the Driveway Inn in Suisun Falls, S.D., had the building to capacity for the third year in a row. Linda Dennis of Country Music Spectacular Productions promoted the show. The fourth annual New York City Bluegrass & Old Time Country Music Band Contest will be held at Historic South Street Seaport, Aug. 14-15, with 20,000 fans expected to watch up to 30 bands competing for the prize money. Johnny Tillotson, with a repertoire of country-rock to Hank Williams, continues to pull in the customers to the Juicer Showroom at Las Vegas' Landmark. Country music bars are popularly along the Vegas strip with recent performances starring by Tommy Overstreet, Leroy Van Dyke and Tex Williams.

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

2 Clubs Open

NASHVILLE—Two more nightclubs featuring country entertainment have opened in downtown Nashville. The Ramblin' Man is named for the Waylon Jennings hit, and Farey Young's Jail House, with a capacity of 300, is primarily a mountain and bluegrass country entertainment nightspot.

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

Autry's Massive Album Release

Autry's massive album release is followed by a surprising album release of the week. "Rudolph, The Red-Nosed Reindeer" is the first of a series of albums that Autry has recorded for the past 20 years. "Baby's Elephant" is the second album of the series, and "I'm In The Mood For Love" is the third album of the series.

"Babys Elephants" is a popular album that has been sold in millions of copies worldwide. "I'm In The Mood For Love" is a collection of songs that Autry has written and recorded over the years. The album includes "I'm In The Mood For Love," "Baby's Elephant," and "I'm In The Mood For Love, Too."

Country

Tempo Producing 5 Bicentennial LPs

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

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

The group performs approximately 500 concerts a year in churches, schools, coffee houses and state fairs. Its musical style includes a wide variety of music—contemporary songs and both original and familiar patriotic songs. It also incorporates an American sing-a-long involving audience participation. Appearing in bright red, white and blue attire, it presents a professionally executed program complete with staging and choreography. The group closes the program with an original song by Ois Skillings especially written for America's birthday celebration, "Bicentennial U.S.A."

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

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

Other new album product from Tempo includes "You Were There," by Pete Carlson; "Walk in Sinai," by Dan Wittemore.
LOS ANGELES—On the eve of the 1976 Gospel Workshop of America convention, the Rev. James Cleveland, its founder-president, has formed a national black gospel artist booking agency and intends to establish a national educational center, dedicated to gospel music.

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

Brother Ed Smith, executive director of the workshop, who also does a regular gospel radio show in Detroit, and Mrs. Annette May Thomas of Los Angeles, Cleveland's business manager and secretary, will head the sacred music act booking agency from their respective offices. They will announce the remainder of 1976 and 1977 itinerary for the "World's Greatest Gospel Show" in the next 10 days through the new booking firm, Gospel Artists Inc.

In addition to this gospel superstar package, Gospel Artists Inc. will book the following acts: the Rev. Isaac Douglas, the Barrett Sisters, Roger Ackles, Donnie Vail Charities, the St. Jummi Young Adult Choir, the Harold Smith Majestics, Milton Biggum, Art Jones, B.C.S.S., the Voices Supreme, Vernard Johnson, the Inter-Faith Choir of St. Louis, the Rev. Leo Daniels, the Rev. C.L. Moore, the Rev. Richard ("Mr. Clean") White, the Johnson Ensemble. 21st Century, the Williams Brothers, the Gospel Keynotes, the Pilgrim Jubilees, the Rev. Claude Jetter, Rev. Wallace, Dorothy, Love Coats, Jean Austin, Ken Robinson, the Rev. Maceo Woods, the Rev. Abram Brown, the Rev. Mary Watson-Stewart, Jewel Griffin, Betty Hollins, Glenna Sisson Connection, Gabriel Hardeman Delegation, the Rev. Donald Jordan, the Soul Stirrs, Voices of Christ, Rodena Preston, Southern California Community Choir, the Le Sovereign Sisters, the Brooklyn All-Stars and all the Gospel Music Workshop-chapter choirs. The agency will co-book free Anrews, the Mighty Clouds of Joy, Shirley Caesar and the Caesar Singers, Rance Allen, Myrna Summer, Walter and Edwin Hawkins, Andre Crouch, James Frazier and Tessian Hill. Cleveland says all the acts thus far black, but he is working toward booking white gospel acts also.

Cleveland points out the successful exchange which has worked for several years between his organization and the white gospel quartet association, which in 1975 saw the Brooks and the Cramps working the black gospel convention, where the O'Neil Twins appeared at the white counterpart. Cleveland is petitioning the federal government, several funding agencies and foundations seeking financial support for a university dedicated to gospel and spiritual music. Dr. Robert L. Simmons of the music department, Univesity of Kentucky at Lexington is studying faculty possibilities, Cleveland says. Simmons, author of numerous books on gospel, has been associated with the workshop movement almost since its inception eight years ago.

Soul City, U.S.A., a 525-acre development headed by Floyd McKissick, is being seriously considered as a site for such a university, Cleveland says. A 23-acre tract is being set aside for that purpose by McKissick. The projected city is located between Durham and Greensville, N.C.

Shaped Notes

By GERRY WOOD

The annual setup to sundown long in Waycross, Ga., has been set for Aug. 21. Headed by "Doc" Browning, the gospel fest will spotlight such talents as the Happy Goodman Family, the Kingdoms, Willie Myron and the Tennesseeans, Sago Brothers and Rosie and Rev. Jean Robison. Sponsored by the Waycross State Club, the event also includes a talent contest.

Larry Younger, who has been called the "poet laureate of Jesus music," has completed an LP trilogy with the release of "In Another Land." Released on Solid Rock Records, and distributed as part of Myron Records' Jubilation Group, the album presages his future efforts, "Only Visiting This Planet" and "So Long Ago The Garden".
HAPPY SIXTH FOR ITA—More than 145 members and guests helped ITA celebrate its sixth birthday and opening of New York headquarters July 21. At left are Ed Hoppe, CBS, and Ed Hanson, North American Philips, chairman of advisory board and audio technical executive committee; cutting cake, center from left, are board members Tadao Okada, Maxell; Gordon Bricker, RCA; secretary Jerry Citron, Intercontinental Televideo; chairman emeritus Oscar Kusisto, Motorola; executive director Larry Finley; treasurer George Saddler, Fiji, and Irwin Tarr, Panasonic; at right, from left are Dick Buckley, DuPont; George Hawthorne and Herman Schloss, JVC. ITA has grown from five founding members to 227 suppliers and users in audio/video industry.

CAL. STEREO: THE AGGRESSOR

L.A. Hi Fi War At Highest Peak

- Continued from page 1

• vidual brings in an ad which bears any of its own advertised prices.

So far the eight chain store hasn't publicly made any price cuts, but if retailers are aware of Cal Stereo's competitive and unorthodox selling methods.

In fact, in a recent issue of the Los Angeles Times Sunday Calendar section, the key entertainment me- dium in this area, there were 11 Hi Fi retailers hawking their goods, with Cal Stereo continuing its claim of having 10,000 in cash "on deposit in a special account in a major Cali- fornia bank" to back up its 100 cash back policy for anyone showing lower prices on current model stereo equipment regularly stocked by Cal Stereo.

The other retailers vying for the Southern California audiophile and home listener market that use the Times include: Shelley's Audio

Everest Climber Carries Recorder

LOS ANGELES—One member of the American Mt Everest climbing expedition, climbing to try to reach the highest peak in October, will be recording his thoughts and experiences on route to the top.

Dan Emnett will be carrying a Sony cassette recorder and blank tapes from Intermetronics when he and eight other members of the American Bicentennial Everest Ex- pedition seek to reach the Himala- yan peak.

CBS TV is sending along a six- man camera crew to film a special on the project. Emnett's tapes of his personal experiences and thoughts on the climb will be turned over to CBS by Intermetronics.

The tapes will be used were manufactured at Intermetronics plants in the U.S., Korea, Singapore and Hong Kong.

NEEDLE IN A HAYSTACK

NEW YORK—Winning entry from several thousand in the recent HDR AC1 Acoustic drawing at the CES in Chicago was Barry Steigl, sales manager for the appropriately named Needle In A Haystack AD1 dealership in Springfield, Va. Win- ner gets a three-day trip for two to BSR factory facilities in Birming- ham, England, to see his own Accu- trac 4000 remote-control "comput- erized" turntable being built and tested.

CAPITOL MAGNETICS OPTIMISM

A Blank Tape Boom Predicted by Execs

By JIM McCULLAUGH

LOS ANGELES—Capitol Magnetics executives are predicting a healthy 15%-20% growth in retail sales volume for the blank tape in- dustry over the next year based on a rebounding economy.

In addition, Anthony Cunha, exec- utive vice president, and Bill Hol- ling, director of marketing, fore- see the following:

- The cartridge market segment is growing, stating faster than the others due primarily to improved 8-track hardware and its still viable format content.
- Longer lengths are making the most gains in configuration with 90- minute the fastest growing in pre- sumably quality cassettes and car- tridges.
- An increased trend toward quality product in the part of con- sumers as well as increased sophis- tication on the part of repeat buyers.
- Women are becoming a more important factor in blank tape pur- chasing.
- A new market segment—34-39 up to retirees—is beginning to pen up.
- Chrome will remain flat hold- ing at 3%-5% of the total cassette market.
- Heavier involvement on the part of manufacturers in the quality oriented accessory field.
- The possible introduction of some new formulations, particularly new oxides, with possible applica- tions towards the cartridge because of its growth potential.
- More and more mass merchandiz- er experimentation with tape who now account for nearly 40% of total tape sales, up from 20% five years ago.

Cunha also believes that the philo- sophy about the need for cheap or "disposable" cassettes, if carried too far, faces a serious threat to the entire industry.

"We have to have a quality prod- uct," says Cunha, "in order to build a market for the future. If we all sold cheap product, we'd diminish the market 5, 10 years from now. A major problem is that we don't presently have adequate standards which give consumers an opportuni- ty to judge. A lot of companies sell- ing cheap tape label it "low noise, high output" or "high performance," which misleads the public.

"Another problem is that the market is inundated with cheap cassettes is consumer disillusion- ment over reliability. The people who are supporting that theory are saying they will set up manufactur- ing facilities all over the Far East, even in Africa and India..."
Reel Society Sells Mail-Order Tapes

CHICAGO - The Reel Society, a mail-order catalog of prerecorded open reel tapes, dispatches its inaugural mailing this month from Arlington Heights, Ill.

Dolby-encoded and 78 t.p. exclusively, the new catalog, including leads-tapes, is being launched with recent material licensed from London, Warner Bros., and RCA.

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.

Now available with the demise of the Ampex Society this will

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-order service, the Ampex Tape Society.

"Like the tape society, this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation.

List price for single play tapes is $8.95, with a 15% or 20% discount to be offered, Fields says. According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3h.
A KAI Mounts Cash Program

NEW YORK—A KAI America has begun offering its dealers cash discounts in lieu of its usual advertising program, according to Jay Mend- duke, director of marketing for the company.

The new discount program offers 6% off on 20-day net agreements. Previous dealer terms were three percent.

Menduke explains that his company discontinued its usual advertising program because it only benefited dealers who advertised. "What we have done," he says, "is to pay all the advertising costs and apply it to the cash discounts so that more dealers could share in it," says Menduke.

In another policy change, Menduke discloses that shipments or 200 pounds or more will be shipped freight paid to dealers who qualify. The previous minimum was 150 pounds.

We just invented the 8-track cartridge. Again.

It took the inventors of the 8-track cartridge to come up with these five new advanced-technology features. We think they’re so significant you’ll want to see them first-hand to appreciate the fidelity and longevity they add to Lear Jet Stereo performance.

Sanyo To Enter CB Area With Own Unit

NEW YORK—Sanyo Electric will market a line of citizen band products in this country under its own brand name next year, according to sources close to the company.

The firm already does a brisk business in CB in this country with its OQA-24 and products. Sanyo Electric is said to produce about 100,000 CB sets a month at its head- quarters in Osaka, Japan. Sanyo plans to increase its production to 200,000 by the end of the year, according to one such account.

The company, through its emerging international and Radio Shack, will release a new product line that will be available to the public.

Hear-Muffs Move

CHICAGO—Hear-Muffs, a manufacturer of foam cushioned stereo earphones, has moved its manufacturing operations from Downers Grove to Aurora, III. The firm’s offices remain in Downers Grove, but at this new address:

5401 Blythe Place, 60515

Sanyo in this country will handle distribution of the products.

New CB Antenna Uses Groove Coil

NEW YORK—Channel Master has developed a new Power Wave mobile CB antenna which is said to utilize a unique grooved-core coil housed in its weatherproof base. Officials of Channel Master claim the unit is the first new design concept in CB antennas since the introduction of the whip.

The unit is said to provide higher average current and greater radiating efficiency than inductively loaded CB antennas. From base to tip, the new antenna measures 16 inches, plus an 8-inch telescoping rod for fine tuning.

Maxwell Tape New Showcase

NEW YORK—Maxell has created three new "in-store" tape displays for retail and "in-home," with the cooperation of a variety of products in a minimum amount of floor or counter space, according to George M. Maxwell, president of Maxwell Corp.

The "island" unit is 66 inches high and has a 24-inch diameter. It accommodates up to 450 pieces of cas- settes, 8-tracks and 7-inch open reels. A smaller unit is 14 inches in diameter, and 17 inches high. It accommodates an approx- imate mix of 130 cassettes and 8-track cartridges.

The wall-mounted modular display features 32" high by 7 inches deep. It holds up to 150 pieces of cassettes, 8-tracks and 7-inch open reels. According to LaBrie, the display is "perfect for stores where a behind-the-counter display is not possible."

The display may be expanded up to three high on the initial shelf in- stallation, and may be incremented side by side to expand the size and capacity of the display.

AKG Guide for Mike Users

NEW YORK—AKG Acoustics is offering a guide to all its dealers, which according to officials of the company, takes all the guesswork out of selecting microphones.

The guide covers a wide range of microphones, including condenser, dynamic, for voice, for music, for vocals, and more.

For information and other specifications, the company is asking the public to call its toll-free number.

Test Sites For AM Stereo To Be Disclosed Sept. 16

WASHINGTON—The National AM Stereo Radio Committee will announce a list of stations cho- sen for the first test of AM stereo systems, at its next meeting, Sept. 16, according to the NAB.

The NAB, which hosted the special broadcast-electronics-industry committee's July 16 meeting, says testing will mostly be done on East Coast stations to allow for FCC participation.

Systems have been submitted to the committee for testing by Communication Associates, Motorola, RCA and Sansui. The committee opposes a recent bid for early FCC retesting submitted by Kahn Communications, Inc., of Freeport, N.Y. The Kahn system, involving an asymmetrical switch design requiring two AM receivers, in alter- natively a single-tuner receiver, was not presented to the committee for testing (Billboard, July 10).

The AM stereo committee began studying proposed systems in Jan- uary, and hopes to have a report to the FCC on its findings at the end of a year's testing. Committee will invite Kahn Communications to join them in "ensuring a standardized test pro- cedure."

The committee, which was formed at the suggestion of the FCC in Sep- tember 1975, is sponsored by NAB, EIA and the Institute of Electronic and Electrical Engineers. The Na- tional Radio Broadcasters Assn. will also participate.

Koss Display Award

MILWAUKEE—Koss Corp. re- ceived an award of merit in the Gold Quill competition conducted by the International Assn. of Business Communicators. The firm's display of counter cards, wall poster and leaflet for its Technics/ VFR Stereophone, in the special vis- ual communications category.

Maxwell Tape  
New Showcase
Demos Aid Product Evaluation

Continued from page 53

that younger middle-class types want assurances about equipment. Like "Will it be obsolete in a year?" To that one way we won't guarantee there won't be cosmetic modifications, but we do say we don't feel equipment can change, sonically, one helluva lot.

Cosmetics are still a factor with many buyers who prefer European futuristic styling to Japanese functionality. And if cosmetics is where it's at for a buyer, we key in that direction.

"That middle-class market that has been virtually untargeted in our neck of the woods needs special strokes," the retailer says, "such as personalized selling in a professional, comfortable atmosphere. Many of them are second and third-time buyers, and service is important. We cover the waterfront on installations, delivery, setup and service - it's all here.

"We started as a service organization and we can get a system re- paired in 24 hours. We can tell the buyer at the point of sale there is no chance of his equipment sitting on a shelf in some remote factory or distributor shop for three or four months."

As to how the firm has gotten the message around on that push, new sound room, it's a deliberately slow and gradual process, says Breidenbach.

"Look, how can you tell people in 60-second radio spots or newspaper advertisements that you have the number one, super-listening, ultra-modern, functional-plus sound facility without it all sounding like a lot of hype? You can cheapen your image real fast with that kind of a high-voltage campaign. We're playing it very cool."

So far, the main reach-out has been to hold a small, pleasant party in the main sound room facility. Some 60 lawyers, doctors, businessmen and professors were invited to the little affair which was catered with champagne and food. It was an effective overture, very low-key, and the system was demonstrated using eclectic music. The objective was to show off and demonstrate the new facility and to answer questions about stereo, about service, about the difference in speakers - and so on.

"As a result, the word on our new facility is getting around," says Breidenbach.

The business was started as a broad-range service outlet - stereo, television, radio. A research and development branch under the title Acoustics Research was inaugurated.

Then the firm started custom designing equipment - amplifiers and speakers - for musical groups over a four-state Missouri, Kansas, Nebraska and Oklahoma territory. This was a successful venture, and tickets on some of these custom-built installations ranged from $1.000 to $14,000.

"One thing we were doing early was taking Dynaco amplifier kits, assembling them and making a little dough selling them," Breidenbach recalls.

Daishtron also heads up the record-tape annex located on the main floor of the store, with jazz and pop-rock the specialties in that area. Software is bought through Kief's Record & Stereo Supply here.

New Marlboro Mike Line

NEW YORK - Marlboro Sound Works, division of Musical Instrument Corp. of America in suburban Syosset, L.I., has bowed a new economy-priced line of five unidirectional cardiod dynamic and condenser microphones.

With suggested list prices of $49 to $14, top-of-the-line model M400 is a condenser unit, while models M30, M50, M200 and M300 are dynamic mikes. Among standard features are a heavy-duty, noiseless connecting cable with standard 1/4-inch phone plug, on/off switches and pop filters. The M400 also incorporates a built-in preamp.

In announcing the new line, Marlboro president Ed Finger claims that in comparative analysis with other mikes, the Marlboro units "proved to be the equal in frequency response, sensitivity and efficiency to competitive models retailing for twice our price."

J.I.L. Stereo Creates Rack

NEW YORK-J.I.L. Corp. has created a specially designed stereo entertainment center that holds any of the firm's in-dash AM/FM/FM/FR car stereo systems, or combination model and two speakers. It also provides easy access to front panel controls for both driver and passenger.

The center is constructed of sculpted black grain caging, and incorporates a pair of air suspension speakers mounted at a special angle to offer optimum sound reproduction. Web cushions separate the speaker voice come from the frame, thereby creating a better bass response.

The self-contained unit retails for $39.95 and easily attaches to the roof panel.

Cap Magnetics

Continued from page 54 around them and recording equipment is just more common and, therefore, less threatening." In the way of new products, the Capitol marketing director notes: "As far as tape innovations, I think we'll continue to see some new formulations. We're ready, for instance, with several new oxides, if we decide to go with them. We are also concerned about the marketplace out there.

"If the tape we introduce just takes part of the segment we already have, we aren't doing ourselves any favors by putting it out there on the shelf. Realistically, I'd say we're looking hardest at the cartridge. 8-track sound quality isn't quite up with other formats, maybe because cartridges are still biggest in the car stereo area and ear listeners just aren't as critical.

"But now cartridges show some signs of growth for home systems because of better home equipment so we're looking at that product again."

New Marlboro Mike Line

NEW YORK - Marlboro Sound Works, division of Musical Instrument Corp. of America in suburban Syosset, L.I., has bowed a new economy-priced line of five unidirectional cardiod dynamic and condenser microphones.

With suggested list prices of $49 to $14, top-of-the-line model M400 is a condenser unit, while models M30, M50, M200 and M300 are dynamic mikes. Among standard features are a heavy-duty, noiseless connecting cable with standard 1/4-inch phone plug, on/off switches and pop filters. The M400 also incorporates a built-in preamp.

In announcing the new line, Marlboro president Ed Finger claims that in comparative analysis with other mikes, the Marlboro units "proved to be the equal in frequency response, sensitivity and efficiency to competitive models retailing for twice our price."

J.I.L. Stereo Creates Rack

NEW YORK-J.I.L. Corp. has created a specially designed stereo entertainment center that holds any of the firm's in-dash AM/FM/FM/FR car stereo systems, or combination model and two speakers. It also provides easy access to front panel controls for both driver and passenger.

The center is constructed of sculpted black grain caging, and incorporates a pair of air suspension speakers mounted at a special angle to offer optimum sound reproduction. Web cushions separate the speaker voice come from the frame, thereby creating a better bass response.

The self-contained unit retails for $39.95 and easily attaches to the roof panel.

Cap Magnetics

Continued from page 54 around them and recording equipment is just more common and, therefore, less threatening." In the way of new products, the Capitol marketing director notes: "As far as tape innovations, I think we'll continue to see some new formulations. We're ready, for instance, with several new oxides, if we decide to go with them. We are also concerned about the marketplace out there.

"If the tape we introduce just takes part of the segment we already have, we aren't doing ourselves any favors by putting it out there on the shelf. Realistically, I'd say we're looking hardest at the cartridge. 8-track sound quality isn't quite up with other formats, maybe because cartridges are still biggest in the car stereo area and ear listeners just aren't as critical.

"But now cartridges show some signs of growth for home systems because of better home equipment so we're looking at that product again."

Audio Showcase

CLEAN SOUND from Recoton includes styrene/chrome/velvet-like fiber appli- cator, 10-ingredient solution with control applicator head, said to provide maximum cleaning while restoring anti-static disk properties.

FORMULA Q-15 heavy-duty 2mil tape by Capitol Magnetics is low-noise, bias-compatible in 1/4 and 1/2-inch widths, designed to reduce print-through problem.

MARLBORO M300 is one of four new unidirectional cardiod dynamic mikes with high output, heavy-duty cable, phone plug, on/off switches, pop filters.

J.I.L. Stereo Creates Rack

NEW YORK-J.I.L. Corp. has created a specially designed stereo entertainment center that holds any of the firm's in-dash AM/FM/FM/FR car stereo systems, or combination model and two speakers. It also provides easy access to front panel controls for both driver and passenger.

The center is constructed of sculpted black grain caging, and incorporates a pair of air suspension speakers mounted at a special angle to offer optimum sound reproduction. Web cushions separate the speaker voice come from the frame, thereby creating a better bass response.

The self-contained unit retails for $39.95 and easily attaches to the roof panel.

Cap Magnetics

Continued from page 54 around them and recording equipment is just more common and, therefore, less threatening." In the way of new products, the Capitol marketing director notes: "As far as tape innovations, I think we'll continue to see some new formulations. We're ready, for instance, with several new oxides, if we decide to go with them. We are also concerned about the marketplace out there.

"If the tape we introduce just takes part of the segment we already have, we aren't doing ourselves any favors by putting it out there on the shelf. Realistically, I'd say we're looking hardest at the cartridge. 8-track sound quality isn't quite up with other formats, maybe because cartridges are still biggest in the car stereo area and ear listeners just aren't as critical.

"But now cartridges show some signs of growth for home systems because of better home equipment so we're looking at that product again."

Audio Showcase

CLEAN SOUND from Recoton includes styrene/chrome/velvet-like fiber appli- cator, 10-ingredient solution with control applicator head, said to provide maximum cleaning while restoring anti-static disk properties.

FORMULA Q-15 heavy-duty 2mil tape by Capitol Magnetics is low-noise, bias-compatible in 1/4 and 1/2-inch widths, designed to reduce print-through problem.

MARLBORO M300 is one of four new unidirectional cardiod dynamic mikes with high output, heavy-duty cable, phone plug, on/off switches, pop filters.
Newly formed Marketing Plus, 6530 France Ave., South Elna, Minn., headed by Joseph Por-
tell and Boyd Lester, will represent Koss stereo
merchandisers in Minnesota, North and South Da-
vita. Porfetl previously had been a regional sales manage
with Koss.

Chicago-based reps Filter and Assoc. and 2M Sales Co. have combined to form B/S Marketing
with offices at 392 Howard St., Chicago, Ill. 60626, (312) 973-5200, Bill Piller, Herb Birger
and Most Felder form the nucleus with Mike Field and R. L. Warner collaborating. Lines rep-
resented as a result of the merger include Bla-
ron, Reiter of America, Columbia Magnetics, Su-
glasses, 537, Whitesound, Savvy, Leslie, Concord, Sonie and Solet.

Robert C. Sock has joined Lester Sales Co.,
1060 Orange Road, Brighton, Mich. 48116 as a
Midland CB sales training and merchandising specialist.

Nortronics Co., Inc. has appointed Audio
Plus, Inc., 350 Northern Boulevard, Great Neck,
N.Y., to represent its recorder and car electronics line throughout Metropolitan N.Y.C. in New York counties Nassau, Suffolk, Westchester and Rockland, and

New Display For Pioneer

NEW YORK: Pioneer Electronics of America introduces a new
stereo display that shows the demonstration of the firm's entire line
of car stereos and speakers.

The display is available in two versions, model CDA, and model
CDR. The displays together, accomplish a total of 16 car stereos plus
an equal number of speakers. A display unit built up in each display
provides demonstration of any combination of auto stereo and speakers.

These new demonstration centers offer conveniences not previously available in other displays, according to Pioneer officials. Each display is complete with easily replaceable, specially designed plastic drawers designed to eliminate time-consuming hook-up. Pioneer also will offer new drawers at no extra cost as new equipment is introduced.

Both versions of the display feature Pioneer's Model AD-304 power amplifier, priced to TS-160 speakers. This 40-watt power unit is compatible for use with any car stereo.

The units occupy four square feet of floor space and measure 74 inches high.

Telex Bows

CB Headset

NEW YORK: Telex has introduced a CB headset that features a
tone-canceling power microphone that is said to deliver clear, crisp
voice transmission even in a moving vehicle. The mike has a variable- gain amplifier, and is mounted on a pivoting boom so that it can be posi-
tioned close to the lips and moved aside when not in use. A special push-to-talk switch carries a clip for attachment to shirt or blouse.

The headset weighs less than three ounces, and closely follows the de-
sign of pilot's headsets, of which Telex is a leading manufacturer.

Incoming signals are carried directly to the ear, by means of a soft
cushion, as a result even weak signals are clearly heard. The unit can be
used with either the left or right ear, and if desired, can be worn without
the headband.

An adapter is furnished which al-
lows the ear-piece to be clipped to
the user's eyeglasses. It is priced un-
der $70.

Tape/Audio/Video

RepRap

August 7, 1976, Billboard

SAIL AWAY WITH US TODAY

as Billboard embarks on its annual
Blank Tape Adventure, August 28, 1976

Our task force is set to stop at all ports where
we'll gather information regarding
Cassette
• 8-Track
• Reel-to-Reel
• Mastering Tape for
the Studio
• Lube and Raw Tape for the Dup-
icator

We shall explore the new machinery for
the Professional Duplicator. Marketing, mer-
chandising and promotion techniques for
the sale of Blank Tape at retail and the rec-
cent innovations in the Blank Tape field
and complete details on the latest parts and
accessories.

From stem to stern each and every week, 52
weeks a year, Billboard is there. Join us now
at your port of call with a full blown ad mes-
gage that will sell Blank Tape as the armada
returns to port for the full recording and sell-
ing season.

Book your space today, don't be left standing at the dock.
Sign your Billboard rep by wire, call or letter.

Issue Date: August 28, 1976 • Closing Date: August 7th

Los Angeles:
Steve Lappin/ Joe Flesche
Harley Cooper/Peter Moran
9000 Sunset Blvd
Los Angeles, Calif 90069
213-723-7049

New York:
Ron Vorrison/Ron Carpenter
Norm Berkowitz/J. B. Moore
1510 Broadway
New York, N.Y. 10036
212-764-7350

Chicago:
Bill Kanzer
150 N. Wacker Drive
Chicago, Ill. 60606
312-236-9818

Nashville:
John McCartney
1717 West End Ave. • 700
Nashville, Tenn. 37203
615/329-3925

www.americanradiohistory.com
$5 LIST NOT BINDING

**German Artists Making Points With Finances**

BY WOLFGANG SPAHR

HAMBURG—Three main German record companies have been fined by the West German Federal Consumer Protection Office because the record prices on their recordings were found not to be reflecting the true retail prices. The fines imposed include a $1,000 fine for Decca, $3,000 for Polydor and $3,000 for Barclay.

The three companies are owned by the PolyGram Music Group, which also owns Universal Music Group. The fines were based on the fact that the prices charged by the companies were higher than the actual retail prices.

**SACEM AWARDS**

PARIS—SACEM, the French performing rights organization, has awarded Pascal Auriat the Prix Raoul Breton for 1976. The Prix Raoul Breton is awarded to outstanding young composers in France.

Other 1975 SACEM awards are: Prix Simone Chapelle-Clergue-Gabriel-Marie Tristan Murail, Prix Charles Dumont, Prix Philippe Aznavour, Prix Yves Courtois, and Prix Jules Joffin.

**Scottish Antipiracy Drive Brings Promising Results**

LONDON—The British Phonographic Institute is putting its new antipiracy campaign to the test, and early signs are promising.

The initiative, which was launched in response to the growing problem of bootleg tapes, has already resulted in the seizure of over 10,000 tapes. This is a significant increase over the 5,000 tapes seized in the same period last year.

The BPI has also been working with law enforcement agencies to trace the origins of the tapes and disrupt the supply chain.

The BPI has warned that the campaign is just the beginning, and more action will be taken as needed.

**From The Music Capitals Of The World**

**BRUSSELS**

Samson, Damiante Et Foles by Carre Champs Elysees has become a big summer hit in France, according to recent surveys.

**LONDON**

Peter Shelley, writer and producer of Apple's hit albums, has been awarded a Gold Award by the British Academy of Recording Arts and Sciences.

The award was presented at the annual ceremony, which takes place at the Royal Festival Hall.

Peter Shelley is known for his work with band the Buzzcocks, and has written and produced songs for several artists, including Elvis Costello and Paul Weller.

The award was presented by the British Academy of Recording Arts and Sciences, which has been presenting the Gold Awards since 1978.

**Music News**

LONDON—The British Phonographic Institute has launched a new campaign to combat piracy, and early results are promising.

The campaign, which is focusing on digital piracy, has resulted in the seizure of over 10,000 illegal copies of music.

The BPI has also been working with internet service providers to block access to pirate sites.

The BPI has warned that the campaign is just the beginning, and more action will be taken as needed.

**From the USA**

Peter Greenspan, publisher of Panthers, has been awarded a Gold Award by the British Academy of Recording Arts and Sciences.

The award was presented at the annual ceremony, which takes place at the Royal Festival Hall.

Peter Greenspan is known for his work with band the Buzzcocks, and has written and produced songs for several artists, including Elvis Costello and Paul Weller.

The award was presented by the British Academy of Recording Arts and Sciences, which has been presenting the Gold Awards since 1978.

**Music News**

LONDON—The British Phonographic Institute has launched a new campaign to combat piracy, and early results are promising.

The campaign, which is focusing on digital piracy, has resulted in the seizure of over 10,000 illegal copies of music.

The BPI has also been working with internet service providers to block access to pirate sites.

The BPI has warned that the campaign is just the beginning, and more action will be taken as needed.
Radio Series To Spotlight Irish Music Industry

DUBLIN- RTE Radio is broad- casting two new series about the Irish music industry, its songs and performers.

“Métronome” will take an in- depth look at the music industry in Ireland, its problems and its pros- pects, and will seek to answer some of the questions commonly asked about the record business.

Among subjects covered will be the promotion of Irish artists abroad, the economics of foreign artists in Ireland, the chart- ers, the making of a record—from the composition of a song to its release on disk and how to become a disk jockey.

The series aims to give an insight into the world of the Dublin talent combines to produce music, live and on record—the singers, songwriters, arrangement producers, record engineers, music publishers, promoters and men and so on.

“Songs And Sounds Of Tomorrow” is a series that was originally broadcast by RTE Radio in 1971. It is set to return this autumn by bringing its songs to the notice of a national audience, to provide interesting entertaining and to let people know what is being pro- duced and achieved by amateur and professional performers.

Both programs are produced by Billy Wall.

International

CBS/SONY, Toshiba-EMI Share Nippon Chart Lead

By ALEX ABRAMOFF

CBS/SONY held the largest share of the Hot 100 singles chart in Japan, a Billboard publication in Ja- pan, during the first half of 1976. The company held the largest share of 17.9% by placing 50 singles, do- mestic and foreign, on the chart.

The second leading position was held by the music publishers which placed 42 singles on the chart, 13% share. Nippon Columbia occu- pied the third position with a share of 9.7% by charting 28 singles. Tosh- i-EMI was ranked fourth. The company’s share was of United Artists, which took 11.5% of the music sales in Japan.

Two companies closely followed Toshiba-EMI. Polydor had an 8% share (21 singles on the chart) and Sony/Music Lab. had a 7% share (16 singles on the chart).

Spotlighting Irish Music Industry

scope trimmed

Oord Explains EMI Bolt

Oord, the “flying dutchman” who built Bovemia into Holland’s top label before selling it to EMI, broke no serious changes during his reign as EMI’s managing director, including the establishment of a new management team and an international- ization of the company’s attack on the market place.

Oord, who became managing di- rector of EMI Records, U.K., in 1972, explains that he has been planning the move for some time. It is not sur- prising that he is considering it, given that he was appointed EMI’s managing director, director of groups on the top singles market.

In fact, in 1971, Kimm has been ap- pointed a new managing director, to assist managing director Roel Kruze and leave him more time to devote to the promotion of the company’s new European ad- ventures EMI-E.A.R.

Dominic Dauphin Munier has been appointed managing director of Amadeo, which is part of the Aus- trian Polygram group. Munier, for- merly in the company’s French export department, is expected eventually to be appointed Amadeo’s managing director.

Terry Barratt assumes the new position of managing director of Polygram in London, while Ken Bruce becomes pub- lic relations director of Polygram. Mac Macintyre is the company’s senior press officer. At United Artists, U.K., Howard Ber- man, previously assistant to manage- ner Denis Knowles, has been appointed to the position of sales promotion manager.

New manager of BBC Radio Dor- set in John White, who has grad- uated to his present post via Radio Stoke and Radio Brighton. His work with French分裂 chord is now going back to the BBC StateRecords in London has ap- pointed a new managing director, to assist managing director Wayne Bicker- ton.

The sales department is to be headed by Phil Holmes, who recently joined the company, com- ing from a position as label manager at Black Magic Records. He will work in close association with Gra- ham Mabbott, who remains head of marketing and regional promotion.

U.K. Market Share Report

• Continued from page 3

U.K. in share number as two singles company to Pyco which has a 15.3% share of the market, compared to the previous year’s 10.3% during the first quarter of this year.

Pyco’s success is largely due to the Brotherhood Of Man Eurovision hit “Save Your Knees For Me.”

While “Man With A Woman” album company and CBS retains its position as number two album com- pany, it has been surpassed by the single market company, which has now taken 16.5% of the singles market.

WEA, coming in fourth in singles competition, has now taken 8.5% of the market compared to the previous year’s 7.7%.

The record company’s share of the market has also dropped to 7% from 11.6%. Polydor from 6.4% to 10.4% and Bell now has 3.7% compared to 8% last year.

President, which did not figure at all in single sales this time last year, now sits seventh with 3.9% an im- provement over the company’s first quarter share of 3.3%. Pyco, which has been suffering a considerable drop in it’s share of the singles market to 1.9% compared to 4.5% last year.

On the label front, Epic emerges once again with the highest share of the market, but though it suffered a drop of 1.8%, it was just one among others in the slicing of the cake market. Warner Bros, which was third last year has dropped to fifth with 4.3% share. Bell, last year’s 7.8% share, has now dropped to seventh and EMI only has 2.5%.

The re-activation of Beatles singles has brought Warner Bros to the top three, and the pool of singles has been reduced to 9.5%.

New Hope For Rainbow Shows

By REX ANDERSON

LONDON—The Rainbow Thea- ter, once a main London rock venue, is back from the dead and it is not just in the form of scalps taken from the necks of the long lost followers of the Strictly Come Dancing or any other bands. It also successfully con- 

Allan Schaverien, a director of Strictly Come Dancing, who visited Hanover Square here, has said he will not do anything to make his company’s background or its future plans, but he said he doubted that the music policy of the Rainbow, if the deal went through, would embrace both rock and middle-of-the-road concerts.

When the Rainbow closed down in March last year it was stated by the new buyers, London Productions, that it was impossible to meet the cost of repairs to the thea- ter required by the Greater London Council under a preservation order.

A spokesman for Rank explained that if Bibo had leased the theater from the Sondheim Theatre Com- pany, the theater is owned by a property company which originally built it as the Paramount Theater and then leased it to Rank. In turn it leased it to Rank, and then to Sondheim, re- 

It is understood that the cost of the required repairs was in the region of $325,000, which is 4.5% of the shop.

In 1976, Billboards

www.americanradiohistory.com
**International Music Labo Singles & LPs Chart Shares**

![Chart Image](image-url)

**MUSIC LABO HOT 100 CHART** (January-June, 1976)

- **Sony**: 55.4%
- **CBS**: 36.6%
- **Canyon**: 5.1%
- **Teichiku**: 0.9%

**MUSIC LABO HOT 150 CHART** (January-June, 1976)

- **Sony**: 46.2%
- **CBS**: 28.0%
- **Canyon**: 7.5%
- **Teichiku**: 2.5%

**International Briefs**

- PARIS—The Nice Conservatoire of Music is setting up a jazz class, according to Professor Chauchereau, Director of the Conservatoire, and Professor André Viva, who will direct the class. The instruction will be directed by Arnaud and Navarre and saxophone lessons by Jacques Meltzer. Other instruments will follow. It is expected that the project will add to the growing strength of France in the jazz world.

- PARIS—The United Artists is to give away a free album with each of the first 10,000 copies sold of Grateful Dead’s “Steal Your Face” double LP. A part of a campaign centered on the band’s upcoming Wimbledon concert.

- PARIS—Hans Klotz wins the 1976 Grammy Award for “Best Lady Kenny.” Paul Robert Potts, who was the publicist’s choice, did not even appear in the list of prize-winners.

- CLAUDE VALÉE won the prize for international jazz album with “Jazz Party.” Michel de la Ville awarded the Japanese prize for “Pete Escovedo.”

- PARIS—“Floating” is in a more serious state than opera, where problems have not been resolved. According to Jean Bouchet, director of the Chalet Theater in Paris.

- Bouchet says that unless the government helps, the festival will die. The Chalet Theater, the leading opera house in France, is in the only theater in the country that is doing fine, thanks to the government’s subsidies, which does not receive a subsidy. But it is desperately in need of money.

- Touring opera companies are also facing financial difficulties and leading figures in the French operetta world are warning the Ministry of Cultural Affairs that there is no way of keeping the great traditions of French operetta alive unless financial support is forthcoming.

---

**Oord Departure**

One of Oord's first achievements as manager-director was the creation of a new label identity with the launch of the HHE EML label in January 1973. A major challenge soon followed: the new startup's position was the pressing crisis caused by teething troubles at the new Hayek factory. However, with the help of a group of enterprising entrepreneurs, Oord was able to keep the company on track, and within six months, production was back to normal.

Oord states that his future plans would be announced in a "few or so". He does say now, though, that his next job will involve international responsibilities. He will remain headquartered in Brussels, he adds.
NEW YORK—Coming off a successful California tour and another hit recording with his trio, Tito Puente will soon be going into the recording studio for his new album. "Laura Ramirez" will promote the album, which is expected to be released in late March. The album will include many new Puente tunes and the sounds of the "Madre de Estados Unidos" and "El Mariachi." The record will also feature the voices of his daughter, Paola Ramirez, and his wife, Laura. The album will be produced by Tito Puente Jr. and released by Pablo Records.

Speaking of Tito Puente's involvement, he is due to release his new LP titled "Charity," recorded on the "La Tribeca" label in session. Many of the songs in the album will be performed by Tito Puente Jr. and his band "The Madre de Estados Unidos." The record will feature the voices of his daughter, Paola Ramirez, and his wife, Laura. The album will be produced by Tito Puente Jr. and released by Pablo Records.
THE STEVE GIBBONS BAND

a single from the same album that gave you "JOHNNY COOL"

"SPARK OF LOVE"

Produced by Kenny Laguna, MCA-40591

MCA RECORDS
Continued from page 10

style of rock n' roll singing, which is the essence of the city and its people. The record marked a shift in the music industry, moving away from traditional sounds to more modern styles.

The Isley Brothers, along with other Motown artists, continued to produce hit records throughout the 1960s and 1970s, solidifying their status as one of the most influential groups in music history.

---

*Continued from page 10*

The Isley Brothers

The Isley Brothers were a popular American rhythm and blues group in the 1960s and 1970s. The group consisted of Ronald, Ernie, and O'Jared Isley, and they became known for their smooth harmonies and innovative music styles.

The Isley Brothers released numerous hit songs, including "Shout," "Between the Sheets," and "Who's Zoomin' Who?" Their music was characterized by its soulful vocals, jazz-influenced instrumentation, and innovative production.

The group was formed in the 1950s and continued to perform and record music until the 1990s. The Isley Brothers were inducted into the Rock and Roll Hall of Fame in 1994, recognizing their significant contributions to the music industry.

---

*Continued from page 10*

The Isley Brothers were a popular American rhythm and blues group in the 1960s and 1970s. The group consisted of Ronald, Ernie, and O'Jared Isley, and they became known for their smooth harmonies and innovative music styles.

The Isley Brothers released numerous hit songs, including "Shout," "Between the Sheets," and "Who's Zoomin' Who?" Their music was characterized by its soulful vocals, jazz-influenced instrumentation, and innovative production.

The group was formed in the 1950s and continued to perform and record music until the 1990s. The Isley Brothers were inducted into the Rock and Roll Hall of Fame in 1994, recognizing their significant contributions to the music industry.

---

*Continued from page 10*

The Isley Brothers were a popular American rhythm and blues group in the 1960s and 1970s. The group consisted of Ronald, Ernie, and O'Jared Isley, and they became known for their smooth harmonies and innovative music styles.

The Isley Brothers released numerous hit songs, including "Shout," "Between the Sheets," and "Who's Zoomin' Who?" Their music was characterized by its soulful vocals, jazz-influenced instrumentation, and innovative production.

The group was formed in the 1950s and continued to perform and record music until the 1990s. The Isley Brothers were inducted into the Rock and Roll Hall of Fame in 1994, recognizing their significant contributions to the music industry.

---

*Continued from page 10*

The Isley Brothers were a popular American rhythm and blues group in the 1960s and 1970s. The group consisted of Ronald, Ernie, and O'Jared Isley, and they became known for their smooth harmonies and innovative music styles.

The Isley Brothers released numerous hit songs, including "Shout," "Between the Sheets," and "Who's Zoomin' Who?" Their music was characterized by its soulful vocals, jazz-influenced instrumentation, and innovative production.

The group was formed in the 1950s and continued to perform and record music until the 1990s. The Isley Brothers were inducted into the Rock and Roll Hall of Fame in 1994, recognizing their significant contributions to the music industry.

---

*Continued from page 10*

The Isley Brothers were a popular American rhythm and blues group in the 1960s and 1970s. The group consisted of Ronald, Ernie, and O'Jared Isley, and they became known for their smooth harmonies and innovative music styles.

The Isley Brothers released numerous hit songs, including "Shout," "Between the Sheets," and "Who's Zoomin' Who?" Their music was characterized by its soulful vocals, jazz-influenced instrumentation, and innovative production.

The group was formed in the 1950s and continued to perform and record music until the 1990s. The Isley Brothers were inducted into the Rock and Roll Hall of Fame in 1994, recognizing their significant contributions to the music industry.
Old Monkees Touring Orient


Several major changes have been made in the BTO production since 1975's " sells 1.2 million-grossing tour. The large suspended signature gear looks the same, but a stage-spanning half-gear has been added, as well as several new visual effects, including strobes, flash pots and goni achines. The new gear is 20 feet high and 40 feet across, constructed of metal trusses suspended diagonally 40 feet of neon tubing. Also recently completed is a mirrored red and blue stage band. The new stage equipment has been specially constructed of red with white grill cloth, and the band now plays on a white ballet floor imported from Wales.

A new $11,000,000 tour production has also been custom-built (for BTO by Vanguard's Jason Sound. Designed by local visual artists Jett Lilly, the 10,000 watt system features two 2-channel mixing consoles, a 350 watt monitor system and 128 JBL speakers housed in computer-de signer speakers.

Critical to the success of the tour date was highly favorable, noting particularly that the group is extending itself musically in performance this year.


BTO will supplement its August-September schedule with several U.S. dates. They appear at the Iowa State Fair Aug. 19 and in the Indiana State Fair Aug. 20, and in Saginaw, Mich. (21), Sioux Falls, Mont. (29), Fargo, N.D. (30), Billings, Mont. (31), Spokane (Sept. 1), and tri-cities Washington (3).

On September 11, CBC-TV will air a 60-minute BTO documentary, filmed during one of the group's European and North American dates.

Bachman-turner Tour Underway

BY JEANI READ

Bachman-Turner Overdrive pre-viewed its "Great Beaver Path" 1976 Canadian tour in Saskatoon July 16. The record crowd of 7,000 in the Saskatchewan Expo grandstand was the largest ever to attend an entertainment event in the city.

The remainder of the tour will make 14 stops in both major and sec ondary markets across the country from Tuesday (3) through September 6. Three Maritimes dates early in the schedule: Moncton (July 23), Halifax (25) and Sydney (24) were cancelled to allow drummer Robbie Bachman time to recuperate from a dislocated shoulder suffered in a recent go-kart accident. Bachman played through this episode against doctor's orders, with the help of a special anesthetic.

Also cancelled are dates in Bran don (June 17), and Moncton (June 30). Dates currently firm are: Edmonton Tuesday (3), Kimberley (4), Lethbridge, (5), Calgary (6), Winnipeg (11), Thunder Bay (12), Ottawa (14), Sudbury (15), Sault Ste. Marie (23), Toronto (24), Mon treal (25), Vancouver (3), Vernon (5) and Victoria (6). Strong advance are sales reported in Toronto and Montreal, but no projections for gross comparisons for this year's tour have been forthcoming from BTO management or promoters.
Canada is a potent force in the international music world and the trend is growing daily. The Canadian music industry's impact by means of its songwriters and artists has been firmly established. It promises to be even more aggressive as an exporter of music to the world.

Billboard's 6th Annual SPOTLIGHT ON CANADA, in our September 25 issue, will be the most in-depth look at the workings of the Canadian music industry and its impact around the world ever undertaken!

We'll leave no leaf unturned as we cover:
- Retailing
- Discos
- Broadcasting
- Concert Market
- Rack Jobbing
- French-Canadian Market
- Songwriters and Publishers
- Recording Studios
- Record Labels
- Talent, Established and New
- Music Industry Associations

Creating music for the world? Tell the world with an ad in Billboard's Spotlight on Canada!

Editorial Coordination
Marty Melhuish
7 Burton Ave.
Westmount, P.Q.
514/484-3058

Advertising Coordination
Bill Kanzer
Billboard
150 N. Wacker Drive
Chicago, Ill. 60606
312/236-9818

*Billboard's readership of more than 100,000 includes the largest international distribution of any music trade paper in the world!

Billboard is Canada's International Music Communicator

Issue Date: September 25
Ad Deadline: September 3
CAROLINE EXPORTS

BRITISH PRODUCT

SPECIAL DEAL

UNLIKE MANY WE'RE STILL IN BUSINESS

FANTASTIC VALUES 100 ASSORTED 45's ONLY $60.00

C & W Soul-Pop or Mix 300 ASST. 45's OR MORE ONLY $4.00 PER 100 ASSORTED MIXED LP's MINIMUM 500 ONLY 20 EACH

WIRE

ASSORTED MIXED LP's

Available for immediate shipment.

Enclosed is $ .

Check or Money Order

You may pay for your classified advertisement on your credit card.

Credit Card No.

Card Expires

Signature

Mail to:

WIRE

FRED W. MAGNUS

P.O. Box 45

Huntington, West Virginia 25724

B III RECORDS

Quarry & Hamilton Sts.

Denver, Colo.

(212) 626-4473

1977.

20 TRACK BLANKS

Low Noise, High Output Tape

Ampex tape first quality.

20 Min. to 50 Min.

50 Min. to 90 Min.

90 Min. to 120 Min.

120 Min. to 180 Min.

180 Min. to 240 Min.

240 Min. to 300 Min.

300 Min. to 400 Min.

40 Track Audio Orders C.O.D.

Andel Audio Products, Inc.

2412 14th Ave. Brooklyn, N.Y. 11215

(212) 433-7352

MAGNUS CO.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.

1977.
**New General News**

**Racker-Retailer Sees a $15 Mil Gross**

Continued from page 1

...continued story today operates from 10 to 1 or seven days a week.

In a recent survey of the nation's major music stores, Higgin's found the following breakdown dollar by dollarivariate product categories, including: CDs, 2.3%; cassettes, 7.5%; tape, 17.8%; singles, 5% and accessories, including footwear, 18.8.

H. H. award sales, the study indicated a customer was buying $5.50 to $7 per sale depending upon the store studied.

**Book Spots 121 Blogs**

NEW YORK: The American Music Conference has published a 47-page catalog that lists the 121 most creative and influential singles of the 1980s. The catalog is available from the Conference for $5.

**Clive Davis Talks**

Continued from page 14

Davis talked vividly of innovating in music production, both in the recording studio and in the concert arena. He described his desire to return to live music in the city and to bring the halls back to life. He also talked about his commitment to the recording industry and his passion for music itself.

**CBS Staffers**

Continued from page 10

In 1971 he returned to the CBS fold.

So far, named vice president, act has been his work in Colombia as the national radio director and later as advisor to the president of the Republic of Colombia.

Davis has served as a consultant and advisor to numerous organizations, including the United Nations, the World Bank, and the Inter-American Development Bank. He has received numerous awards and honors for his work in music and the arts, including the Kennedy Center Honors and the National Medal of Arts.

**NYU Promoters**

Continued from page 16

professional standards and handle responsibility, must be given example and be rewarded with responsibility."

In conclusion, the article discusses the importance of NYU Promoters and how they contribute to the success of the organization and its students. The article emphasizes the necessity of having a strong and dedicated group of Promoters to support the university's mission and values.

**Times Square**

Continued from page 6


cat include product by package marketers. Among them are Warner Bros., Random House, and Columbia. The deal was handled by the firm of Caplin, Atlantic, Philadelphia International, ABC, Cashcall, Island, RCA, Columbia, Fantasy, Deity, Budokah, TDK, and United Artists.


called in its "Pick Your Soul Tape" as the latest of its "Pick Your Soul Tape" series. In another twist, the group's list also includes a Times Square address: 1518 Broadway, open seven days a week with no charge on Monday (2) with daily hours.

In addition to selling new tapes, the group also deals in cassettes.
Jazz

GENE ANGEW—Swinging the Jazz, Roots 1002 (RV) - New generation and blues records by lanky, Stoney’s T.K. Productions has picked a great LP to lead off. Amsden’s new LP is especially good and dynamic as he’s done before his death, that Amsden was known for. Conly Morgan on trumpet, Armes on tenor and he brings it on tenor and he brings it on.

American Record Guide—The album's dynamic quality and his tenor is what makes this CD stand out. The band's reading of classic jazz tunes is first-rate, as they swing hard and推出 one of the strongest albums of the year. Their version of "Lettuce" is a standout, showcasing the band's cohesive and vibrant approach to the music.
Get ready for the greatest celebration of all!

The new album

Life Goes On / Faith Hope & Charity

RCA Records

www.americanradiohistory.com
Announcing a sound

1 Rose Royce. Performing on the soundtrack of the forthcoming movie "Car Wash".

2 Warner Bros. President and Chairman of the Board, Mo Ostin greets Whitfield Records President Norman Whitfield (left) and Walter Ainsworth, Whitfield Records General Manager.

3 Undisputed Truth. Hit-makers with a track record that includes "Smiling Faces," "Help Yourself" and "UFO's." Featuring vocalist Taka Boom in her recording debut.

4 Masterpiece...

5 Nyro... with Norman Whitfield and Walter Ainsworth

6 Whitfield Records staff; from left: William Whitfield, Vice President; Michael Ann Logan, Administrative Assistant; Clay McMurray, Assistant A&R Director; Norman Whitfield; Walter Ainsworth, General Manager; and Tony Jones, Artists Relations Director.
investment for the Seventies...

First single release

"You + Me = Love"

The Undisputed Truth

Produced by Norman Whitfield

Manufactured and distributed by Warner Bros. Records
CARL CONDON

STANLEY TURRENTINE—Three Is A Place (3:40); producer: Orrin Keepnews and Stanley Turrentine; writer: Pamela Turrentine; publisher: Pamchi, BMI, Fantasy 772.

OLIVA NEWTON-John—Don't Stop Believin' (2:14); producer: John Farber; writer: John Farber; publisher: BMI. RCA 45015. Newton's first Nashville recorded version maintains her universal feel. This Farber's writer-produced number shows brilliant choral arrangements and choral instrumentation. Newton adds her own vocal sweep.

CRYSTAL Gayle—You're The One (2:53); producer: Allan Reynolds; writer: Herbert C. parnell; publisher: ABC/Paramount. 45006. Gayle's strong vocals are tinged with a lyrical outlook. The production and melody are a solid cut toward Gayle's emerging emotional style.

BILL ANDERSON—Peas And Diamonds (3:10); producer: Buddy Killen; writer: Bobby Braddock; publisher: Chappell & Co. /ASCAP. 45010. Anderson's songwriter is back with another strong funky tune.


HUMMINGER—We Can't Go On Meeting Like This, As (3:44); producer: J. Phil Woodard; writer: Patricia J. Stickle; publisher: The B.V., ASCAP. BMI 45010. Blend of pop and jazz. songwriter, who could break his} and his group} to the popular market the harmonica and James Lewis. More than half of the items were female cuts. Best cuts: "Hey, Why You Say Come On," "The Golden Rod," "You Are My Love," "It Ain't Your Sin, It's Your Tongue."
"LONG MAY YOU RUN" / "12-8 BLUES"

the first single from the first album by the
STILLS-YOUNG BAND
"LONG MAY YOU RUN"
(M5 only)

On Warner/Reprise Records & Tapes.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Devil With The Blue Dress</td>
<td>Baby, Marianne</td>
</tr>
<tr>
<td>Light Up The World</td>
<td>Sunshine</td>
</tr>
<tr>
<td>Devil Woman</td>
<td>Dave Dee, ASCAP</td>
</tr>
<tr>
<td>I'm Gonna Let My Heart</td>
<td>C. Hank</td>
</tr>
<tr>
<td>Do You Know What I Mean</td>
<td>Lloyd Price</td>
</tr>
<tr>
<td>The Boys Are Back In Town</td>
<td>Freddy Merkle</td>
</tr>
<tr>
<td>The More You Do</td>
<td>The Mamas &amp; The Papas</td>
</tr>
<tr>
<td>Uptight</td>
<td>Lady Sings</td>
</tr>
<tr>
<td>Ocye To Billy Joe</td>
<td>Bob &amp; Carol</td>
</tr>
<tr>
<td>Light Up The World</td>
<td>Sunshine</td>
</tr>
<tr>
<td>Devil Woman</td>
<td>Dave Dee, ASCAP</td>
</tr>
<tr>
<td>I'm Gonna Let My Heart</td>
<td>C. Hank</td>
</tr>
<tr>
<td>Do You Know What I Mean</td>
<td>Lloyd Price</td>
</tr>
<tr>
<td>The Boys Are Back In Town</td>
<td>Freddy Merkle</td>
</tr>
<tr>
<td>The More You Do</td>
<td>The Mamas &amp; The Papas</td>
</tr>
<tr>
<td>Uptight</td>
<td>Lady Sings</td>
</tr>
<tr>
<td>Ocye To Billy Joe</td>
<td>Bob &amp; Carol</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block upward movement of a product following upward movement noted above.  

A reflection of National airplay and programming activity by selected dealers, one stops and thousands of radio stations as compiled by The Charts Department of Billboard Magazine.
IT'S A LANDSLIDE!

One of the biggest racked singles of the year... "The Fonz Song... spearheads a new LP!

Check your London distributor for:
- BUMPER STICKERS
- WINDOW STREAMERS
- RADIO TIME BUY SCHEDULE

by THE HEYETTES
<table>
<thead>
<tr>
<th>SUGGESTED LIST</th>
<th>STAR PERFORMER - LPs marked, generally, as being available in progress at week.</th>
<th>SUGGESTED LIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>Title</strong></td>
<td><strong>Label Number (Out Label)</strong></td>
</tr>
<tr>
<td>17</td>
<td>GEORGE BENSON</td>
<td>*</td>
</tr>
<tr>
<td>2</td>
<td>PETER FRAMPTON</td>
<td>*</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>CHICAGO</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>JEFFERSON STARSHIP</td>
<td>*</td>
</tr>
<tr>
<td>6</td>
<td>NEIL DIAMOND</td>
<td>*</td>
</tr>
<tr>
<td>8</td>
<td>BONNIE RAITT</td>
<td>18</td>
</tr>
<tr>
<td>11</td>
<td>STEVE MILLER BAND</td>
<td>51</td>
</tr>
<tr>
<td>12</td>
<td>GARY WRIGHT</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>BROTHERS</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>REACH BOYS</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>JAMES TAYLOR</td>
<td>74</td>
</tr>
<tr>
<td>17</td>
<td>BOZ</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>DAVID BOWIE</td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>NEIL DIAMOND</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>THE MANHATTANS</td>
<td>57</td>
</tr>
<tr>
<td>21</td>
<td>ARThUR FIEDLER</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>BROTHERS</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>BROTHERS JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>AVERAGE WHITE BAND</td>
<td>7</td>
</tr>
<tr>
<td>25</td>
<td>BOB SCAGGS</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>JEFF BECK</td>
<td>51</td>
</tr>
<tr>
<td>27</td>
<td>THE MANHATTANS</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>ARTHUR FIEDLER</td>
<td>6</td>
</tr>
<tr>
<td>29</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>30</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>31</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>32</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>33</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>34</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>35</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>36</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>37</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>38</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>39</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>40</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>41</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>42</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>43</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>44</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>45</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>46</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>47</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>48</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>49</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>50</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>51</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>52</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>53</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>54</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>55</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>56</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>57</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>58</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>59</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>60</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>61</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>62</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
<tr>
<td>63</td>
<td>DAVID BOWIE</td>
<td>74</td>
</tr>
</tbody>
</table>
Master Blaster

DAVID SANBORN'S NEW ALBUM IS SANBORN.

The super-saxophonist star of last year's Taking Off album cooks his way through an 8-course program on his second LP, Sanborn. Includes "Indio," "Smile" and Paul Simon's "I Do It For Your Love."

SANBORN BY DAVID SANBORN.
Produced by Phil Ramone. A Courtly Production. Warner Bros. BS 2957
<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTIST</td>
<td>LP Title, Label, Number (Out Label)</td>
<td>ALBUM</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>CHICAGO &amp; THE 70's</td>
<td>Chicago's Greatest Hits</td>
<td>110,118</td>
</tr>
<tr>
<td>D.J.</td>
<td>Saturday Night</td>
<td>110,118</td>
</tr>
<tr>
<td>EDDIE RANDALL</td>
<td>That's Love</td>
<td>110,118</td>
</tr>
<tr>
<td>ERIC RAYMOND</td>
<td>That's Love</td>
<td>110,118</td>
</tr>
<tr>
<td>ERIC RAYMOND</td>
<td>Saturday Night</td>
<td>110,118</td>
</tr>
<tr>
<td>EDDIE RANDALL</td>
<td>Saturday Night</td>
<td>110,118</td>
</tr>
<tr>
<td>EDDIE RANDALL</td>
<td>That's Love</td>
<td>110,118</td>
</tr>
<tr>
<td>EDDIE RANDALL</td>
<td>That's Love</td>
<td>110,118</td>
</tr>
<tr>
<td>EDDIE RANDALL</td>
<td>Saturday Night</td>
<td>110,118</td>
</tr>
</tbody>
</table>

The top LPs and tapes for the week of July 13, 1969, according to the Billboard charts. The table includes information on the artists, album titles, labels, prices, and suggested list prices.
THE BLITZKRIEG BOP!
THE RAMONES • NEW SINGLE

B/W Havana Affair

THE SINGLE FROM THE HIT ALBUM

SIRE
SASD-7520
Sire Records Marketed by ABC
House C’right Bill Action

- Continued from page 1

the jukebox rate from review. The bill requires that all statutory rates will be periodically reviewed by the proposed commission at varying time intervals. But as a result of jukebox operators’ plea, assurance was written into the bill that the commission would consider only current post-revision financial situations in any rate adjustments. Reviews for the jukebox rate will be at 10-year intervals, starting in 1980.

The same assurance of an up-to-date basis for future royalty rate adjustments was extended to all statutory rates under compulsory licensing in the House revision bill by an explicit directive to the Copyright Royalty Commission. The policy would apply to reviews of mechanical, cable, broadcast, and pay rates as well as to the jukebox rate.

Subcommittee chairman Kastenmeier said he is sympathetic to the fact the jukebox industry has "fallen on hard times," as Rep. Danielson argued. But the chairman feels that the jukebox operation has been treated fairly in obtaining an annual royalty rate of $8 per box for the use of all music, in both House and Senate revision bills. The $8 rate has held since the House-passed bill of 1967, although a figure of more than $19 per box was originally proposed.

In other action, the subcommittee decided to schedule the first review of compulsory licensing rates for PBS use of music in 1982, rather than in 1980, when all other statutory rates would get their first review.

The PBS rate is the only one that will have to be set by the proposed royalty commission.

Within the next six months or less, the embattled revision of the U.S. copyright law to clear House jurisdiction and rules committees and a floor vote, before going on to Senate action, and a final compromise on the differences between the House bill and Senate-passed S.22.

Billboard incorrectly attributed a July 19 incorpora-

tion of a music publishing record label firm to United Arists Records president Artie Mogull. The incorporation was actually filed Feb. 2, 1969, when Mogull was working independently. "Blood Sweat & Tears" group estimated 11 million viewers July 22 when it did a por-
tion of "Spinning Wheel" from the Olympic Village. Monarch Satellite carried it globally, and ABC TV interviewed with David Claston-Thomas and band ex-

cepts later in the U.S.

Is it true that a potent act with a taskmaster manager got the leprous independent label in last week’s Bert Annear, 72, original Western regional man for London Records in 1949, died two weeks ago at his home near Forest Falls. Annear retired about 1971. ZZ Top headlines the all-star show set for Anaheim, Calif., Stadium Aug. 7, along with Blue Oyster Cult/ John Henry on Point Blank.

The prices for the tickets for the CMA’s anniversary ban-
quet and show, Nashville, are: $8 for the cocktail party, banquet show and televised CMA Awards Show (25) or $35 for the day of the show ($40 face value) and personally discussed her new picture. "A Star Is Born," with members of the nationwide Columbia Rec-

ords promotion corps at their convention, Rich’s special album to commemorate his 2 million sales of "Behind Closed Doors" was diamond-studded and probably the most lavish ever given an artist.


"The last summer is out for industry execution. Four of the five top run in the Warner Communications music group wore them at their New York press conference; and Arista president Clive Davis did his thing in Los An-
geles; complete with the navy blue shirt. Melba Moore is a spokesman for 'Big Blue Marble.' Emmy and Peabody award-winning writer is Steve.

Drews is the one who got things moving at his company. "I’m the best interests of the group." The Rhythm Group, London, starring Mark of UK, and Continental touring for the Flaming Grooves in November. Dick Clark becomes the 167th celebrity bronze star in the Holly-

wood Blvd sidewalk Aug. 4. Motown’s fall release is label "Psychedelic Soldier." Stanful Sound did the entire sound for Neil Diamond when he opened the Aladdin Concert Hall, Las Vegas. No. Stax Records raises annual grants for its first year. San Francisco’s Golden Gate Park’s July 36 Park com-

mission would not comment. "The Eagles did the biggest crowd in New York’s history at their July 25 shows" (New York Times). "I was on tour for the Sick but plays as an orchestra leader. Cliff Richard feasted by Rocket and MCA Records at the New York World Trade Center. A&M Records thanked Van Jay of WRRV and Wanda Ramos of WBL for helping break the Brothers Johnson album, with gold records. Kevin Ogle, Utah, won the $250 first prize in the 1976 Nathan Burkan memorial contest at the Univ. of San Francisco School of Law, sponsored by ASCAP. Judy Collins will do the college concert cir-

cuit next month with the release of her new album.

Dick Clark producing the four-week Frankie Avalon CBSTV summer replacement "Easy Does It," starting Aug. 25 at 8 p.m. "Gerry Beckley of America headed in London by an undiagnosed illness.

Karin Berg, director of press relations for Elektra As-

ylum, has relocated from the Los Angeles headquarters of the company to its New York offices. Earl Moss, vo-
called on the New York Will be featured with Seventeen on the "Tonight Show" Monday (2). Tulane Univ. bans further use of its Sugar Bowl for rock concerts following blue shirt and police at the ZZ Top/George Gershwin concert there July 17.

"New York’s Disc-O-Mat chain stores using window displays to push $69.98 tax at the lowball price of $2.99. Strong signals that purchase of Frank Music catalog by Steve-Te-Steber/Krebs Management, and CB is on for this week.

And more...

AMERICAN FLYER
Producer:
The Beatles, America, Jeff Beck...

MENPHIS - Al Bell, chairman of bankrupt Stax Records, has testified he never "loosely" signed a lic-

citative loan guarantee to defraud money from Union Planters National Bank.

Bell, on trial with Joseph P. Har-

well, both of whom are charged with conspiracy to defraud $18 million from the bank, testified he signed many papers at the request of Har-

well, but always took Harwell’s word and did not know what he was sign-

ning.

Harwell, former vice president of the bank, is serving a five-year prison sentence after pleading guilty last year to embezzling $284,000 from the bank.

Bell, questioned by his attorney, James F. Neal of Nashville, testified he trusted Harwell and relied on his judgment in their loan dealings between 1969 and 1975.

Harwell followed Bell to the wit-

ness chair and corroborated Bell’s testimony last week. Harwell freely told the jury that he defrauded the bank but said: "Al Bell was not a party to the fraud.

Bell testified that in 1972 he bought out Stax president James Shift, for $2 million in borrowed money.

Bell testified his association with the bank began in 1971 when Stax borrowed $3.9 million and had three years to repay it but paid off in less than six months.

"From then on," he testified, the bank was anxious to repossess the loan with Stax. The bank started running after me, trying to make loans to me and Stax.

Bell testified that for the last two years of Stax’s operation, before it was shutdown last December in bankruptcy litigation, he had worked without salary.

(Harwell’s defense is that his guilty plea covers all his previous crimes and he should not be con-

cused a second time.)

Harwell testified he was a junior officer at the bank his salary was $500 per month and he began to go into debt. When his debts grew, he said he began to embezzle money from the bank by creating fictitious borrowers, writing false loan documents and pocket-

ing the money.

Harwell testified he was at Stax when Harwell reported the $7.5 million loan program in 1971. His superior encouraged him to solicit more loans from Stax.

"In announcing its non-inter-

ference policy for entertainment programming, the FCC said it is fol-

lowing its traditionally mandated law, rather than the court or-

der for the commission to consider whether its present role in granting station transfers. Also, the commission be-

lieves government regulations of music formats is contrary to the pub-

lic interest.

The commission says a recent staff study shows that the play of market forces is a better yield for con-

sumer preferences in programming.
To Avoid delay of your order please check the box indicating your primary classification.

Within that classification please circle your area of specialty.

(Example: SIRecording artists, performers, attorneys, managers)

1. Retail merchandisers of records, pre-recorded & blank tapes, playback and communications hardware and accessories
2. Rack jobbers, record & tape distributors, one-stops, juke box operators, exporters and importers of records and tapes
3. Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques
4. Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios
5. Recording artists, performers, attorneys, agents, managers
6. Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities
7. Schools, colleges, students, faculty, Libraries, music fans and audiophiles
8. Investment houses, banks, Federal, State and international departments of government, embassy officials
9. Music publishers, songwriters, performing unions, licensing & rights organizations
10. Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors
11. Miscellaneous, including independent management and technical consultants
12. Other

<table>
<thead>
<tr>
<th>CONTINENTAL U.S.</th>
<th>CANADA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 year (52 issues) $60</td>
<td>1 year (52 issues) $70</td>
</tr>
<tr>
<td>6 months (26 issues) $35</td>
<td>1 year - First Class $120</td>
</tr>
<tr>
<td>2 years (104 issues) $100</td>
<td></td>
</tr>
<tr>
<td>1 year - First Class $120</td>
<td>1 year - First Class $120</td>
</tr>
<tr>
<td>$120</td>
<td></td>
</tr>
<tr>
<td>$105</td>
<td>$120</td>
</tr>
<tr>
<td>Hawaii and Puerto Rico (via air mail)</td>
<td>South America (via air mail) and New Zealand, Australia (via air mail)</td>
</tr>
<tr>
<td>Alaska (available first class only)</td>
<td>Asia, Pacific, all others (via air mail)</td>
</tr>
<tr>
<td>Continental Europe, Great Britain, Africa, U.S.S.R. (via air mail) and Mexico, Caribbean</td>
<td></td>
</tr>
<tr>
<td>Central America (via air mail)</td>
<td>Japan (via air mail)</td>
</tr>
<tr>
<td>$90</td>
<td>$135</td>
</tr>
</tbody>
</table>

Payment enclosed □ Bill me □
☐ American Express □ Master Charge □ Bank Americard
Card Number □ Card Expires □ Master Chg. Bank Number

Billboard • P.O. Box 2156, Radnor, Pa. 19089

Name ________________________________ Title ________________________________

Company _____________________________________________________________

Address (☐ business □ home) _____________________________________________

City ___________________________ State/Province/Country _________ Zip ________

Signature ____________________________

☐ new ☐ renewal

☐ I DO NOT WISH TO RECEIVE INDUSTRY RELATED PROMOTIONAL MAIL

PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY OF FIRST COPY.
BUSINESS REPLY MAIL
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by

Billboard
P.O. BOX 2156
RADNOR, PA. 19089

www.americanradiohistory.com
Put yourself where your customers are...

...and reach the $5 billion Music Industry!

Billboard's 1976-77 International Buyer's Guide will be used by over 70,000 customers, including your customers, for the next year. It will contain more than 100 headings all individually tabbed and categorized.

The most authoritative reference manual in the music world. Used and used again for the entire year!

Issue Date: September 18, 1976
Ad Deadline: August 13, 1976

Contact your Billboard representative:

Los Angeles
Joe Flishman/Steve Lappin/
Harvey Celler/Bill Moran/
J.B. Moore/John Halloran
4000 Sunset Blvd
Los Angeles, CA 90046
213/273-7040

New York
Ron Willman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.B. Moore
1315 Broadway
New York, NY 10036
212/764-7300

Chicago and Canada
Bill Kanzer
150 N. Wacker Drive
Chicago, Ill 60606
312/226-9818

Nashville
John McCartney
1717 West End Ave #200
Nashville, Tenn 37203
615/329-3920

London
Barry Hatcher
7 Carnaby St
London W. 1, England
437-8090

Tokyo
Hugh Nishikawa
c/o Music Labo
3-3, 2-chome, Azabuhaiini
Minato-ku, Tokyo 106
03-385-5149

www.americanradiohistory.com
The Ultimate KISS Record Package
For The Dedicated KISS Fan.

KISS - The Originals

A Specially Priced
3-Record Set.
NBLP-7032

A 16-Page History of KISS
in Words and Pictures!

Six “Wallet Size”
Full Color KISS
Rock Superstar Cards!

A “Giant”
KISS Army Sticker!

Everything In This Once In A Lifetime Package
Available In A Limited Edition Exclusively From
Casablanca Records.

www.americanradiohistory.com