Stark Plans 82 Stores In National Push

By JOHN SIEPEL
LOS ANGELES—Stark Record Service further firm's bid to become a major industry power with an 82-mall-oriented retail store project by end of 1978; trial run with first super store and retailer-owned discothèque and a warehouse addition making it one of the nation's largest central-service organizations.

Paul David, founder/president of the N. Canton, Ohio, firm, says its Camelot chain is adding two more stores this week, two in the near future and will add 20 more mall locations by January 1979. Camelot opened its first Louisiana store in Hammond and its 12th store in Florida last week.

By mid-September, Stark will open its first super store, a free-standing 10,000 square foot location in suburban Flint, Mich.

The store, approximately 7,000 square feet larger than the Camelot (Continued on page 60)

N.Y. Bubble Bursting For Jimmy's Web

By ED KELLER
NEW YORK—The bubble has apparently burst for Jimmy's Music World.

There is mounting evidence of a substantial retreatment in the operation of Jimmy's, the chain which rose to prominence in metropolitan fashion, and which is generally credited with intensifying the metro area price cutting that has dominated marketing here for the past year.

Despite abandon and repeated denials by the company's top level management, persistent reports are circulating at all levels of the distribution pipeline predicting the closing of as many as 13 outlets of the 20-store Jimmy's network, with one source estimating the number could reach as high as 18.

Speculation as to which specific stores are involved remains just that; with Dick Butler, operations manager for Jimmy's denying that any such cutbacks are in the offing. (Continued on page 60)

Devaluation New Blow To Canadian Music Industry

By GERALD LEVITCH & DICK NUSFER
TORONTO—Canada's weakened economy, plagued by dollar devaluation, rising unemployment and inflationary trends, is costing setbacks in the country's audio and record industries.

An airline controller strike Sunday (7) sharply reduced the number of audio dealers on hand for the Canadian Audio Trade Show here last week, causing several major hardware suppliers to claim sales losses ranging from 3,000 to $30,000.

The Canadian dollar plunged to a seven year low of 92.84 cents Mont- day (8) measured against the U.S. dollar. This is the lowest the Canadian dollar has been since it was floated in 1970.

Devaluation resulted in some (Continued on page 58)

Devaluation New Blow To Canadian Music Industry

Nashville's Publishers Building More Studios

By GERRY WOOD
NASHVILLE — Competition, convenience, accessibility, control and production of more sophisticated demos are principal reasons why an increasing amount of Nashville publishers are adding in-house studios.

The latest to go the in-house route is the giant Tree International complex which plans to open its own in-house track studio before the end of the year. The 5,000-square foot facility to be used exclusively by Tree writers, will cost approximately $150,000.

Short-range plans are confined to (Continued on page 41)

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Short-range plans are confined to (Continued on page 41)
Capitol Records Is Proud To Announce
The Debut Album By
Maze
Is Gold
Featuring
Frankie
Beverly
NATRA To Ease Election Laws, Alter Constitution

Schedules 2nd Confab For Chicago In 3 Months
By JEAN WILLIAMS

LOS ANGELES—In an unprecedented move, NATRA elected to rework its constitution in order to allow some previously ineligible members to seek office and to open the door for participating/associate members to gain voting status.

This was decided during the organization's 22nd annual convention held Aug. 3-6 at the Kometone Hotel, Miami, and attended by more than 300 persons.

In another first time move, a second conven- tion is slated for Chicago in 3 months. At that time a pre-selected committee of 25 will bring forth a new constitution.

Until the Chicago confab, the present office- 
er will remain, with Kitty Broady, the group's first woman president, who initially vowed not to seek another term apparently in the running.

According to some of those present, with the current constitution, Broady is the only NATRA member eligible to run for the organization's top seat.

Those seeking office include J.D. Black, program director, WOKY in Little Rock; Jack Gibson, publisher of Jack The Rapper weekly newsletter and former NATRA presi- dent and Alvin Dixon of WXV in Montgomery, Ala., also a past president.

“The constitution clearly states that mem- bers must have attended one out of three past NATRA conventions and must be a member in good standing for two years—recored people are not eligible for office.”

The committee of 25 drew up eight recom- mendations which were submitted and passed by the NATRA body.

Committee members are Kenny Gamble, head of Philadelphia International Records; Ed Wright, president of Global Entertainment Inc.; Jack Gibbon; George Woods, WDAS, Philadelphia; Kitty Broady; label owner and former NATRA president; Lucky Cordell; Bea “Mary Mason” Emlor, WHAT, Phila- delphia; Mother Francis, WRBD, Ft. Lauderdale; Alvin Dixon; Sidney Miller, publisher, Black Radio Exclusive; Dino Woodard, Koko Radio, Philadelphia; and D.C. White, WAWA, Milwaukee.

Also: Andrée Montell, Island Records; Clarence Jackson and George Ware, Fair Play Records; Robert The Chicago Obli- gatory; Earl Sellens, MCA Records; Eddie 3- Way, New Orleans retailer; Max and Michael Kay, Al Jefferson's Washington, D.C.; pro- motion firm; Vernon Slaughter, CBS Records; Bea Tibbs, Balle Records; Mary Clayborn, NATRA secretary; James Hamlin, Mutual Black Network; Robin Holden, WHUR, Washington, D.C.; Bentley Thomas; and Wayne Joel.

Recommendations are:

1. To postpone the election of national exec- utive officers for 90 days. 2. To convene again in 90 days in Chicago. 3. Candidates for office will present their platforms through trade publications.

4. Applications to join NATRA will be pub- lished through industry trade publications which will permit new and past NATRA mem- bers to become eligible to stand and run.

This act will entitle them to vote on constitu- tion changes and the election of officers.

5. Officers of NATRA remain in their elected posts for an interim period of 90 days.

6. Subcommittees be formed to find ways to insulate the full participation of all people who work in the music and communications industries. Thus amending the present consti- tution.

7. Mail ballots to all registered members of NATRA be considered in the election.

8. NATRA form a united coalition with Sid- ney Miller's Black Radio Exclusive, Jack Gib- son's Family Affair and the Fair Play Com- mittee in order to institute effective changes within the industry.

The events which initiated the move to a new constitution began with a heated session on Aug. 5. Lucky Cordell advised the group, “I can’t."

(Continued on page 71)

GRAND OLE VEEP—Vice President Walter Mondale makes a surprise appear- ance on the “Grand Ole Opry” during a recent visit to Nashville. Introduced by Roy Acuff, right, Mondale told the “Opry” audience that he, as well as Jimmy Carter, is a true fan of country music and he had listened to the “Opry” over WSM radio as a youngster.

Phonogram Staffers At Chi Confab

By ALAN PENCHANSKY

CHICAGO—The entire promo- tion, publicity and sales staffs of Phonogram/Mercury were in con- ference here Aug. 5-7, in the label's second national promotional meet- 
ing of the year.

The concluc, at which forthcoming product and promotional meth- ology were in the forefront, also was attended by reps of Polydor, Ltd., Canada; Phonogram International, Holland; Phonogram Ltd., England; and by executives of Monument Records, which recently has parted with Phonogram for market- ing and distribution.

Fred Foster, Monument president and a former Mercury Washington. Baltimore promotion man, was in- troduced to the gathering following an hour-long audiovisual presen- tation covering the history of Monu- 
ment.

The meet also viewed presentations detailing Phonogram's August product release, and previewing a full release schedule which includes a motion picture soundtrack album by the Ohio Players and a three- record album by a well-known artist by former 10cc members Lol Creme and Kevin Godley.

Following was a 17 field promotion- 
Enforcement, and six promo- 
(Continued on page 60)

Kill 2 Charges In Brunswick Case

By DICK NUSser

NEW YORK—Mail fraud and conspiracy charges against Nat Tar- nopol and several other officers of Brunswick Records were thrown out by a U.S. Appeals Court Tuesday (9). But the court remanded the counts alleging payoffs and depriving arisnt of their royalties for a new trial.

Tarnopol, Peter Garris, Irving Wiegand and Lee Shep had been con- victed on various counts of a sound innovations, and of making cash payments to radio stations to influence the use of Brunswick rec- 
ords.

The Appeals Court reversed the conviction on all counts of mail fraud and conspiracy involving the purported concealment of packing slips, but left the door open for a new trial on charges of making payments to radio stations for holding of royalties and payola.

Tarnopol, additionally, still has charges of attempted income tax evasion stemming from the case pending in U.S. District Court here.

These were severed from the New- 
ark trial. The Philadelphia-based Appeals Court found that there was in- sufficient evidence to show the de- 
fendants attempted to conceal the sale or transfer of certain product in order to commit fraud. Further, the court criticized the trial judge's instructions to the jury and certain of his rulings on the admis- sibility of evidence.

The defendants had originally been charged by the government with entering into sales of more than $350,000 worth of Brunswick and Dakar records on corporate books.

Disco III Panels To Spotlight New Sights, Sounds

NEW YORK—The latest sight and sound innovations in hardware for the disco industry will be high- 
lighted in two panel sessions at Bill- 
board's Disco III, Aug. 28-31 at the Americana Hotel here.

In addition to giving brief product overviews in audio and video seminars, the panelists will be ready for any “too hot to handle” questions from the audience in their areas of expertise.

The expanded emphasis on the equipment side of the business at Disco III is a reflection not only of the vital role that sight and sound play in the disco club environ- ment, but also of the creative efforts to be displayed during the four-day event.

Kole and Owens Productions, a new partnership of Walter Kole and Jery Owens in Laguna Beach, Calif., is official consulting and pro- duction organization for live, disco and video entertainment activities. Working with a number of well- known firms in the industry, the pair

(Continued on page 49)
$500,000 CAMPAIGN FIZZLES

E.M.I. Beatles Bowl Set a U.K. Flop

By PETER JONES

LONDON—With more than $1,000,000 spent in promoting the album in the U.K., and more than $350,000-400,000, E.M.I.'s television commercials and advertisements in "Hollywood Bowl" has proved something of a marketing flop.

It can be traced back to the "20 Golden Greats" formula for its next LP package, which will feature the Supremes in a $250,000 campaign planned for September.

At the time of the Hollywood Bowl launch, Bob Mercer, E.M.I. director of marketing and repertoire, stated that he would be disappointed if the album did not hit the one million mark in the U.K. alone.

Now the Supremes are set up, hopefully to repeat the success of earlier E.M.I. tv-sponsored campaigns on behalf of the Beach Boys, Glen Campbell and the Shadows, and cancel out what company director Alan Kajper describes now as "the small hiccup" of the Beatles-Bowl release.

At the E.M.I. product presentation (Continued on page 53)
All that bumping can give a guy an appetite.

Hungry for Your Love: The smash follow-up to Joe Tex's latest gold single, Ain't Gonna Bump No More (With No Big Fat Woman). On Epic Records.
LOST ANGELES—Lou Adler will serve as consultant to the new Epic/Ode label for an open period of time.

His consulting status won't involve producing any new releases. It is a loose association which will involve him in creative decisions, product releasing schedules and advertising, promotion and sales campaigns.

When Adler opted not to renew his distribution agreement with A&M in January, he announced several motion picture projects, several major rock groups began bidding to acquire the Ode catalog. All, however, wanted Adler to sign a long-term personal service contract to run the label, which he wouldn't do.

The agreement with Epic will allow Adler to devote himself almost entirely to his film projects, but still be actively involved in a creative and personal level with the operation he brought into being. The Epic/Ode operation is headed by Ron Alexenburg, CBS vice president in charge of Epic and Associated labels.

Continuing their previous duties with the new label are two Ode executives, Marshall Blonstein, vice president and general manager in charge of all sales and promotional campaigns, and John Reig, creative director and assistant to Adler. Blonstein will also be the chief liaison officer between the new label and the parent company.

It is 10 years since the month when Adler sold the Dunhill label he had co-founded to ABC, and started Ode in a distribution agreement with Columbia. Columbia didn't renew the pact in 1969 and Adler joined forces with A&M. In the next eight years Ode released 24 albums, with cumulative sales of more than 30 million copies.

With a few exceptions, this material, plus some previously unreleased masters, comprises the catalog Epic has acquired. The qualification is necessary because the catalog of a few individual artists have been sold to the different companies which now have the artists. David T. Walker's Ode albums, for example, are now handled by A&M.

The deal does include, however, the complete catalogs of Carole King, Cheech & Chong and Tom Scott, in addition to a couple of newer Ode artists: Tufano & Gianurrese and Kitchen.

---

**Letters To The Editor**

**Dear Sir,**

I've seen price hikes in my seven years of selling records, but with several original releases of $4.98 and $5.98 now carrying a $7.98 list I can only try to explain it in the medium I sell.

The seven ninety eight... I guess it's too late for a forty ninety eight.

You raised which to five with the vinyl costs high.

The seventy nine eight. With an album that's selling there's no way of telling.

That you will create, an eighteen ninety eight!

The seven ninety eight... I can only buy one, cause my pocketbooks done.

I see the Kiss fans leave with empty hands. The seven ninety eight... Increase the quality along with the price.

And you might eliminate a return loss.

The seven ninety eight, I'm beginning to hate.

The seven ninety eight, I can't relate.

The seven ninety eight, I'm beginning to hate.

I guess it's too late for a four ninety eight.

---

**Arista Putting Life In New Dead Push**

NEW YORK—Arista Records, buoyed by its internal response to the Grateful Dead's new “Terrapin Station” LP, is planning a major promotional push for the group.

The label says it will initiate an ad campaign in the consumer press featuring “bold” graphics, as well as posters, stickers and streamers plugging the LP.

Ratings were pegged to markets where air play is heaviest.
A NEW DEAD ERA IS UPON US.

America's premier rock 'n' roll band as you've never heard them before.

THE GRATEFUL DEAD "TERRAPIN STATION" ON ARISTA RECORDS.

GRATEFUL DEAD

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*60 Record World
*69 CashBox
# 7 Radio & Records
Album Airplay Chart
"Salesmaker Of The Week"

—Record World

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City Boy

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Musicassette MCR4-1-1182

"Secrets" Confunction

Mercury SRM-1-1180
8-Track MCR-1-1180
Musicassette MCR4-1-1180

"Star Wars" Patrick Gleeson

Mercury SRM-1-1178
8-Track MCR-1-1178
Musicassette MCR4-1-1178

"Reba McEntire"

Mercury SRM-1-5002
8-Track MCR-1-5002
Musicassette MCR4-1-5002

"Bad Reputation" Thin Lizzy

Mercury SRM-1-1186
8-Track MCR-1-1186
Musicassette MCR4-1-1186

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Monument MG-7614
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Musicassette MGC-7614

"Sax Appeal" Boots Randolph
Monument MG-7611
8-Track MGT-7611
Musicassette MGC-7611

"Full Bloom" Tommy Roe
Monument MG-7614
8-Track MGT-7614
Musicassette MGC-7614

"Pure Connie Smith"
Monument MG-7609
8-Track MGT-7609
Musicassette MGC-7609

Monument Records and Tapes
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1976 SALES UP 12%

U.S. Key To Polygram Growth

By PETER JONES

LONDON — The Polygram Group, which links the recording activities of Phonogram and Polydor along with Chesspublishing, showed a sales spurt of 12% last year on a mainly European basis and now sees it as “essential” that it should establish a stronger presence in the U.S.

Figures accompanying the annual report show that Polygram’s slice of the world market has grown by 250% since 1967 while the market itself has expanded by 1216%.

The annual report, noting the results improvement in 1976 but seeing “no dramatic upswing coming for 1977,” says: “For music, films and television alike, the U.S. market remains key of Polygram.”

“This requirement has been taken into account through the strengthening of links with the Robert Stig-

Wood Organization with its repertoire in the pop sector, RSO artists in the Bee Gees, Eric Clapton, Rick Dees, Barbara Dickson and Andy Gibb have had their best year ever both in the U.S. and in Europe.”

As a manufacturer of records and cassettes, as a music publisher and as a provider of films and videos, Polygram increased its turnover over to $777.2 million against a 1975 figure of $659.2 million (Billboard, Aug. 17, 1977), the balance sheet to

now is $628,855.

Within the last two years, entrenching rival operators have succeeded in yanking their faltering businesses from the brink of financial collapse by turning them into the roller skate industry’s version of the discotheque.

To achieve this, operators have retained leading disco design consult-

ants to turn what had degenerated into dilapidated dance hangouts into extravaganzas of sight and sound complete with disco dejays like any commercial club.

(Continued on page 46)

Disco Trappings Boost Roller Rinks

By Radariffe Joe

NEW YORK — The discotheque boom in this country is getting credit for playing a major role in the resurgence of public interest in roller skating rinks across the country.

Within the last couple years, enterprising rink operators have succeeded in yanking their faltering businesses from the brink of financial collapse by turning them into the roller skate industry’s version of the discotheque.

To achieve this, operators have retained leading disco design consult-

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(Continued on page 46)

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Yes, Going for the One, Atlantic 19106
Commodores, Motown 884
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All $6.98 list LP’s.............................................$3.55
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Smith 4 4 4 4 3
Square 6 6 6 6 4
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Tonsil 5 5 5 5 4
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11% 11 Paramount
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All $7.98 list 8-Track & Cassettes...$4.45
45’s............................................$ .65

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Josephson Says Dividend Up 58%

NEW YORK — Marvin Josephson, Arco to an all-time high in half-year revenues on the eve of two Harmony

Hut retail store openings, bringing the chain’s total to 17 outlets.

Revenues exceeded $1 million for the six months ending July 31, for the first time in the company’s 30-year history, the report says.

Both new stores opened their doors for business Thursday (11) and will stock a full line of records, tapes, sheet music, and musical instru-
ments. Audio equipment will also be carried.

One of the new outlets, a 5,300-

square-foot facility, is located in the new Gallery Mall in downtown Philadelphia.

(Continued on page 54)
IT'S TIME

Crystal Gayle's
"We Must Believe In Magic"
featuring her hit,
"Don't It Make My Brown Eyes Blue."
On United Artists Records and Tapes.
It seems hard to believe that it wasn't even a year ago that Firefall made its debut album. Because today, Firefall is undeniably one of the success stories of the year. The beautiful melodies and harmonies that made Firefall's debut album gold also produced three hit singles. "Luna Sea" is Firefall's latest album. It's everything you hoped it would be.

FIREFall
"LUNA SEA"
ON ATLANTIC RECORDS AND TAPES

© 1970 Produced by Jim Mason of Firefall Productions
LOS ANGELES—Declaring Mo-
town will wind up 1977 with its "best year ever," Barney Ales, president, indicates that the label will continue to emphasize a select number of artists.

Moreover, according to both Ales and vice president of marketing Mike Lukaska, the label will continue to spend dollars on concentrating and merchandise campaigns for its established and "building" acts.

Prodigal Records, officially launched by Ales and Lukaska at the beginning of the year, is an important part of the label's strategy. The label, which features R&B, soul, and jazz artists, has been successful in promoting new acts such as Ben Cauley and Ahmad Jamal. The label's focus on emerging talent is consistent with Motown's overall strategy of diversifying its output and maintaining a strong pipeline of new artists.

LOS ANGELES—W.E.A—W.E.A., the American subsidiary of Polygram, has announced plans to expand its recording facilities. The company is investing $15 million in the expansion, which will include the addition of a new studio building and the upgrading of existing recording equipment. The expansion is part of a broader strategy by Polygram to strengthen its position in the U.S. market and compete with major labels such as Columbia, Warner Bros., and Atlantic.

LOS ANGELES—The Commodores, current pop stars, continue to rack up sales as their latest album, "Really Really," is released. The album, which features hit singles like "Easy" and "Nighttime Love," is expected to continue the group's success and solidify their place among the top R&B artists.

LOS ANGELES—BLUES—The label, plans on increasing its blues programming in the coming year. The label is considering releasing a new blues album by Robert Nighthawk, a recording of which was recently released on the Jazz Record Mart. The label is also interested in releasing a new album by Otis Blue, a well-known blues artist. The label's focus on blues programming is consistent with the current trend in the music industry, which shows a renewed interest in the genre.

JAZZ BLUES ACTION
Delmarck Expands Recording Activity
By ELIOT TIEGEL

LOS ANGELES—Delmarck Rec-
ords, the Chicago-based jazz and blues label, is expanding its recording activity, says owner Bob Koester.

Koester says the label has picked up on a growing interest in the jazz market. The label will be releasing four blues LPs on the Delmarck and Pearl labels, as well as a new album produced by Vic Wes and Pearl.

The four blues LPs are all released on the United and States catalogs and feature Justin Wells Muddy Waters Elmore John and Otis Spann. This will appear on the parent label.

Appearing on Pearl are works by Robert Nighthawk, a Missis-
sippi guitarist, Memphis Slim, Guitar Murphy and J.T. Brown. Both lines retail for $8.98.

Delmarck, formed in St. Louis by Koester in 1952, had its first recording released the next year. There are currently 64 titles in the catalog, none of which Koester has gotten around to putting together from sources he's beepered.

The label, says Koester, also a nod to Chicago realier of jazz and blues artists, is a hobby. He and Steve Tomash-

Koester says he gets ideas for modern jazz recordings from a committee of advisors. He han-

Koester has a lease arrange-

Koester says the label is looking to expand its market reach by releasing a new blues album in the future. The label is interested in releasing a new album by Otis Blue, a well-known blues artist. The label's focus on blues programming is consistent with the current trend in the music industry, which shows a renewed interest in the genre.

AUGUST IS W.E.A. RECORD AND TAPE MONTH AT GALGANO'S

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BSK 1030 LP 57.98-$3.99 Tape $7.98-$4.25
BSK 3057 LP 57.98-$3.99 Tape $7.98-$4.25

SD 10194 LP $7.98-$3.99 $7.98-$4.25
SD 10195 LP $7.98-$3.99 $7.98-$4.25
SD 10196 LP $7.98-$3.99 $7.98-$4.25

BB 3067 LP $5.98-$3.99 $5.98-$4.25
SS 5050 LP $5.98-$3.99 $5.98-$4.25

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SG 2016 LP $5.98-$3.99 $5.98-$4.25

500 Due At WEA's Fla. Sales Meet

LOS ANGELES—WEA—W.E.A. will con-

The current issue of Billboard includes an article on Motown by ELIOT TIEGEL, the label's managing editor. The article highlights Motown's successful strategy of focusing on select artists and promoting them through selective marketing campaigns.

LOS ANGELES—The current issue of Billboard includes an article on Motown by ELIOT TIEGEL, the label's managing editor. The article highlights Motown's successful strategy of focusing on select artists and promoting them through selective marketing campaigns.

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$4.50

All $7.98 List LP's
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All $7.98 List LP's
$4.30
All $7.98 List LP's
$4.50

By JIM McCallougH

300 Due At WEA's Fla.
Sales Meet

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Sales Meet

LOS ANGELES—WEA—W.E.A. will con-

The current issue of Billboard includes an article on Motown by ELIOT TIEGEL, the label's managing editor. The article highlights Motown's successful strategy of focusing on select artists and promoting them through selective marketing campaigns.
**General News**

**'Sam' Capture Frees N.Y. Clubs**

NEW YORK—Disco owners as well as their young patrons breathed a sigh of relief with news that "Son of Sam," the dreaded New York killer, was captured Wednesday (10).

Before a suspect was apprehended Wednesday night, Son of Sam had killed six persons, and wounded seven others concentrating on young women with long brown hair, some of them after they had emerged from discos in the Brooklyn and Queens areas of New York.

His killing spree had cut attendance in discos in Queens, the Bronx and Brooklyn by as much as 90% (Billboard, Aug. 13, 1977).

**NIGHT CLUB**

Dinner theatre/night club, 650 seats, with beautiful stage, sound eq., lighting and controls. Available to financially responsible person. Contact Charles Rosen, Marco Polo Hotel, Miami Beach, Fla. (305) 932-2233.

**BUMP AWAY—During an Average White Band/Ben E. King set, King and Elta James break out with the bump. Joining in from left to right are guitarist Onnie McIntyre, Luther Vandross, percussionist Sammy Figueroa, guitarist Hamish Stuart, James, King and bassist Alan Gorrie.**

**Capitol’s ‘Touch Me’ Tape Pack a Hit**

LOS ANGELES—Although still in a test marketing state, initial reaction to the distribution/retail pipeline to Capitol Records’ "Touch Me" tape packaging program appears running in a positive vein.

In some instances, increased sales at point of purchase are clearly being elicited by the program for those accounts involved.

And while others surveyed feel the concept still needs more refinement and tune to permeate the consumer consciousness before an accurate reading can be assessed, all agree on at least one aspect: The new method of tape merchandising places the label has developed possesses a ground breaking freshness and a merchandising step forward in prerecorded tape marketing.

Last June the label introduced 14 key titles in the new tape packaging format (Billboard, June 4, 1977) with both cassette and cartridge film wrapped on heavy duty cardboard.

The six-inch by 12-inch packages contain the identical graphics and information found on an LP jacket and are designed to be displayed alongside an album and can be placed in a browser bin or hung on racks.

The prime thrust of the program is to make the tapes more available to the consumer and at the same time reduce pilferage.

Says Chuck Blacksmith, general manager of Round Up Music which racks the 33-store Fred Meyer retail chain in the Pacific Northwest: "We ran our first promotion with the third week of July in area newspapers for the entire chain and the reaction was very good. Sales were good across the board and normally higher than for just a regular tape promotion."

To get a better reading of consumer reaction, adds Blacksmith, the pricing of the tape was deliberately set a little higher. "All 14 albums," says Blacksmith, "were priced at $5.49 so we could be sure that the consumer was responding solely on price alone but to the merchandising concept. And the reaction was very good."

"We are certainly in favor of getting tape out from behind locked compartments, The stores displayed them in three fashions including on pegboards, on waterfall racks and on a typical display table and it seemed to go over for each method. For the purposes of a test market it was fantastic. The stores were pleased and I'm pleased."

Comments Hank Casper, Sears divisional manager in the Delaware Valley, "We don't think it's good, we know it's good. There's no doubt in my mind that this is the right way to go as far as tape merchandising goes."

Casper says the packages are in 14 area Sears stores and that so far sales reaction has been excellent.

"We are finally able," he says, "to expose a product without keeping."

(Continued on page 60)
LOS ANGELES—The record and music publishing division of MCA Inc. posted significant second-quarter losses, marking the seventh consecutive quarter of declining profits for the division.

For the quarter ended June 30, profits dropped a staggering $779,800 to $212,000 from $3,511,500 during the same quarter a year ago. Sales were off 17.2% to $18,384,000 compared to prior-year sales of $22,212,000.

MCA's operating income declined 66.6% to $3,409,000 compared with $10,209,000 for the same period last year. Sales during the six-month period dipped 16.6% to $42,100,000 versus $51,730,000 last year.

According to the financial report, reasons for the decline were attributed to "fewer releases by major artists" and "lower sales levels of albums in release." The report continues:

"As seen in the first step in elevating current sales platforms the signing of War, a group that has six platinum albums and seven gold albums to its credit. Parent MCA Inc. also reported lower first-half results due in part to the tail-off of the record division. Net income for the six-months was $3,187,000, a 20.6% decrease from the first six months of 1976. Sales were $9,214,700,000 compared with $9,992,700,000 in 1976. For the second quarter net income declined 6% to $146,600 for the same period of 1976. Sales increased 19% to $38,157,200 from $32,276,000 for the same time period of 1976. For the second quarter net income declined 6% to $1,466,000 compared with $2,307,000 for the same period of 1976. Sales increased 19% to $48,137,200 from $39,927,000 for the same time period of 1976. The report also continues:

"The openings of Warner Bros. Records and the Warner Bros. Records division of Warner Bros. Records have led to the creation of a new division of Warner Bros. Records, Warner Bros. Records, which will be responsible for all of Warner Bros. Records' activities. The new division will be headed by Johnnie Taylor and the Manhattans. In fact these four soul acts account for the majority of Columbia's last two No. 1 pop singles, with hits by Paul Simon, Chicago and Barbra Streisand rounding out the label's tally of chart-toppers in the last few years.

This finding is lifted from Hotline, a Billboard advance newsletter consisting of pop singles and albums charts and chart analysis; and the soul country MOR album lists. The Emotions' album is also in the top 10 this week, along with sets by Streisand and James Taylor, to give Columbia three of the top 10 Lps. No other label has more than one.

Much the same situation exists on the pop singles list, where A&M has the only label with more than one item in the top 10. It also has three entries: the R&B Coolidge, Peter Frampton and Pablo Cruise hits.

And on the pop albums list Fleetwood Mac's "Rumours" this week becomes one of only three albums in the past two years to spend 15 weeks at No. 1. It follows the Beatles' "Sgt. Pepper" LP from '67 and Carole King's "Tapestry" from '71. "Rumours," also set the airwaves warning for the first time in 1975.

The report concludes:

"By ALAN PENCHANSKY

CHICAGO—Milwaukee Concert promoter Randy McElrath is seeking to closely coordinate activities of his Stardate Productions here with those of independent record retailers serving as ticket outlets.

The promoter hopes to organize the area's independent in a block for this purpose, and recently unveiled plans for a custom-designed plexiglass ticket window to be supplied to the store.

The unit will interface the functions of ticketing concert ticket sales and displaying of album product of concert acts, says McElrath, who hosted a three-hour luncheon meet with retailers, July 13.

Outlets represented at the planning session were Pacashes (northside), Radio Dockets (downtown), Mainstream Records and Tapes (Waukegan), Rock & Roll Ltd. (Bayview), Jack's Record Rack (east side), Soundstage (West Allis), One Sweet Dream (Kenosha) and Soundstage (Bayshore)—all ticket outlets.

The meeting reportedly laid groundwork for McElrath to unite with the independents in combined advertising and promotion ventures key to Stardate concerts, and examined the role of radio advertising in the total scheme.

Since May, Stardate has promoted an average of 10 concerts monthly in the Milwaukee area, recently hosting dates with Peter Frampton, Heart, Ted Nugent and ELP. McElrath formerly was a partner in Daydream Productions, Milwaukee, a joint venture with Alan Dublau of the 1812 Overdue retail chain.

Karma Web To Open 2

CHICAGO—The Indianapolis-headquartered Karma Records chain plans to go national, with free-standing outlets in the next 60 days. The openings in Louisville and Ft. Wayne represent the seventh and eighth links in the chain that is under the same ownership as Father's & Moore's.

David Crockett, chain manager, says the news locations will be "great addition to our merchandising and space allocation for continual box lot display and extensive wall merchandising of album product." Store exteriors will feature extensive use of 4- by 4-foot album cover reproductions, he indicates.

The new 3,000 square foot Louisville unit is Karma's second in that market. The chain marks its entry into Ft. Wayne with a 7,000 square foot location. Both outlets will carry records, tapes, accessories, car stereo and paraphernalia.

And another Ft. Wayne outlet is "on the books," according to Crockett, who says the chain expects to open five additional stores during 1978. Karma added a 5,000-square foot combination record/full line audio outlet earlier this year in Indianapolis, where it has two other outlets. Chain's Bloomington, Ind., unit also combines hardware/software, while all stores include car stereo.

Car stereo departments are placed adjacent to tape product display. Crockett says the arrangement is proving highly successful.

O.K. So nobody presses 45 rpm records on salami. But to listen to the surface noise on some production-line 45's, you might think they did.

Hisses, Scratches, Grasps and pops. All from the run-of-the-mills resist most 45's are pressed on.

You deserve better. In fact, you deserve the best. And in material for 45 rpm records that means Richardson's polystyrene compound.

It virtually eliminates surface noise, and faultlessly reproduces your performance.

We can prove it. Just mail in the coupon below and we'll send you a demo single that you can compare with a single from any record store. The difference will surprise you.

Check the box on the coupon and we'll put you in touch with one of the pressing companies that use Richardson's polystyrene.

Right on, Richardson!
LOS ANGELES—The film composer's lot is not an easy one.

He has to put up with capricious film directors and try to please nonmusicians with music as the least important element in their film. He has to fight sound effects and costumes for the best possible mix of his own material. He has to thoroughly know his craft and be able to work fast and under a limited budget. And if he's willing to put up with frustrations and compromises he might get lucky.

That was the essence of Bill Conti's remarks discussing the demands of professional music composition and film scoring here at a songwriters forum sponsored by Song Registration Service. Conti "got lucky" and was nominated this year for the Academy Award for best original song for the film, "Rocky," and has scored such films as "Blaze," "Love Story," "Butch Cassidy and the Sundance Kid," "Harry and Tonto" and "The Garden Of The Finzi Continis." The latter in the 1977 Oscar winning best foreign language film.

"The ability to write and perform," said Conti, "has nothing to do with film composing because so many other elements have to be kept. I'll ask you from getting what you would really like to get done. The director keeps adding or subtracting footage causing chaos with the score."

By JIM McCULLAUGH

for example. A film director isn't really after a song."

Conti told listeners that the song in the film "Rocky" called "Take My Heart Away" had an original lyric of "You Take My Breath Away." Conti and lyricist Bert Fischer felt "breath" was more progressive but the director and producer asked it being written on a heart.

"And directors reject total scores outright," added Conti. "Love Story," "The Way We Were" film which did one and so did Michel Legrand. One time, Hitchcock threw out a theme, Mancini score. Lalo Schifrin wrote music for "The Exorcist" and director Bill Friedkin heard four bars and walked out.

"I was on one project," he continued, "where a secretary walked by while I was typing. It had been growing to my score and he asked her what she thought of the music. She said she didn't like it and he threw it out."

Conti says he is concerned about making music as a continuation to a film as possible, despite the frustrations of the film scoring process, for example, said Conti, "the director might say I want music here. And I might say I have a mother's love theme, but I can't make any better music. Sometimes music helps the cuts. In the final analysis, however, the director has ultimate control."

Sunburn of California, a division of Ragar Inc., which recently had a $72,000 loss as a music publishing company, Office at 1510 6th St., Brooklyn, N.Y. 11204, (212) 259-1515.

The Songsmiths Inc., music publishing, formed by composers James Chakelis and David Stoll, is located at 1510 6th St., Brooklyn, N.Y. Address: 2100 66th St., Brooklyn, N.Y. 11204, (212) 259-1515.


Anamaze Records, a label specializing in new wave music, has been formed by Cosmo Ohms. First set signed is the New York band, Star- toon. Address: 138 Dean St., Brooklyn, N.Y., 11217, (212) 852-4376.

Digital International, a label formed by Digital, the talent management- team of Yearwood and Pragett. Offices at 1610 Lincoln Pl., Brooklyn, N.Y., (212) 744-8421.


Nucleus Records and Roots Music, a publishing firm, formed by Jean Schweitzer and Robert N. Bowden, with a full release scheduled, Address: P.O. Box 111, Sea Bright, N.J.

Turnstyle, Co., a part of Latin Per- cussion, music publishing, which has been- formed by president Martin Cohen. The new jazz label can be reached at P.O. Box 327, Jersey City, N.J. 07305, (201) 947-8067.

Sunrise Sundown Producing formed by Jackson C. Brice, Morton Nathan and Gabriel Garcia for media productions. First project is "Rever Rock," a series of five-minute rock and roll videos, featuring light-rocking artist of the sixties. Address is 537 Viley Lane, Placentia, Calif. (714) 693-1353.

Sunshine Music, a rockijacket special- izing in 45-r.p.m. records only, forms, "famous golden oldies," "country classics" and current Top 10. Firm is located at 201 Iras Road, Cassel- berry, Fla. 32707, (305) 831-3330.

Gallon Records launched by president, Curtis Williams and vice presi- dent Isaac Dixon. First release is "You Can't Cheat in This Game," by Fran- cie Babe. Office at 1881 79 St., Los Angeles, Calif. 90044, (213) 731-4006. Marketing address is P.O. Box 700, Los Angeles, Calif. 90001.

Zenith Radio Corp., reports earning and pretax profits on a year-to-date basis, for the second quarter of 1977, with dips in both earnings and pretax profits for the three-month period. For April- June, sales rose about 8% to $245 million from $227 million, earnings were $7.5 million or 40 cents per share in both periods, and pretax profits rose slightly to $14.4 million from $14.3 million a year ago. In the

the first six months of 1977, income declined 2% to $15 million or 81 cents a share compared to $15.2 million or 81 cents a share in 1976. Pretax profits declined about 12% to $25.8 million from $29.2 million. Sales were up about 7% to $483 million from $450 million reported in 1976.

Advent Corp., manufacturer of large-format motion picture projection systems, cassette decks and prere- recorded cassettes, reports a net loss versus a net income of $130,000 for the quarter ended June 25, on a small reve- nue increase. Net loss was $218,844 versus a profit of $400,316.

Garner's Book With 20 Songs

NEW YORK—The Cherry Lane Music Co. is releasing the "Earl Garner Songbook," a 96-page book containing 30 selections adopted by Sy Johnson.


The plan is first to index material published during the calendar year 1976 and perhaps as recent as the first nine months of 1977. Quarterly updates would then be done on a continuing basis.

In addition the trade press, material appearing in such publications as the Wall Street Journal and The New York Times may be included later.

Refinement of the catalog break- down is also in order. As a professional indexing firm has been commissioned to undertake the proj- ect, Cohen informs.

Among the wide spectrum of topic- ies to be included are such as mar- keting, retailing, distribution, pi- racy, imports, musical trends, industry awards, mergers and acqui- sitions, technological developments, etc.

The index will be made available to libraries in the U.S. and abroad, and is for the professional music industry and those business data is normally sought, says Cohen.

A central source of indexed infor- mation has long been needed in the industry, he feels.

NARM'S NEW EVENT DISTRIBS

NEW YORK—Event Records, formerly distributed by Polydor, is now being handled by the following independents: Tara (Atlanta); Zm- mosk (Baltimore); Malverne (N.Y.); Best (Buffalo); Bluebird (Charlotte); Hitville (Detroit); Tote (Fla.); Hot Line (Memphis); Music City (Nashville); All South (New Orleans); Universal (Philadelphia); Stays (Shreveport); and Ernie's One Shot (Chicago).
WASHINGTON—The FCC says it has not changed its mind about the Commission's hand-off policy on music or other formats of radio stations.

The Commission denied on Aug. 1 requests of five parties for reconsideration of its July 1976 order declaring a policy of non-interference in entertainment programming.

The pleas for reconsideration were made by the WCCN Lioner's Guild of New York City, the office of communications of the United Church of Christ, the Action Alliance of Senior Citizens of Greater Philadelphia, Frank Kahn of Dobbs Ferry, N.Y., and Classical Music Supporters, Inc.

The U.S. Appeals Court here has in the past few years remanded several cases involving music format switches back to the Commission. The FCC had approved the format changes without the hearings asked by opposing outsider groups.

One noted case involved the traditionally classical WFEM-FM in Chicago, which Zenith wanted to sell to GCA Communications GC to plan to change the format to an AM.

The Appeals Court advised the Commission to take a closer look at this and other programming changes involving loss of "unique" formats to a community.

The FCC's response was to declare a non-interference policy, which grew out of an inquiry into what role—if any—the Commission should play in format changes by licensees using "exclusive" or "unique" formats on takeover of a station. The declared policy is still subject to court review.

The FCC said it had reached its decision on the basis of Congressional intent, but the Commission says it still feels that any government regulation of entertainment programming would be contrary to the Communications Act and the public interest.

FCC Commissioner Joseph Fo
garty concurs in the Commission's view that it "respectfully seeks further judi
cial guidance" in implementing a format change policy.

FAIR EXCHANGE—Atlantic's Roy Bucher (left), attached an autographed copy of his new LP "Load
ing Zone" to Wimbledone tennis cornhole. At a party of the Swede's personalized balls as Skip Dell, New Orleans area promo rep remanded the affair to Baton Rouge, La., where Buchanan played an SRO gig at the Kingfish club, and Doug was in a World Tennis match.

GALA SENDOFF—Derek Taylor, Warner Bros. Records vice president and di
tector of creative services, is surprised by George Harrison during a WEA gala farewell at the Savoy Hotel Ballroom in London. Taylor left his post as WEA joint deputy managing director to join the Burbank staff.

ADD S 3 DISTRIBUTORS

Mom & Dads Combo On TV Ups GNP-Crescendo Sales

By DAVE DEXTER JR.

LOS ANGELES—The year '77 will almost certainly become the most successful in history for GNP-Crescendo Records as revenue grosses soar on sales, via television spots, of albums recorded by the Mom & Dads.

"It's the kind of pop music that is ideal for it marketing," says Gene Norman, label chief. "The group works out of Spokane and plays old-fashioned, extremely unsophisti
cated music—music appealing to an older audience which no longer shops the retail record stores."

Norman has signed three new distri
tutors to handle his line, domi
cated by Warner Bros. Records. In New York, GNP-Crescendo now is being distributed by Record People. Rounder Records has the catalog for the Boston area, Best Records is fi
t for Buffalo and other distribu
tions nationally remain the same.

A two-disc live concert performance of Louis Armstrong, recorded in 1958 at the Pasadena Civic Auditor
tium by Norman at a time when he was the most prominent disk jockey in Southern California, will inaugurate a new 11,000 series on his label. Norman will list the package at $7.98 retail. With it will be in
cuded a booklet on Armstrong, and several full-color photos, with text by the long-time French jazz critic Charles Deltaunay.

LA RBS BOWS 2-Hour Videocassette

NEW YORK—As announced earlier, Toshiba bowed its two-hour Betaformat entry in the home video casset
tage market at the National Association of Radio and Television Broadcasters conference at a press conference here.

With a suggested list of $1,300, equivalent to the $1,600 price for the VHS Beta-format machines and the JVC VHS Videocassette, Toshiba said its system also offers the best cost-colony value on the market—the $700 with built-in conditioner and picture in its system. Both will be available in October.

Price here for the camera is about $500, and in Japan, where it was bowed last year, the Zenith V-Cord II portable recording system will still be produced by To
bashi and Sony for both the home and industrial markets.

V-5210 Toshiba Betaformat unit has a built-in tuner, and a digi
tal clock timer that sits on the deck, for recording while away from home, or on one-air channel while watching another.

It is fully compatible with both the Sony and Zenith two-hour ma
cines, and to be sold nationwide, blank cassettes, to be available in 30/60-minute and one-two-hour configurations, according to Ed Garland, vice president and general sales manager of Toshiba America.

Grantee that the new home VTR market adds another hardware/software link to the emerging consumer electronics chain. The worldwide arrangements between the Toshiba and EMI companies ex
tended into this one, with prior joint promotions in the audio area well documented with the major Japanese chain of Toshiba/EMI music stores.

EMI has a major project in home video programming underway, and the prospects for software tests on a Toshiba consumer VTR are not far
fetched.

FAIR EXCHANGE—Atlantic's Roy Bucher (left), attached an autographed copy of his new LP "Loading Zone" to Wimbledone tennis cornhole. At a party of the Swede's personalized balls as Skip Dell, New Orleans area promo rep remanded the affair to Baton Rouge, La., where Buchanan played an SRO gig at the Kingfish club, and Doug was in a World Tennis match.

MILLER BAND DIRECT DISK

LOS ANGELES—Newly formed Great American Gramophone label Miller Band, a disk project Monday (15) featuring the Glenn Miller Orchestra led by Jimmy Jimmie. Sessions take place at Capitol Records studio A with Wally Hesler and George Armstrong, president of the firm, will produce the LP of evergreens in two three-hour ses

Glancy recently produced the la


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AUGUST 28-31, 1977
AMERICANA HOTEL, NEW YORK CITY

DISCO III AGENDA

Sunday, August 28
10 am-1 pm
REGISTRATION
1-5 pm
EXHIBITS OPEN

Monday, August 29
9 am-11 am
COFFEE BREAK
11 am-12:15 pm
CONCURRENT SESSIONS
1 (Owners) Managers Panel
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's

2 (National Dance Favor-It)
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's

3 (70's to Present)
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's

4 (International)
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's

COFFEE BREAK
12:15-1:30 pm
MINISTERS & MEMBERS PANEL
Moderated by Mike Bacher
BILL BILTI. L.A. Record Pool, Los Angeles
LEON, RUSH, President
TONY GIOE, President

1:30-3:30 pm
1 (Owners) Managers Panel
Moderated by Bill Wedeworth
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COFFEE BREAK
3:30-4:30 pm

LUNCHEON

Tuesday, August 30
9 am-10 am
COFFEE BREAK

CONCURRENT SESSIONS

1 (Disc Jockey Panel)
Moderated by Mike Bacher
BILL BILTI. L.A. Record Pool, Los Angeles
LEON, RUSH, President
TONY GIOE, President

2 (Record Pool Panel)
Moderated by Mike Bacher
BILL BILTI. L.A. Record Pool, Los Angeles
LEON, RUSH, President
TONY GIOE, President

3 (National Dance Favor-It)
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COFFEE BREAK

CONCURRENT SESSIONS

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BILL BILTI. L.A. Record Pool, Los Angeles
LEON, RUSH, President
TONY GIOE, President

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COFFEE BREAK

CONCURRENT SESSIONS

1 (Record Pool Panel)
Moderated by Mike Bacher
BILL BILTI. L.A. Record Pool, Los Angeles
LEON, RUSH, President
TONY GIOE, President

2 (National Dance Favor-It)
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's

3 (International)
Moderated by Bill Wedeworth
JOHNNY RIGGS, Owner
Randy Brady, New York
WILLIAM HILL, Co-Owner
TOM MARINO, Tiffany's
HOT SEAT SESSION
Moderators and Introductory Remarks
BILL MARLOW, Associate Publisher
Billboard/Disc Jockey Forum Director
Vicki Barta, Billboard Editor-In-Chief
Casablanca Records & Filmworks, Los Angeles
BARNEY ALES, President
Motown Records, Los Angeles
FREDDEE PERREN, Producing Associate
Walter King, Billboard Director
MIDNIGHT THUNDER, New York
WALTER KOLE, Disco Consultant
Anchorage, All Alaska
RIOD RECORDS, Los Angeles
WILLIAM GRABER, President
Tracys, Washington, D.C.
TOY SAVAGE, D.J.
Los Angeles
SEAN HENRY, Vice President
New York, New York
ROBBY JO, New York, New York
JIM BRADFORD, President
Furbridge, Port Washington, N.Y.
RICK TENDER, Waerry's, the 8's Disco on Wheel
New York, New York
DAN ROTHBERG, Owner
Double Dutch, New York
SHAI HOLLSTEIN, Tape & Filmworks
LA CAYRE, Vice President
Los Angeles
TOM DEPIERRO, A&R
Motown Records, Los Angeles
THOMAS ROY, Vice President
Vivace Productions, New York

RECOGNIZE THE NUMBER OF EXHIBIT BOOTH THIS YEAR... SEPARATE SOUND AND NON-SOUND EXHIBIT AREAS. CONTACT YOUR NEAREST BILLBOARD OFFICE FOR DETAILS ON AN EXHIBIT BOOTH AT AMERICA'S ONLY DISCO FORUM AND CONVENTION.

Three times the number of exhibit booths this year... separate sound and non-sound exhibit areas. Contact your nearest Billboard office for details on an exhibit booth at America's only disco forum and convention.

REGISTRATION NOW at Billboard's Disco III. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 1000 Sunset Blvd, 10th Floor, Los Angeles, California 90038. Call 213-277-7988 for further information.

REGISTRATION DOES NOT INCLUDE HOTEL OR AIRFARE. NO REFUNDS AFTER AUGUST 12.
FCC Fires Charges Of Misused Profits At KRLA Managers

Continued from page 1

station on an interim basis guided by this financial arrangement.

The interim management (now threatened with license revocation) has been in effect since 1964, while the battle for ownership of the former Eleven Ten Broadcasting Corp. Station has gone on.

FCC's 1973 award of the license to Bob Hope and Associates Western Broadcasting Corp., was remanded by the U.S. Appeals Court for further hearings by the Commission.

Among the allegations to be answered are that former station manager L. Armstrong Webb (now reportedly resigned as assistant to FCC Commissioner Robert E. Lee) was a heavy user of FCC funds.

Webb is said to have profited to the tune of $10,000 by sale of a country music program to the ABC network for out of KRLA funds; received

Black Format Out

LITTLE ROCK, Ark.-KALO has dropped a black music format in favor of Top 40 programming. New program director is Ken Dennis. Located at 1250 on the dial, the station is operated by Curci Communications Group.

Attention PD's Who Work For Cheep SOB's:

It's a bitch ain't it. KHI has "Zork" and WMAQ has "Youma" who make you sick. Meanwhile you sit with salt and pepper, while the 10,000 you're being used by the salesman and every-tine you tighten up the playlist, the record companies tighten up the free-lance. Plus, the P.D. has to worry about his and your competition will spend more money in darts than they spend in months and months and months and months on "productions". I mean the ratings. It's sad. Time to get out the old blank cards and the rating books and GMI's by the accountant's book. Most stations that turn a healthy profit are doing on the A.R. and B.R. and they're not in a bad business. LOOK, I've got something for both of you. It's a promotion that's been known in power. You can do it and be a strong audience builder at the same time. I'M GAMES... Country and now a new Rock and Roll seminar. Game—the first step. You can get a long list of stations that run it and love it. WTHI, WHBI, KGTA, WAMG, KDFJ, KURI and dozens more. THE MUSIC BUSINESS. How could you lose? No tune-out factors, great quarter hour maintenance, good recycling, and remember it makes money. The last one alone is enough reason to run it. Surprise you-know-who, make him think this is something he won't be able to resist. Sure it's sneaky way to get a great promotion on the last day you gotta do something. Call me, write me, wire me—send one card, better yet send me some stuff and I'll make my own sense out of it. Let's not pit- porty and county PD and GM should be all over the promotion.

Bill Taylor 714-629-4588 983-2568 Box 3081, Ontario, Ca. 91761

Radio TV Programming

Diverse Problems Troubling FM

6 Panelists Cite Fragmentation, AM, Technical Decline

By GERALD LEVITCH

TORONTO—The opening remarks of the six panelists discussing FM at Billboard's International Radio Forum referred to the diversity of problems—rather than any single overriding problem—facing the future of FM. Each panelist outlined individual concerns; and the general mood was, troubled, rather than optimistic.

George Burns of Burns Media Consultants (a last minute replacement for the absent Lee Abrams) warned that FM was "about to suffer the problem of fragmentation, which is the greatest danger to FM."

He said: "I think the needs of FM will have to face in the next few years are coming up with alternate formats. There's got to be some new ones out there."

Burns also remarked upon "combating the ratings "amnesia" from AM." He was echoed by Bill Garcia, program director of WXLO of New York, and the five other FM broadcasters, we have to watch ourselves becoming AM radio stations on FM, and to combat the transition of many Top 40 stations to AOR.

In Lipson, operations manager of KZEW in Dallas, also addressed his remarks to the "challenge of AM." He noted the possibility of stereo AM, and then said, "It looks as if AM, rather than FM, is getting ready to become the management programming."

He cautioned that FM stations should beware of programming stagnation.

Not Enough KRLA $,

Says L.A. KCET-TV

LOS ANGELES—Though KCET, local educational non-profit television station, has received "in excess of $1 million" from radio station KRLA profits over the 13 years that station has had the top FM, KCET president James Loper, feels that the station should have netted "10 times as much."

By FCC ruling, KCET gets 80% of the profits of KRLA and the other 20% goes to other charities. For the past year or so, KCET has received nothing because KRLA has been in decline.

Loper admits that KCET feels it has "not been receiving all that we should have from KRLA, yet KCET is the public service arm of the radio station, and no matter what, we have to protect. He believes that the management of KCET could have made considerably more money with KRLA.

Other radio station general managers in Los Angeles have voiced the opinion that the station should have made at least $1 million a year in profit. There are many radio stations in Los Angeles, and a profit of more than $2 million profit a year.

Loper says KCET has not yet broken even in the $400,000 it has paid to the station's lawyers in Washington, however, have conferred with FCC representatives.

Jim West Forms New Dallas Consulting Firm

DALLAS—Jim West Company Inc. will be launched here by Jim West as of Aug. 1 as a consulting firm. The first first class is FM Productions, an organization of which West has been senior vice president of seven years.

West says his new company will not be competitive to TM, but "reinforce the general industry, and the made FM stand out in the music field."

Purpose of the new company is "to develop broader business interests."

Add Lipson: "In the U.S., we have wasted a lot of the potential of FM. FM has become largely the new AM. It's rare to find true adventure and excitement on the FM dial today. I think we have brought McDonald's into the radio business."

Regarding the declining technical quality of FM broadcasting, Lipson observed, "Even the stereo and--"

(Continued on page 31)

Canada, U.S. Differ On Program Content

By DICK NUSSER

TORONTO—The substantial differences between the U.S. and Canadian regulatory broadcasting agencies were highlighted during the Billboard International Radio Forum's panel on government regulation here Aug. 6.

Generally, the Canadian equivalent of the FCC, the CRTC, has the obligation to get into the area of entertainment programming; while the FCC, shies away from the subject, preferring to leave programming content for the broadcasters themselves to decide. When questions arise in the U.S., it becomes a matter for the courts to decide, rather than the regulatory agency.

CRTC Commissioner John Hilton told the panel there are less avenues of appeal open to Canadian broadcasters since the CRTC is mandated by law to focus social and political issues, that he notes, are often "all encompassing and too broad."

He admits the CRTC regulations are "defensive," partially, he adds, to compensate for the fact that American Broadcasting "is the dominant culture of the world."

Canada's FM outlets are "going the way of the AM band," he claims, with a decline in classical and MOR outlets as one result. Fragmentation of markets is much the same in Canada as in the U.S., and AM and FM stations, he adds, are "increasingly at war."

Several Canadian participants scored this trend, fearing that opportuni- ties for the specialty stations were being diminished in the face of a Yankee-influenced culture storm.

Ron Mitchell, president of Can- ada's Moffat Communications of Winnipeg, also thought that "the (CRTC) regulations were forcing FM stations to emulate AM outlets in programming.

Ken Dowse, general manager of KTSA, San Antonio, says that "10 years ago, all new general managers will have to be lawyers, in order to protect their million-dollar properties."

In the face of increased government regulations which, other panel- lists also believe, are inevitable here as well as in Canada.

The CRTC's Hilton, for one, pre- dicts broadcasters "will continue to be regulated because radio is such an important industry."

Bill Ray, in charge of the FCC's division of complaints and compli- ance, said his agency was often a victim of Congressional "ambiva- lence" involving broadcast legisla- tion.

"Since 1934 we've been trying to reconcile those parts of the Federal Communications Act that are con- tradictory," he explained. "Which is why we're constantly in court."

The FCC mandate to regulate stations and renew or withdraw lice- nses, he said, is sometimes in op- position to the sections held act that clearly prohibits FCC censorship.

Topical Peek Into Future At Hot Seat

TORONTO— A "hot seat" session involving some of radio's top trend- setters offered registrants at Bill- board's International Radio Forum another peek into the industry's future. The panel was held here at 5:30 here at the Harbour Castle Hotel.

Among the hot topics that sur- faced during the fast-paced session and answer session were these:

• Automation, if it is to work at all must be carefully tailored to the station's needs, otherwise it's best to remain live," advising media consult- ant George Burns.

• Big money contests are on the way out, says in-coming NBC-AM New York program manager Bob Pittman.

• More research is needed among listening audiences to find out what sort of music they prefer. Sev- eral panelists who felt this way note that, national, record buyer curves don't jive with local tastes.

• Syndication can be a homoge- nizing force, if it is targeted to appeal to one ethnic group. This opinion was shared by Burns as well as several other panelists who

(Continued on page 24)
### Pacific Southwest Region

**TOP ADDS:**
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)
- FLEETWOOD MAC - Don't Stop (W.B.)
- STEPHEN BISHOP - Love (Portrait)

**TOP MOVIES:**
- FLEETWOOD MAC - Don't Stop (W.B.)
- STEPHEN BISHOP - Love (Portrait)

**BREAKOUTS:**
- CARRIE KING - Rock Cafe (Capitol)
- STEPHEN BISHOP - Love (Portrait)
- FLEETWOOD MAC - Don't Stop (W.B.)
- FLATFOOT - From (ABC) 17 13
- REO - La Kings
- L.A. - Jackson (Warner Brothers) HB 29
- DECO - Theme From "Star Wars" (W.B.)
- BOSE ROYCE - Here We Are (Warner Brothers) HB 20
- SALINAMAR - Only Baby (Stallion) WB 25
- REE - Azul

**TOP ADDS:**
- FORRESTER - Cold As Winter (Atlantic)
- STUDIO B - Don't Stop (PolyGram)
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)

**TOP MOVIES:**
- CARRIE KING - Rock Cafe (Capitol)
- FLEETWOOD MAC - Don't Stop (W.B.)
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)

**BREAKOUTS:**
- CAROLE KING - Rock Cafe (Capitol)
- SANTODITO - Smoke From A Distant Fire (A&M) 22 17
- REO - La Kings
- DECO - Theme From "Star Wars" (W.B.)

**TOP ADDS:**
- FORRESTER - Cold As Winter (Atlantic)
- CARRIE KING - Rock Cafe (Capitol)
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)

**TOP MOVIES:**
- CARRIE KING - Rock Cafe (Capitol)
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)

**BREAKOUTS:**
- DECO - Theme From "Star Wars" (W.B.)
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)

**TOP ADDS:**
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)

**TOP MOVIES:**
- LONDON SYMPHONIC ORCHESTRA - Theme From "Star Wars" (Capitol)
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)

**BREAKOUTS:**
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)

### Pacific Northwest Region

**TOP ADDS:**
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)
- MELONI - Cold As Winter (Atlantic)
- STEPHEN BISHOP - Love (Portrait)

**TOP MOVIES:**
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)
- MELONI - Cold As Winter (Atlantic)
- STEPHEN BISHOP - Love (Portrait)

**BREAKOUTS:**
- HAYDEN - Break As You Wish (Epic)
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)

### Midwest Region

**TOP ADDS:**
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)
- FLEETWOOD MAC - Don't Stop (W.B.)
- STEPHEN BISHOP - Love (Portrait)

**TOP MOVIES:**
- CARRIE KING - Rock Cafe (Capitol)
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)
- K.C. & THE SUNSHINE BAND - Keep It Coming Love (Casablanca)

**BREAKOUTS:**
- LONDON SYMPHONY ORCHESTRA - Theme From "Star Wars" (Capitol)
- JAMES TAYLOR - Hard Candy (Atlantic) 22 17
- DEAN FRIEDMAN - Keep It Coming Love (Atlantic)
LOS ANGELES—The legendary Maui renaissance, Ron Racoob, is giving the whole Hawaiian islands hell. He’s nothing kidding when he told me several months ago that the islands belonged to him (he’s a native) and “We’ll be back up north and back move to the Brooklyn.” On Jacobs, on his KUKU Friday morning show, now offers this blast of cream of the crop in island music, from the likes of the Brothers Cazimero to Don Ho, then Cecil & Don and now to Todd & Nanci Tanaka, from Danny Kaleika to Gabby Pahinui, from the Society of Na ‘Opihikao. This, no doubt, will be a big surprise to some of the Los Angeles record promotion people like Del Rey, Tony Richland, John Fisher (now retreated to Nashville), and Jim Benes who couldn’t even get a beachfront plot in the 1929 be- furred and meat-Neru-jacketed and-medallion-embellished genius when he programmed KHJ, Los Angeles, into history.

Jacobs writes: “I’ve gotten mar- ried. I’m going to Seattle. I’ve been married for the past seven million years, at Tom Moffatt’s great old Hawaiian house. And I’m going to marry an 80-year-old in a contract with KUKA and bought a great house on Diamond Head.”

So, the Maui demon, sweater shirt and all, is now entrenched in the downtown bar scene of Honolulu under the watchful gaze of Tom Moffatt.

* * *

Jacobs asks where his copy of “This Business of Radio Programming” was. I promised him a complimentary copy for giving me his seven-hour interview. This includes about three hours that were printed in Billboard, and another four hours he gave me before he bundled his ca- noe off toward the setting sun. Bruce Johnson and George Burns gave me time to interview him. Dr. Drake interview was up-dated with four more hours of new material. Other interviews include how Bill Stewart and Todd Storz came up with the Top 40 format, how Gary Owens does his “sillines,” how Charles Tuna does his show, how Robert W. Morgan and Don Imus wish they could do a radio show, how George Wilson fired “Baby” Sims three or four times or five times (nobody ever interviewed included when Chuck Bore wove his pand and created magic and non-magic and otherwise.

I should point out that there are other things in the book—a speech given by Jack Armstrong at the Chicago International Radio Programming Forum, a phenomenon thing about how Sig Sokowski does interviews and self-promotes himself, a thing of a thing with Jay Lawrence, the afternoon racing editor. All released now about KLAC in Los Angeles who couldn’t even dare compete with Sterling Moss in a bicycle and data on Gor- don McDonnell comments, from Tom Keene of KWPR in Clare- more. Now the way to do a resume when applying for new job; how program directors should handle air personalities and managers; how to control your voice when doing com- mercials; items by, of, and about Jimmy Rabbitt, Ed Hudson, Steve Al- len, Mike Dorson, Abe Liberam, Eric Norberg, Elmo Ellis, the Magnificent Montague, Al Jarvis, Martin Block, Charlie Van Dyke, Jack McCoy, Charlie Van Dyke, Pay O’Day, Jan Basham, Chuck Thagard, and on and on.

* * *

Mark Driscoll ventures out of the woodwork and is now programming KFPP in Seattle. He’s a program director of WAPE in Jacksonville, Fla., then did some re- search in New York. So, he came west before heading east. . . Jim Peterson is now music director at WXRQ, Boston, Wood-bridge, Conn. . . KIWI is looking for a disk jockey with at least a third ticket; send resumes to Jim Brey- ley, program director, Box 4407, Topeka, Kan., 66604.

* * *

Curt McGowan, call Jeff Craig at 213-764-5050—KFXX, San Ber- nardino, Calif., is loving air personality at Al Gordon, who is leaving to join a show in Pennsylvania. So, you might talk to operations manager Jeff Salgo there about an air job.

Phil Sheridan is the new oper- ations manager at WMMI-A, a country station in Waco, TX and WMI-FM, a bright MOR station. The FM is automated, but the music is pro- duced in-house. And Sheridan is the originator of “Superstar Scrambles” on-air audience game. It’s already on the air at WHIO in Dayton, and fits any format. You might call Phil and check it out.

* * *

Ed Steady is now creative director and 8 p.m.-1 a.m. air personality at Bubbling Under The Hot 100

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**Topical Peek**

Continued from page 22

FM outlets in the U.S. and Canada are growing in number and in influence, but many seem to be sur- pass AM rates, as has already happened in some major markets. Ken Palmer, a veteran broadcaster from Denver, thinks small market AM outlets will feel the squeeze first.

**Advances**

Michael Spears of Los Angeles’ KHOW stressed the value of research into new formats. He said that his research indicated a need for more creative ideas in regard to jock’s being interested in programming. "It's sometimes necessary to do a little show biz on the air," he says.

More than one panelist cited the growing importance of a new AOR format, with Ken Palmer pointing out that these listener be- dyes were demonstrating a reluctance to embrace a rock format, a dead-up, hip, format, which tended to overcome their fears. "It's good pro- motion, besides," he adds.

The growing influence of maj- or markets were a hot issue among participants who worried over whether other stations or copy- or decide formats by themselves.

Advice on this issue came fromstorybook experiences with a wide range of experience, including NBC affiliate program director Chuck Renwick, who noted that he was impressed with people who grew in network disci- tute terms to affiliates.

Each market is a different ball- game, the consensus appears to be, said NBC’s Pittman: “I start from ground zero wherever I go.”

George Burns perhaps summed things up after a discussion weigh- ing the pros and cons of “mass mar- keting” versus local appeal in pro- gramming. “Originality is the key,” he opined. "You’ve got to be different. Everyone’s gotta be all right.”

**13 Stations Sell ‘Live’ Buffett Gig**

NEW YORK—A cooperative ef- fort among 13 Eastern AOR stations enabled ABC Records to sell a scheduled five live broadcast of Jimmy Buffett Aug 1st that was cancelled on account of heavy rains here. Buffett was scheduled to appear as the Head Band were set to play the Dr Pepper Central Park concert that night. Na- tionally syndicated. But the program director Joe Scott of ABC had arranged for the boost to Buffett’s stock in the market and the potential of microwave live concert trans- mition. It is a unique phone lines between the mobile unit and the sta- tions, however, jeopardizing the event.

"The stations were extremely co- operative," Scott notes. "Especially considering that we had one ad two nights in a row when, in some cases, they were already soldout." The stations were WABC, WNYC, WBCN, Boston, WBBN, Cin- cinnati; WMMS, Cleveland; WWSF, Flagg brothers, WKTU, and WHPS, Baltimore; WHCN, Hartford; WQFM, Milwaukee; WAXT, Chicago; WIVK, Knoxville; KSHE, St. Louis; and WABX, Detroit.
Radio TV Programming

Panelists Cite FM Woes

Atlantic captivates the recent Montreux Jazz Festival with four nights of programming. In top shape, Herbie Mann, who formulated the scheduling with the festival’s Claude Nobs, plays percussion with many of Malomo. In photo above left, Don Ellis conducts his 22-piece band, Survival. And in photo above right are Sonny Fortune (sax), Jeff “Tain” Watts (percussion), and Don Cherry (pocket trumpet).

**Jazz Beat**

**LOS ANGELES**—Remember Al "Jazzbo" Carter of Warner Bros. Records? He’s been the driving rhythmic force behind some of the greatest names in music — Machito, Charlie Parker, Brotz Marvin.

This album’s gonna make history, cause it’s history. One of today’s leading musicians featuring the finest rhythm section ever assembled. Buy it for everyone. Get all the inside information on one album, the Latin Fusion Ventures, Inc. family.

Distributor inquiries invited.

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By Jean Williams

LOS ANGELES—Dave Clark is going into the studio to start producing gospel acts.

Clark, a veteran promoter and radio personality who launched Little Milton’s newest Gladies Records single “459—One More Time Before The Break Of Day” for KKKT, says “There’s a problem with gospel today.

Records are either too gospel to get play or too pop to get play so nobody plays certain records. The gospel artist for the most part are trying to create a cross between the gospel of the ’70s and ’80s and the gospel of Cleveland or Andre Crouch and that’s crazy.

“Another thing,” continues the T.K. Productions staffers, “They are about to kill Shirley Caesar (on Roadshow Records) who’s recording what they (the public) are calling contemporary gospel. Well, that’s not the gospel and it’s not going to work.

“As far as contemporary gospel goes, there’s no such thing. Gospel groups know that gospel is old music with deeply religious words. “If you think the secular contemporary stuff they’re recording now is deeply religious, you’re crazy.

“There’s no arrangement or backing musician who can dictate to gospel artists. With these groups their work is based on emotion. Musicians must learn to play what gospel groups sing as opposed to the other way around.”

KGGF in Los Angeles has applied for transfer of its call letters to KXKT.

Al Green, who had planned for his first LP on Cream/Hit Records to be a gospel album, has changed his tune on that score and will record another rock/pop LP.

It seems that what the very religious Green would like to do is a gospel LP, the gospel market is obviously smaller than the music-pop audience. Also at Cream/Hit. Quiet Elegance has recorded “Roons” which is scheduled to be released about the same time as Alex Haley’s “Roots II” film is released. The LP is produced by Willie Mitchell.

Another happening at Cream/Hit is the signing of Jean Plit( a new Willie Mitchell discovery, with product due shorty.

And while Cream tied up with HI, it has also entered the disco field with a new 12-inch 45 single “Conny Solto To Me” by Brenton Wood. Wood, who had several hits a few years ago, is also making his entry into disco. Wood is best known for his recordings “Gimmie A Little Sign” and “Oogum Bogum.”

Thom Bell, who has produced gold records for the Spinners, will now produce Elton John with a ten-length studio time for his LP.

The session is slated to be held in Bell’s Mighty Three Studio in Seattle.

Martha Reeves, formerly with Martha & the Vandellas has spent the last two years concentrating on songwriting and her solo recording career. She has signed an exclusive production agreement with Andre (Continued on page 33)
SURPRISE AWARD—Henry Stone, president of TK Records, right, presents KC & the Sunshine Band with its platinum LP for "KC And The Sunshine Band Part 3" during the act's appearance at the Westminster, N.Y., Premier Theatre. From the left: Jeannette Williams, backup singer; KC and band members.

10th Gospel Workshop Underway
James Cleveland Led Key Events On How-To Classes

LOS ANGELES—Classes in musical instruments, voice and choirs are among the key workshops at James Cleveland’s 10th annual Gospel Workshop of America convention.

*Soul Sauce

• Continued from page 35
Fischer, who recently left Rufus to form his own San Joaquin Production firm and Big Fish Music, re-releases are recording initial tracks at Dawbreaker Studios with former Rufus members Dennis Belfield, Al Ciner and Ron Stockert.

• "Action," the Blackbirds upcoming LP, has tunes written by group members with a tune by Rolling Stone" percussionist Ollie Brown tossed in. Brown also participated in the recording session. Donald Byrd, the new head of Blue Note Records, is once again producing the Fantasy recording group.

• Is it true that Oris Smith, a local-time vice president at ABC Records is leaving on Sept. 2? Reports are that he might very well go to Motown Records for a huge sum of money.

• Mable John, former Ray Charles Ruellette, who has opened her own publishing/consultant firm in Los Angeles has landed Creative Arts Co., her biggest account today.

• Creative Arts with John is pulling together a concert/talent show for the Black People’s Cultural Assn., a non-profit organization. The show scheduled for Aug. 27 at the Los Angeles Convention Center will star Joe Tex.

• Industry persons being honored at the event are Ray Charles, B.B. King.

(Continued on page 37)

**Correction! Last week's tape King ad in Billboard carried certain prices incorrectly, due to a printer's error. The correct prices are as follows:

- $5.99 regular price
- $4.75 pre-sale

This LP Offer Ends AUGUST 31, 1977

$7.98 List Tapes-$4.25 All 45's & 416 box lets-538 loose
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** Billboard**

Soul LPs

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**Billboard** August 20, 1977

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tracks, while Grover Washington, Jr., had back-to-back top ten pop LPs in 1975. And such jazz-influenced acts, along with other acts and the Brothers Johnson regularly go platinum.

Mizell is aware of this and even predicts, "fusion jazz is the underground music of the '70s, just as psychodelic rock was the underground music of the mid-'60s and then became the main music in the late '60s." Fusion jazz is feeding pop music, and people will go to the source after they have a taste or two. It's the coming thing.

Brenner's "Breeze" LP went to No. 1, of course, because the "This Masquerade" single was able to muscle its way into the top 10. But Mizell isn't that concerned with singles activity. He is more concerned about albums, and singles aren't really the key. Weather Report, Chick Corea and a lot of other acts do big numbers and don't have hit singles. What you're really talking about is FM music.

FM stations talk about singles market, and singles aren't really the key. Weather Report, Chick Corea and a lot of other acts do big numbers and don't have hit singles. What you're really talking about is FM music. "I think that's the one that last but even then I wouldn't expect it to sell. At best I would expect it to introduce this album to the audience," Mizell acknowledges. Mizell acknowledges that radio demands will be kept in mind when records are being released, but that because he points out, "FM stations are being increasingly severe in their restrictions about the type of music they're playing," he doesn't plan to do anything of forceful artists to be commercial. The idea is simply to test just how many people are trying to expose the act and there are certain ways to do it. It's not necessarily going to be obvious but make sure on the record there are certain cuts that have playability on the FM market.

"Though Mizell is still negotiating with artists and hasn't yet finalized any deals, the names of the artists and the music is most often in pasting a clue as to the type of artist U/A is looking for. Their target, for instance, Weather Report, Chick Corea, Stanley Clarke, George Duke and George Benson.

Mizell goes on to mix established acts ("that's the bottom line . . . the foundation"). acts that have reaped success in the R&B market ("that's where most of my interest is going to be") and a few new acts that haven't recorded.

The plan is to have as many as 10 artists in the first year, and ultimately to have five to ten. U/A acquired a catalog for distribution.

Joe Smith, E/A chairman, has explained that the division is currently expanded into R&B, but that realized that that would virtually re-create a scenario of promotion and marketing effort.

The decision was then made to expand into jazz and "selecting jazz artists, because that wouldn't require as much of a change of the day-to-day operation of the company. People could be handled internally, with some key staff additions, notably marketing.

Mizell, whose title is general manager of the jazz/progressive division, headed SECDEF, has just assumed operation at Horizon for six months.

"As the product manager at Horizon, I've had a chance to get into the jazz market. Now I'm much more involved in the creative end of it." As such he has been producing, as soon as he completes the administrative tasks of setting up the division; and must suitably support artists. Among the producers he'd like to have on board are Tony Williams, Dave Liebman, George Duke and Stanley Clarke; plus his cousins, Larry and Fonce Mizell, who have produced the Blackbyrds. Mizell's serious involvement in jazz goes back at least 10 years. He chaired the program director of Jazz FM, an edu-

SOUX SOUL

August 20, 1977, Billboard

Soul Music

Continued from page 35

King, Berry Gordy Jr., Stevie Wonder, Joe Tex, Bill Cosby along with the programmers L.J. Johnson of KDAY and Don Mc of KJGF, both in Los Angeles.

Monday's meeting will be provided by the Bobby Bryant Orchestra with Bryant conducting plus part-time vocalists: Dina Washington, Rod McGrew of KJHL, musician Lim Taylor and Jean Shy. The performances which will carry throughout the weekend will climax with the Joe Tex review and a "Big Christmas Blowout" scheduled for the Saturday night.

Remember . . . we're in communications, so let's communicate.

Soul For Haggard

NEW YORK—Soul singer Milke Jackson is covering Merle Haggard's "If You're Not Back In Love By Monday," which was a hit for the country artist a while back. "Soul" Records will release the tune as a single.
$1 Mil Kansas City Weekend Astounds Top Promoters

By SHIRPA STEIN

KANSAS CITY, Mo. — Concert promoters are excited about the potential of this music festival. The reason for all the hubbub is a recent smash boxoffice weekend which brought in the nation’s top recording artists to garner $1 million in ticket sales.

Two of Warner Bros., hottest stars, George Benson and Alice Cooper, played the same night. Benson and his guest artist, Minnie Riperton, sold out two concerts at the Uptown Theatre, bringing in 40,000 fans for a gross of $40,000.

Across town at Kemper Arena, 12,000 fans came to see Regina-promoted Alice Cooper beheaded by a guillotine. Burton Cummings was on hand as a special guest. Kemper pulled in $89,595.

The next evening, a super summer session promoted by the Kansas City Chiefs Football organization, in conjunction with Cowtown Productions, Inc., had Peter Frampton headlining, along with Steve Miller, Styx and Rick Derringer.

Held at Kansas City’s gigantic Arrowhead Stadium, the evening was more than an event but a concert with NBC-TV onhand to film Frampton for an upcoming television special. A crowd the size of Missouri’s fifth largest city—58,000 people—gathered in the stadium, the largest audience ever to assemble for a musical event, surging forward who attended the Rolling Stones concert held at Arrowhead last year.

Kansas City was one of two cities to get the Frampton-Miller double bill on concert tour this year and Arrowhead sold well over $500,000 worth of tickets, bringing fans in from a four-state area.

The same evening, at Lamar Hunt’s magnificent, auxiliary amusement park, Worlds of Fun, 10,500 came to hear the Spinners for an estimated $86,985.

All told there were close to 100,000 persons spending between $6.50 and $12 for tickets for the weekend gross of $1 million.

Los Angeles — Punk rock has found its way into the concert arenas of the Northwest. The John Bauer Concert Promotion firm in Bellevue, Wash., has opened the concert concept and at the same time introduce the Seattle and Portland markets to punk rock.

The firm recently held punk rock concerts in each city in conjunction with two major contemporary FM stations, KGON in Portland and KISW in Seattle.

While the concerts featuring the Ramones and Tom Petty & The Heartbreakers were not considered boxoffice successes, Bauer plans to continue booking punk rock groups.

Bauer, who is setting his fall concert season lineup, has yielded pop and rock acts including Aerosmith, Fleetwood Mac, Lynyrd Skynyrd, Kansas and Yes.

He is firming up a date for James Taylor and is seeking some Crosby, Stills & Nash concerts for the fall and winter season. “These shows are absolutely no problem but I also want to bring punk rock to this area.”

“While this is a strong rock ‘n’ roll market, any new musical movements which hit New York, Boston, Los Angeles or other major cities don’t seem to get to this area for two years after kids have read about it.”

For both Cooper and Benson comment: “Kansas City has the strongest concert audience I’ve seen in the United States. We had no idea of the potential here.”

Backstage at Arrowhead Stadium, both Steve Miller and Peter Frampton seemed well pleased with the concert.

“This is a very high-spirited group,” Miller says. “Anywhere we’ve played in Kansas City, we’ve had the same beautiful reaction.”

“Tired rock concerts are being held all over the place,” thinks Miller. “This is a terrific concept.”

Benson feels the Kansas City audience was the best.

Barbara Skydell, executive vice president of Premier Talent Agency and Billboard’s Agent of the Year for 1977, had similar comments. “It’s been a different, more high-spirited group. We had two groups on the same night. Benson’s concert was held, says another factor behind the big boxoffice gains was that Warner Bros. was determined to have the money available to support large-scale concerts.

“Ticket sales got staggered here,” he says. “Ads are placed a couple of weeks apart to give the kids enough time to get to the tickets for more than one concert, even if there are two on the same weekend.”

Concert Set On Toronto CN Tower

By GERALD LEVITCH

TORONTO — A new company called Concert in the Sky Production has announced plans for a unique series of live-broadcast concerts to be held in the restaurant at the restaurant roof of the 1,821-foot CN Tower, July 1-4, 1978.

The project is the brainchild of CHUM-FM program director Duff Roman; former Vancouver concert producer Steve Jacobs and former Capitol Records-EMI of Canada Ltd. publicist Karen Ball. According to Ball, CHUM has purchased worldwide rights for AM and FM broadcast. She also claims that negotiations are currently underway with two of the major U.S. television networks for satellite live concert coverage.

No acts have yet been announced, although a number of big names have been mentioned. The promoters are definitely saying that the concerts will be a mixture of rock, pop, MOR and classical, in an effort to appeal to the widest possible audience.

They have also announced that their contract with the CN Tower runs for five years. The tower opened in the early summer of 1975, chiefly to serve as a radio and television broadcasting tower. However, it has also become a major attraction and has been somewhat sagging. The promoters of “The Concert In The Sky” are referring to their concerts as a way of calling attention to the tower, much as the original film of “King Kong” publicized the Empire State Building.

Punk Rock Invading Northwest

John Bauer Books Tests Concerts In Seattle, Portland

By JEAN WILLIAMS

“Wouldn’t you have a Rolling Line like New York or a Roxy like Los Angeles but we want to get the new music here so this area can keep up with the rest of the country.”

Bauer explains that he is initially dealing with American punk rock groups. “There’s a difference in the English and American punk rock acts.”

“I have researched the groups and found that punk rock is certainly rebellious, rebelling against the establishment and tired rock ‘n’ roll. But the difference in the two forms of punk rock is the different set of problems of the international countries.”

“Look at the Sex Pistols’ single ‘God Save The Queen.’ This group’s statement means a lot to someone who lives in England but not to someone living in Seattle.”

Bauer notes that what enticed him to venture into punk rock concerts is the music’s controversy. “It’s become controversial to the kids who buy records.”

“If you ask 50-15-year-olds what they feel about punk rock, 25 will say it’s always the solution to rock ‘n’ roll today and the other 25 will say if it’s ever played on radio they’re leaving the country.”

“We’re talking about the 12-17 age group but it’s the first thing I’ve seen in about seven years that has been controversial enough to divide a once united audience.”

An FM station took a survey here playing punk rock during a certain hour and came up with the same findings, 50% loved it and 50% hated it. There’s no middle ground with punk rock.

“The punk rock groups themselves seem to feel that what started out to be rock, became over produced pop music. I feel they’re rebelling against groups such as the Beach Boys, Doobies, Chicago and others saying ‘that’s not my music, that’s your music Mr. 22-year-old, I didn’t grow up with you, I’m not concerned about your problems not mine.”

Bauer explains that he was testing the market with his first two shows, reducing ticket prices to $4 from $7.50-10.00.

“I’ve put punk rock in this area mostly as a word of mouth situation and what the kids have happened to read in music industry magazines. They have not heard it on radio because for the most part it’s not played here.”

Before scheduling the last two shows, I talked to kids at concerts, checked record sales, talked to radio people and local record companies but this only comprises about 25% of my decision. It really comes down to how do I personally feel about putting on this type of show.”
Atlantic City No Threat to Vegas

---Continued from page 4---

eventual completion because of the gambling lure.

At the Riviera, where pop stars appear amid the hundreds of mini-spectacles, the new $35 million addition announced by Bobbitt, son of nightclub impresario Steve, is designed to lure customers away from the Peppermill.

The new addition will be called "The Ciel," a 4,500-square-foot, $3 million, four-story restaurant and lounge, and will feature a 500-seat ballroom with music and entertainment throughout the day and night.

"The Ciel is part of our strategy to attract more people to the Riviera," said Bobbitt. "It will be a place for people to come and enjoy themselves in a relaxed, casual atmosphere."
EMMYLOU HARRIS

Universal Amphitheatre, Los Angeles

The mood was definitely country Aug. 1, and Hanks didn’t disappoint the near-sellout crowd at the Universal Amphitheatre. Harris plugged her new solo effort, “The Other Side,” which has already moved into the Top 10 on the country charts. The album is produced by Record Mark Orten himself, and is a winner from the first note to the last.

Mention the name Emmylou Harris and most people think of the singer/songwriter who has been labeled “the voice of the country” for her ability to capture the mood and spirit of the times. Harris has a gift for finding the perfect words to express the feelings of a song, and she does that again and again on “The Other Side.”

The album features a mix of original material and covers, including a beautiful rendition of Hank Williams Jr.’s “You Never Even Called Me By My Name,” which showcases Harris’ incredible range as a vocalist. The title track, “The Other Side,” is a poignant reflection on the duality of life, while “I’m Not the Only One” is a powerful statement on the power of love.

Overall, “The Other Side” is a testament to Harris’ talent as a singer and songwriter, and it is sure to be a hit with fans of all ages. Whether you’re a country music fan or just looking for great songs, this album is a must-have for any music collection.
Acuff Rose
THE FIRST 35 YEARS
Little did they know, that ’42 would be a vintage year for the Grand Ole Opry and “Music City.”

Roy Acuff and Fred Rose. They came together 35 years ago in a little city named Nashville.

Fred wrote the songs. Roy fiddled them into the hearts of America...both on the radio and on the stage of the Grand Ole Opry. People were soon calling them the “Kings of Country Music.” Yet it was only the beginning.

Until then, artists and songwriters everywhere who wanted their music published and recorded had only one place to go...New York City’s “Tin Pan Alley.” But Roy and Fred had a different idea. And it was not long before Acuff-Rose Publications, Inc., Nashville’s first publishing company, opened its doors to what was destined to become “Music City.”

Today, you can still hear the songs of the immortal Fred Rose. Roy Acuff is still the “King of Country Music.” And Acuff-Rose, Inc., is one of the most important country music publishing companies in Nashville, with more than 10 affiliate offices worldwide. Most people will agree that they have done more to discover talent, promote country music and excite the recording industry than anyone. And we at WSM’s Grand Ole Opry honor their 35th anniversary.

So whenever you listen to or visit the Grand Ole Opry, you can thank quite a few of your stars for Roy and Fred.

We sure do!
THE GRAND OLE OPRY.
**WESLEY ROSE: BY GERRY WOOD**

**THE CHICAGO CITY KID WHO BECAME HIS OWN MAN IN HIS FATHER'S COMPANY**

Wesley Rose is the most powerful music business figure in the fabled music mecca of Nashville. That's saying a lot for a city which has made millionaires of thousands of executives, artists and writers. Creative people have hopped rides into Nashville on trains or with their thumbs and later driven out of town in Cadillacs or their personally customized $150,000 buses.

The stories are legion. Kristofferson—from bartender and janitor to a star who has been born. Cash—from pills to penitence on the high road to glory. Roy Acuff. Wesley Rose. Those last two names have a familiar ring to them, don't they? Acuff and Rose.

Now back to that first statement. The reason that Wesley Rose is the most powerful man in Nashville's music world is because he is his own man. When he makes a corporate decision, he doesn't have to wait for countless hours, or endless days, or even months, for some harried New York or Los Angeles president or assistant to the president or corporate board to give him the go-ahead. He just goes ahead.

Rose doesn't have to invent autonomy. He has it. Free from restrictions, he can move quickly, decisively and innovatively to push himself and his company ahead. Few people in Nashville enjoy this type of home-based control. And none has gained his international stature.

He has been national president of NARAS, he's the only member of the ASCAP board of directors from the South, and he's in tight with BMI, too, as one of that organization's top publishers.

He's a man of principle. Have you ever heard of a publishing company phoning radio stations and asking them not to play one of its records?

It happened when Rose didn't like the prospect of country stations playing Elvis Presley records. Feeling that Presley be longed on pop and rock stations, rather than country, Rose was worried about the effect this would have on traditional country music. The song he was asking them not to play was an Acuff-Rose song.

Principle. He worked countless hours, for no pay, on the local and national scene for NARAS. A former national president of NARAS, a lifetime member of the organization and a national trustee, Rose resigned from the group, protesting what he believed was NARAS' drift toward a Los Angeles controlled entity. He has refused to rejoin.

Competition. It'd be difficult to find a more competitive spirit in the music industry. Rose wants to be best and nothing less. And he wants his company to be best.

He's a mean tennis player. When he can't outmaneuver an opponent or "out finesse" him, he'll outsmart him. Rose has been known to psyche excellent tennis players into such erratic play that more than one racket has been flung at the net in disgust. He does the same in golf.

"Aren't you holding your club a little different today?" he's likely to ask—with a straight face—after his frustrated opponent has just flubbed a short putt or hooked a drive into the rough. It works every time.

Rose could have been your average successful accountant in Chicago if his life hadn't taken a Nashville turn.

It wasn't easy, but his father, Fred, finally convinced him to join the growing music publishing firm in Nashville. This happened after Wesley, at his father's request, took a look at the Acuff-Rose books with an accountant's eye and found that they didn't balance.

Wesley took it on one condition: It was to be set up as a

(Continued on page 4R-1)

**CONGRATULATIONS ACUFF—ROSE ON YOUR 35TH ANNIVERSARY FROM YOUR FRIENDS AT RCA Records**

**COUNTRY MUSIC WILL SPREAD WORLD WIDE**

A
d
er reaching the status of a Wesley Rose, many people would be content to sit back and take it easy. Not Wesley.

"I want this company to proceed in the same manner—both ethically and morally—as it has in the past," comments Rose. In other words, he wants the next 35 years to be as good as, if not better than, the first 35 years.

Citing the international explosion of country music—something that Acuff-Rose helped ignite—Rose notes that it's blanket ing the globe. The whole world seems to be hopping on the country music bandwagon.

"The future of country music is very bright," he says. "Country music can be the prime music in every developed country in the world."

Pleased with the past, satisfied with the present, Wesley Rose saves his most optimistic appraisal for the future: "We're winning!"
ROY ACUFF'S BASEBALL PITCHING, YO-YO SLUGGING RISE TO COUNTRY MUSIC KING

An almost fatal sunstroke changed the dreams and destiny of Roy Acuff. The kid who loved baseball was done in by the Tennessee sun one hot, humid summer afternoon while pitching in a Knoxville ballpark. He collapsed in the dugout and was rushed to a hospital.

The sunstroke didn’t kill him, but it killed his athletic career. He was headed for a pro baseball tryout and tried to play ball again. And, again, he keeled over. That was the last time he ever played ball.

Acuff spent two years in the straightpath environment of a bedroom. Sometimes at night, he’d venture out to the street corner and try to mingle with his friends. But his nerves were shot. They tightened and broke down, his muscles went into spasms and he was tied into a fatal knot. It took a shot of morphine and three people to straighten him out.

Substituting a yo-yo for a baseball, he recuperated enough to go down to the corner drugstore. He’d throw the yo-yo and catch it, playing mock baseball games. That was how Acuff became a pro on the yo-yo. Little did he realize that one day he would try to teach a President of the U.S. how to throw a yo-yo.

Roy’s father bought him 78 r.p.m. records of fiddle tunes. Like his father and uncle, Roy became accomplished on this hillybilly cousin of the violin. It received the attention and devotion that baseball once enjoyed.

The Acuff family was nurtured on country music. His mother played the organ and he often joined his brothers and sisters in song. Old John Copeland taught Acuff how to master the fiddle and Copeland gave the youngster some musical masterworks from the mountains.

Acuff was fiddling on his front porch one night when a medicine show man heard the promising licks and invited him to go on tour. The skinny youngster told the hawker that he didn’t think he could stand the sunshine, so the medicine peddler said they’d work at night.

So Roy Acuff helped hawk bottles of Dr. Hauer’s Mokton Tonic and received valuable insights into show business. By watching Dr. Hauer sell medicine, Acuff discovered how to sell a song: “On a medicine show, you just don’t play a fiddle or sing a song—you have to meet people and sell medicine,“ Acuff explains. “I played straight man, comedy and singer—and it gave me a wide experience in show business.”

Seasoned in selling tonic, Acuff at the same time was learning to play to an audience—a valuable education. He started a Knoxville radio career and formed the Crazy Tennesseans, a rather raggtag band of mountain musicians. And he started singing songs like “The Great Speckled Bird.”

He started courting his high school sweetheart, Mildred Douglas, and they made Christmas of 1936 a very special day by getting married. Her salary as a cashier exceeded Roy’s small earnings and enabled them to buy a $500 house trailer which became their first home sweet home.

Dad Acuff journey to Nashville for his first recording session. No. He went to Chicago where he cut 20 songs in a week. “You had to make two masters back then,” Acuff recalls.

“When you finished one they liked, you’d have to do another just like it so if they broke one during shipping, they’d still have a master.”

The records didn’t hit, frustrating Acuff who wanted to be discovered by the “Grand Ole Opry.” A friend arranged an audition and Acuff blazed a trail to Nashville carrying his record of “The Great Speckled Bird.” He played it and acquired over it while the “Opry” officials made up their minds.

They invited him to return on Saturday as a performer.

“Like all “Opry” novices, Acuff was nervous on his debut but he gained an encore. He was unsure of how the radio listeners would accept him, but bundles of mail poured into WSM where, it was suddenly decided, Acuff should accept a morning regular, a special “Opry” job and personal appearances in the Nashville area.

Later the band lost some members and gained some more, and changed its name to the Smoky Mountain Boys, a name which still sticks. Hollywood called and Acuff answered, though he almost walked off the set when the director wanted the Tennesseans to portray ignorant backwoodsmen. The script was changed and Acuff starred in the first of eight movies.

He was offered a contract for four movies a year but turned it down to concentrate on personal appearances. He started becoming an international star and his fan mail bore such postmarks as England, Germany, Mexico and Africa. He became so popular with the troops overseas during World War II—through personal tours and Armed Forces Radio broadcasts—that Japanese propaganda broadcasts blared, “To hell with Roosevelt, to hell with Babe Ruth, to hell with Roy Acuff!”

When correspondent Ernie Pyle was killed, his favorite record was played at the funeral: “The Great Speckled Bird” by Roy Acuff. Later, Acuff became known for another song: “Wabash Cannonball” which the late Dizzy Dean used to croon on his baseball broadcasts. It was Dean who crowned Acuff the “King of Country Music.” He wore the title well—and no one has ever stepped forth to claim it, so he still wears it, with pride and justification.

Another friend was Richard Nixon. Acuff was deeply hurt when Nixon was Watergated from Washington. When Nixon attended the opening of the new Grand Ole Opry House, Acuff gave him an on-stage lesson in how to yo-yo. Acuff often whips out his yo-yo during his songs and displays a dazzling virtuosity with it. He’s also likely to balance the fiddle bow on his nose and the fiddle on chin. He’s an engaging eccentric performer.

Acuff once dabbled in politics himself, running for governor of Tennessee in 1948. He lost.

His show business success was more notable. He played the Palace Theatre on Broadway when it meant something. One day in Istanbul, he received a cablegram informing him that he had become the first living person to be elected to the Country Music Hall of Fame. His record sales boomed over the 25-million mark. He gave a White House performance for returning POW’s.

A creative genius, Acuff’s biggest business success—and he has enjoyed several—was in the publishing company he formed with the late Fred Rose. Acuff-Rose is now directed by Fred’s son, Wes.

“Fred Rose was one of the greatest songwriters we ever had in Nashville,” remembers Acuff. “He could write pop tunes so he went to California and wrote western songs for Gene Autry.”

(Continued on page 4R-15)

35 YEARS OF MUSIC

“CONGRATULATIONS, WE ARE PROUD FOR YOU!”

Jim Reeves Enterprises

Mary Reeves, President
Hats off to you, Wesley.

Happy Sack Productions
On Warner Bros. Records and Tapes.
FRED ROSE: POP PRODIGY TO COUNTRY CLASSICIST

Fred Rose was simply one of the best songwriters Nashville has ever enjoyed. He did to black notes what Wesley did to black ink: turned them into success.

A masterful musician, he was one of the most unlikely candidates for success in Nashville you could ask for. Born in St. Louis, Aug. 24, 1897, he was a proficient self-taught pianist by the age of seven—and when he was 10, he was performing professionally. While only 15, he moved to Chicago to earn a living by playing in taverns and restaurants and, eventually, night clubs. Brunswick discovered him when it was looking for two pianists to cut player piano rolls. The pianists inked were Fred Rose and Fats Waller.

A songwriter by age 17, he turned out such hits as “Honest And Truly,” “Deed I Do,” and “Red Hot Mama.” He traveled with the Paul Whiteman band and later formed a writing team with Elmo Tanner. When they split, Rose hosted a series of broadcasts—Fred Rose’s Song Shop. The stint landed him a daily 15-minute spot on CBS radio.

Rose switched the “Song Shop” program to Nashville’s WSM in 1933 before leaving for Chicago, then New York, then Hollywood where he wrote songs for Gene Autry. Some of the hits which emerged were “Tears On My Pillow,” “Be Honest With Me” and “Tweedle-O-Twit.” He eventually returned to Nashville, got together with WSM again, and, with Roy Acuff, got into the music publishing business. His creativity blossomed in several areas. He wrote, produced, played on sessions, discovered other songwriters and helped new artists.

Nashville’s first publishing firm remains as a monument to a man who entered, and left, life for a song.

THE B-SIDE SUCCESS OF ‘TENNESSEE WALTZ’

A series of accidents resulted in the success of the “Tennessee Waltz.”

Back in 1948, Pee Wee King and Redd Stewart were traveling in a truck from Dallas to Nashville when the radio, tuned to the “Grand Ole Opry,” blared Bill Monroe’s “Kentucky Waltz.”

“You’re from Tennessee and you’ve never written a waltz about that state,” King goaded Stewart.

Sufficiently challenged, King and Stewart wrote “Tennessee Waltz” an Acuff-Rose standard which threatens to be around as long as there are records. As they composed the song, Stewart scribbled the lyrics on a matchbook cover, “Pee Wee and I added words and phrases, and the first thing you know we’d completed the song.”

The writers took their song to Fred Rose in Nashville and Rose thought it was a fair song. Then they tried to peddle it back stage at the “Opry.” Nobody wanted it.

Later, Redd and Pee Wee were in Cincinnati backing up a Cowboy Copas recording session with Fred Rose producing. Near the end of the session, Copas needed one more song, and Stewart conveniently pulled “Tennessee Waltz” out of his fiddle case.

Copas wasn’t too wild about it. But when Stewart played it through on the piano, Rose emerged from the studio with an interest in the song. He talked Copas into recording it—and the song became Cowboy’s biggest hit. Fred also gained the publishing rights.

Roy Acuff talked Stewart into singing the song himself for RCA Victor. Again, it was a popular item.

But it wasn’t until Patti Page cut the song that it became a giant smash. It was supposed to be the B-side of a Christmas song, but it caught on—and soon everybody wanted to record it.

The song received the ultimate tribute in a state known for its Memphis-Nashville-Mountain music industry. It has become the official state song of Tennessee.

Thanks, Redd, Pee Wee and Acuff-Rose.

THE DAY HANK WILLIAMS WALKED INTO A PING-PONG MATCH

It was the world’s greatest interruption of a ping-pong game.

During a lunch break, Fred Rose and his son, Wesley, were slamming it out in a killer ping-pong match. Wesley remembers it well. “In the middle of our game, this tall, skinny kid with an Alabama accent came in with his blonde wife.” She did the talking and introduced herself as a songwriter and offered the Rogers the songs.

The Rogers finished their game, put down their paddles, walked the couple back to the office, had the skinny kid put his songs down on acetate, and looked around for a label.

Sterling Records was looking for country artists. With the Wilts Brothers providing the instrumentation, the singer cut his first tunes in the WSM studios. Eight sides produced one minor hit—“Honky Tonk.”

MGM became interested, and the career of Hank Williams was underway. His first MGM song, “Move It On Over,” hit the charts, and then “Lovesick Blues” started the Williams legend which still thrives.

Williams landed on the “Grand Ole Opry” and the starburst continued. With Fred Rose polishing his songs, Williams became perhaps the greatest songwriter in country music history. His songs transcended country and covered the world.

He lives today, more than he lived back in those raucous ’50s when his troubled life came to a short and sudden end. The hillbilly poet, with his heart grabbing lyrics and beautiful melodies, has become a legend.

And the magic of music gives us his words and his melodies long after his physical presence has left us.

Congratulations

Wesley

Mike Curb

ACUFF ROSE

FLOYD CRAMER
25 YEARS OF HICKORY HIT MAKING

Selecting a name for a recording company, Fred Rose wanted one which would connote something regional, dignified and country.

“Old Hickory” was the name given Andrew Jackson, the First, testy President who once lived in Nashville.

Hickory was the name given the new record company by Rose.

HICKORY Records is one of the oldest recording companies around. It's now a quarter of a century old.

Hickory has quite a history. Al Terry enjoyed a Hickory hit with “Good Deal, Lucille.” The late Rod Brasfield made his only recording for Hickory.

Danny Davis was an early Hickory artist before his “Nashville Brass” days. So was Tommy Hill, now a successful producer.

“Louisiana Man” by Rusty and Doug got the Kershaw brothers off to a hot start. The McCormick Brothers and Wilma Lee and Stoney Cooper added to the country college.

Hickory has gained some notable pop success. Sue Thompson, in 1961, hit with “Sad Movies” and “Norman.” The Newbeats hit with “Breath And Butter.” Hickory gave Donovan, that great English minstrel, his first U.S. exposure.

Meanwhile Hickory was going strong with Ernie Ashworth, “Talk Back Tremblin’ Lips.” Bill Carlisle, Bobby Lord and Bob Luman.

Always with an international eye, Wesley Rose reached across the briny seas to sign Frank Healy. Hickory and its subsidiary labels have hit with such artists as Troy Shondell and Gene & Debbie.

The artist roster now: Don Gibson, Don Everly, Mickey Newbury, Jim Chesnut, Carl Smith and Doug Deen and Woody.

Recently ending a pact with MGM Records, Hickory Records is bigger and better than ever through its new affiliation with ABC Records. It’s now ABC/Hickory. And, like other Acuff-Rose properties, Hickory keeps on growing.

ABC and ABC/DOT Congratulate

Wesley Rose and Acuff-Rose On Their 35th Anniversary.

Looking Forward To 35 More.
NASHVILLE'S FIRST PUBLISHER BOASTS A FLOOD OF FIRSTS

Acuff-Rose not only was the first publishing company in Nashville, but was the first to record country music in this city. It was the first, too, to record what has become known as the "Nashville Sound." Here is a listing of some of the historic firsts which belong to Acuff-Rose:

First Nashville publisher to have its own recording studio.
First Nashville country music firm to get "pop" hits.
First Nashville publisher to get "pop" records of country music songs.
First Nashville publisher to receive a "pop" award.
First publisher to receive eight "pop" awards in one year.
First Nashville publisher to have its own educational publishing operation.
First Nashville publisher to have a promotion department.
First Nashville publisher to have a foreign booking agency.

First Nashville publisher to record foreign artists.
First Nashville publisher to have a world-wide operation.
Published the first song to achieve the No. 1 rank in every developed country of the world.
Provided three of the first four members of the Country Music Hall of Fame. (Later it added a fourth with Tex Ritter.)
Fred Rose was the first to be elected "Country Music Man of the Year."
Fred Rose and Wesley Rose were first father-son combination to be elected "Country Music Man of the Year."
First founder of the Country Music Association.
First Nashville publisher represented on board of National Music Publisher's Association.
First Nashville publisher represented on board of ASCAP.
First Nashville publisher to serve as national president of NARAS.

FROM A ONE-ROOM CUBICLE IN 1943...

Operations began in a one-room cubicle at 220 Capitol Blvd. in downtown Nashville in 1943. Initial growth was quenched by utilizing storage space at a nearby business college.

The move to Franklin Road came in 1946 by renting one section of a retail store complex. When the firm continued to expand, Wesley Rose reached an agreement with the owner of nearby buildings, allowing him to take over the space when the stores were vacated. The entire section of stores was finally sold to Acuff-Rose for $55,000. Today, the land alone is worth more than $100,000. Yes, Wesley had done it again.

Cooper Love & Jackson

wishes to congratulate our good friends at Acuff-Rose on their 35th anniversary.

Since its founding in 1942, Acuff-Rose has been an industry pioneer and innovator.

We're proud of our long association with your distinguished organization and we join with your many friends worldwide in saying

Happy Anniversary.

Cooper Love & Jackson Company

Inspectors
1804 Hayes Street
Nashville, Tennessee 37203

ACUFF-ROSE'S WORLD SPANNING REACH

The following is a list of Acuff-Rose Foreign Affiliates which are controlled by Acuff-Rose in Nashville and either partially or wholly owned by Acuff and Rose:

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ACUFF-ROSE MUSIC LTD
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ACUFF-ROSE PUBLICATIONS PVT. LTD
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Hennicher-Bard-St. 30
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EDITORS ACUFF-ROSE S.R.L.
Via Quattrano 80
70018 Milan

Robert Klug
EDITORS ACUFF-ROSE BENELUX
Rue Ferdinand Houy 9
1080 Brussels

Wesley Rose, Shoochi Kusano and former governor Winfield Dunn (from left). Other persons are Kusano's associates.

CONGRATULATIONS ON 35 SUPER YEARS!

HANK WILLIAMS, JR.

Exclusive Management:
J.R. Smith P.O. Box 790, Cullman, AL 35055 (205) 734-8656

Cooper Love & Jackson

1804 Hayes Street
Nashville, Tennessee 37203
chappell international
congratulates
THE ACUFF-ROSE FAMILY
for 35 wonderful years

Chappell and Acuff-Rose have been associated since 1944,
and we're very proud indeed to have been a part of your great success story.

Chappell & Co. Ltd.  Acuff-Rose Music Ltd.
50 New Bond Street, London W.1.

Chappell S.A.  Editions Acuff-Rose France
12 Rue de Penthièvre, Paris 75008.

Chappell & Co. GmbH  Acuff-Rose Musikverlag
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Staffs report directly to Nashville
The Hits keep on coming from ABC/Hickory Records!

JIM CHESNUT
DON EVERLY
DON GIBSON
MICKEY NEWBURY
DOUG OWEN
CARL SMITH
WOODY

Hickory Records
CONGRATULATIONS
ACUFF ROSE
ON 35 YEARS OF MUSICAL SUCCESS.
LET'S GO FOR ANOTHER 35 YEARS TOGETHER. FROM YOUR FRIENDS....

PEE WEE KING & REDD STEWART

PUBLISHER HOT LIST

WHITEY SHAFER
Acuff-Rose Publications, Inc.

DALLAS FRAZIER
Acuff-Rose Publications, Inc.

DON GIBSON
Acuff-Rose Publications, Inc.

JOHN D. LOUDERMILK
Acuff-Rose Publications, Inc.

MICKEY NEWBURY
Acuff-Rose Publications, Inc.

ROY ORBISON
Acuff-Rose Publications, Inc.

PEE WEE KING & REDD STEWART
Acuff-Rose Publications, Inc.

BONAPARTE'S RETREAT
TENNESSEE WALTZ
DON GIBSON
Acuff-Rose Publications, Inc.

BLUE BLUE DAY
GIVE MYSELF A PARTY
I CAN'T STOP LOVING YOU
JUST ONE TIME
OH, LONESOME ME
SWEET DREAMS
TOO SOON TO KNOW
WHO CARES (for me)

IRA AND CHARLIE LOUVIN
Acuff-Rose Publications, Inc.

AND YOU TEASING ME
THE FAMILY WHO PRAYS (Never Again)
I TAKE THE CHANCE
IF I COULDN'T ONLY WIN YOUR LOVE
WEAPON OF VENGEANCE
WHEN I STOP DREAMING

HANK WILLIAMS
Fred Rose Music, Inc.

COLD, COLD HEART
HEY, GOOD LUCKEN
HONKY TONKY
I CAN'T HELP IT (If I'm Still In Love With You)
I SAW THE LIGHT
I'M SO LONELY I COULD CRY
I'M SORRY, LADY
JUMBO CRABBY
(Let Me Be)
THEY WERE NO TEARDROPS TONIGHT
YOU WIN AGAIN
YOUR CHEATN' HEART

Pi-Gem Music and Chess Music, Inc.

6-4, 4-6, 7-5
35 YEARS OF HITS

Thank you Fred, wherever you are - Boudleaux & Felice
EXCLUSIVE SONGWRITERS

ROY ACUFF JR.
The son of Roy Acuff, he’s created a reputation as a singer and songwriter in his own style. Beginning his career with Hickory Records, he has written exclusively for Acuff-Rose since 1969.

LIZ ANDERSON
A member of the Acuff-Rose writing team since August 1976, Anderson has written songs including “Big Girls Don’t Cry,” “My Friends Are Gonna Be Strangers” and “Crutches,” recorded by such artists as Merle Haggard and Faron Young.

MOE BANDY
Bandy’s first taste of professional success came in 1964 with his “Lonely Lady” for Stain Records, which lead him to Nashville and a succession of hits. An Acuff-Rose writer since 1974 and Columbus artist, his records include “I’m Sorry For You My Friend,” “Hank Williams, You Wrote My Life” and “Bandy, The Rodeo Clown.”

JIM CHESNUT
A native Texan, Chesnut started out singing in a choir, moved on to a folk/country group, became a deejay, and finally blossomed as a songwriter. Scoring the motion picture “For Such As We,” and penning the Charlie Pride release “Oklahoma Morning” are among his credits.

DON EVERLY
As half of the legendary Everly Brothers, Everly has been a major creative force in what came to be called country rock in the ‘50s and ‘60s. Now on his own, and sticking close to his country roots, he takes pride in his membership in the “Grand Ole Opry,” which dates to 1957.

DALLAS FRAZIER
Raised in the Bakersfield, Calif., area, Frazier started his songwriting career at age 10 and was playing professionally with Ferlin Husky by the time he was 12. After writing terms with Jim Reeves Enterprises and Blue Crest Music, Frazier signed with Acuff-Rose in 1974.

DON GIBSON
From the time of his own recording of “Too Soon To Know,” Gibson has scored repeatedly with his compositions. The monster crossover hit by Ray Charles, “I Can’t Stop Loving You” is one of BMI’s all-time top money earners. Gibson has enjoyed recent chart success on Hickory.

JOHN D. LOUDERMILK
Just out of high school, the North Carolina-born Loudermilk penned “A Rose And A Baby Ruth.” Since then, Loudermilk, who lists early influences varying from Segovia to Eddy Arnold, has been the creator of hits such as “Waterbo” and “Tobacco Road,” and has won 12 BMI awards.

CHARLIE LOUVIN
As one of the biggest little guys in country music, Louvin is a 28-year veteran writer for Acuff-Rose. A member of the “Grand Ole Opry,” he can be noted for such songs as “See The Big Man Cry” and “What Are Those Things.”

Mickey Newbury
A singer as well as songwriter, Newbury’s songs have been recorded by stars such as Andy Williams, Ray Charles, Jerry Lee Lewis and Don Gibson, and among the titles are “Sweet Memories” and “Heaven Help The Child.” The latter was the first American song to win the Tokyo Music Festival grand prize.

ROY ORBISON
Having 19 on Billboard’s all-time worldwide, best-selling singles list, Orbison has contributed many classics to both pop and country music since his debut in the late ‘50s with “Only The Lonely.” He still sells out tours around the world, and the gold and platinum discs keep pouring in.

EDDY RAVEN
A Louisiana Cajun, Raven might have been a baseball player, but a poorly-set broken ankle turned him towards guitar playing and songwriting. After singing in Gov. Jimmy Davis’ 1971 campaign, he succeeded with “Country Green” recorded by Don Gibson.

WHITEY SHAFER
Shafer left his turkey farm in Texas in 1967, heading for Nashville and a career in songwriting. He proceeded to turn out successes such as “That’s The Way Love Goes,” released by Johnny Rodriguez, and Connie Smith’s “I Never Knew.” He records for Hickory.

REDD STEWART
A 30-year veteran of the Acuff-Rose writing team, Stewart’s first residuals came from a song written for a Louisville, Ky., car dealership at age 14. Stewart joined Pee Wee King and his band in 1937 and the dominate influence of both became a pioneering force in music.

SUE THOMPSON
Spared by winning top honors in a talent contest at a San Jose vaudeville theatre, her first break came when she made a guest appearance on Dude Martin’s Hoffman Hayride over KGO-TV in San Francisco which gained her a full-time part on Martin’s daily radio show.

Kitty Wells
A pioneer of many firsts in the country music industry, Wells was inducted into CMA’s Hall of Fame in 1976. An Acuff-Rose writer since August 1969, she has some 23 No. 1 records to her credit and more than 46 albums.

BOBBY WRIGHT
Singing professionally at age five, Wright’s career has included recording, appearances on the “Grand Ole Opry,” a stint on the “Michele’s Navy” television series and an association with the Acuff-Rose staff since 1969.

Don Gibson’s hits include “I Can’t Stop Loving You,” “What Are Those Things,” “Lonesome,” and “One By One.”

JOHNNY WRIGHT
Teaming with Jack Anglin, Wright’s first professional experience was an early morning show on WSIA in Nashville, “The Dixie Early Birds.” In collaboration with Anglin, he has also written “Ashes Of Love,” “Lonesome” and “One By One,” among others.

Roy Acuff Jr.
Liz Anderson
Moe Bandy
Dewayne Blackwell
Bill Bowers
Jim Chesnut
Steve Collom
Ron Demmons
Don Everly
Will Ewing
Dallas Frazier
Don Gibson
Jo Anne Hitchcock
Stan Hitchcock
Larry Johnson
Shelby Karber
Pee Wee King
Larry Lee
John D. Loudermilk
Charlie Louvin
Ted Mother
Jimmy R. McCown
Susie McCoy
Ken McDuffie
Mickey Newbury
Roy Orbison
Doug Owen
K. Phyllis Powell
David Pawelson
Eddy Raven
John David Redmond
Jamey Ryan
Tupper Saussy
Sanyer D. Shafer
Connie Smith
Larry Steele
Redd Stewart
Sue Thompson
Jenny Vann
Kitty Wells
Mack White
Larry Wilkerson
Jerry R. Williamson
Ray Williams
Bobby Wright
Johnnie F. Wright
Bill Woody
WESLEY,
SOME OF YOUR HOBBIES MAY BE SHAKY,
BUT WHEN IT COMES TO THE MUSIC BUSINESS
YOUR SUCCESS SPEAKS FOR ITSELF! SINCERE
CONGRATULATIONS ON ACUFF-ROSE’S 35th YEAR
OF EXCELLENCE AND ACHIEVEMENT.

YOUR FRIEND,
BUDDY LEE
BUDDY LEE ATTRACTIONS INC.

Some companies are 35 years old,
ACUFF-ROSE is 35 years young.
Congratulations ... and Happy Birthday!

FRED FOSTER AND ALL YOUR FRIENDS AT MONUMENT RECORD CORPORATION
The people at Acuff-Rose have been responsible for bringing so much great music to the world. So, on the occasion of their 35th Anniversary, we'd like to say "congratulations," and to extend our best wishes for many more successful years.

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We're the bank Nashville calls first.
Congratulations

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Outstanding Achievement Within The
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L. JOSEPH BOS. Chairman

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MORE THAN 200 OF YOU REQUESTED A SAMPLE
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"MANDOLINA TEXAS COUNTRY"
AFTER RECEIVING THE SINGLE FROM IT...

"SAN ANTONIO ROSE"
AND

"BLUE EYES CRYING IN THE RAIN"

Well, CARL SWANSON DOES IT AGAIN!

"NOBODY’S DARLING BUT MINE (CHA CHA)"

AND

"NO LETTER TODAY"

WE’RE PROUD TO HAVE INCLUDED SOME GREAT HITS FROM THE ACUFF-ROSE CATALOG IN OUR ALBUM AND WISH THEM WELL ON THEIR 35th ANNIVERSARY

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ROSE: HIS OWN MAN

CLOSE FRIENDSHIP RATHER THAN A FATHER-SON RELATIONSHIP

A businessman to the hilt, Wesley drove a hard bargain even with his father.

"I made some pretty unreasonable demands, figuring he would turn them down," he remembers. Rose wasn't too wild about the idea of moving from Chicago to Nashville. "I told him I'd come only if I could be general manager of the publishing company and have the last word on all business decisions. To my astonishment, he accepted this without question. He just wanted to be a songwriter."

So Wesley gave his notice to Standard Oil in Chicago and headed South. But the transition wasn't easy. "I didn't know anything about the music business. I really learned the hard way."

Fred told Wesley not to sweat it: "The music industry was full of people who knew nothing about the business."

Early in the Wesley Rose era, Mel Foree was hired as promotion manager—the first ever used in the country industry. Foree is still with the firm as one of its top executives, still doing what he does best: promoting.

Another executive came on the A&H ship early: Bud Brown. He also came down from Chicago. Brown and Rose had gone to school together and had married sisters.

Wesley didn't expect any extra courtesies as the son of Fred Rose. That's fortunate. Because he didn't get any.

When his dad took him to New York, the doors swung open for Fred, but it took a while for Wesley to achieve the same respect. "Because Fred Rose was my father did not automatically pave the way," he recalls. But he began to make it on his own, aided by his remarkable success in merchandising sheet music.

Enter Hank Williams. A raw, rednecked Southern genius, Williams ran headlong into the sophisticated Northern bred Rose.

"I was a Chicago boy, not a country boy," Wesley says. "The music I had been exposed to was pop music—the big band stuff. But the first time I heard Hank sing, I was hooked on country music."

Williams, who remains the Shakespeare of country, and Rose, the city slicker, developed an unusual relationship which was centered more on their similarities than differences. They grew close. "We knew how to talk to each other and to understand each other."

The Acuff-Rose complex could have survived as well in Chicago except for the country creativity in Nashville. The recording studios were in Chicago (that's where Roy Acuff went to cut his first records). Shipping out of Nashville was a problem. In Chicago, it was a breeze since the Windy City was the nation's railway hub.

But in Nashville there was the "Grand Ole Opry." That made us decide to settle in Nashville permanently," Wesley reveals. "The artists were available every weekend, and we could take our songs to them. Nowhere else in the world did stars congregate ever weekend like they did on the Opry."

The songs went to the artists. The artists recorded the songs. They became hits. The stars became bigger stars. And that cycle of success breeding success made Acuff-Rose the top publisher in Nashville.

Hits followed hits. The company grew. Finally, Acuff-Rose could boast its own label: Hickory Records. It, also, enjoyed a string of hits.

Acuff-Rose is no cradle of nepotism. If it had been a father's gift to his son, the firm could have been in shambles by now. But Wesley, from the start, was his own man. His father couldn't have made a better choice. That Fred Rose hired Wesley to guide the destiny of Acuff-Rose is more a testament to his business acumen than his familial ties. He hired the best man on the block. And that man just happened to be his son.

Any other son with Fred Rose as a father would be living behind a larger-than-life shadow. By being his own man, Wesley has never had to do that.

He has taken a Nashville publishing company and forged it into a respected institution which is known as well in Tokyo as it is in Tennessee. He has taken it beyond its Nashville boundaries to the coasts of the U.S. and, not content with that, expanded it overseas.

The seed planted by Fred Rose and Roy Acuff more than 30 years ago had sprouted from the ground by the time Wesley Rose came into the field. It could have been underwatered. Or overfertilized.

Instead, it received the creative care it demanded. It grew. It prospered. And it did that because of a Chicago country boy named Wesley Rose.

COUNTRY MUSIC KING

CLOSE FRIENDSHIP RATHER THAN A FATHER-SON RELATIONSHIP

This man, a country music legend, maintains, "I'm proud that I'm a country-music artist and that I was raised on a farm. I had something a lot of people lose. I'm proud that I've had the opportunity to live in the city and proud, also, that I've been given the chance to show what little talent I have to an audience, and to meet so many people. That's something to be proud of."
The World's Finest Talent is with Acuff-Rose Artists Corporation!

Representing:

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JIM CHESNUT
DON EVERLY
MICKEY NEWBURY
BILL MONROE
ROY ORBISON
SAMMI SMITH

Agents
Howard Forrester - Ron Woolman
2510 Franklin Road
Nashville, Tennessee 37204
More Nashville Publishers Add In-House Demo Studios

Continued from page 41

Southwestern records, and the Gant, Tom vice president, but long-range pro-

jects indicate the new studio will be used for

“arreer,” they said. “Gant cited the instant accessibility of an in-house demo rec-

quility demos as a benefit. He also men-

the number of artists produced per record

and, consequently, are battling an unas-

“idle” with the influx of West Coast artists, head of

Gant. “When you’re working with guita-

and the West Coast, producers can’t

danger we’re at a disadvantage.”

Gant, also an independent pro-

ducers that the song dictates whether it should be simple or

“Everything we need is now,” commented the publicity, head of

The Acuff-Rose studio later be-

a facility for Hickory Records

Beckham estimates such a studio
 costs between $150,000 and
 $250,000 in equipment and basic

installation, plus accrued day-to-day

expenses and costs for updated

equipment.

“It’s a big pain in the ass, an ex-

but it’s necessarily because it gives

opine Beckham, who has signed on

of such writers as Kris

Kroft, Billy Swan and Tony

White.

Despite Combine’s wealth of writ-

ing talent, Beckham believes, “My

percentages are a lot greater if I

need one,” says Henry Hurt, vice

“costs a hell of a lot to build but it’s a usable tool when

you have writers artists.”

Instead, Chappell-Nashville uti-

lizes a “liberal budget” for demo ses-

sions at the studio of the writer’s

choice.

Ray Stevens uses a 24-track studio

as a “play plan” to experiment, help the

publishing company and cut my

own records,” according to

He has also built a study for

of his own recordings. It became so popular

and so busy that he had trouble using it

SRO CONCERT ATTENDANCE

Christian Artists’ Music Seminar Shows Commercial Potential

By GERRY WOOD

ESTES PARK, Colo.—The com-

mercial potentiality of religious mu-

sic has hovered over the Rockies for

mountains during the third annual

Christian Artists’ Music Seminar in the

Rockies, the 50th. Some exciting new acts

Following 110 seminars which featured

99 clinicians and artists and six

SRO concerts which drew a total of

13,000 fans, the mountain God became instantly apparent. This music which

appeals to millions is unifying the country.

Daytime seminars discussed the realities of religious music in

church, on stage and in the

dollar-oriented secular marketplace. The latter side provoked one of the

most perplexing questions of the

conclave—a question raised more

than once during the seminars, workshops and discussion period:

“Are these Christian musicians in it for the ministry or the money?”

An increased awareness of the growing commercial possibilities of religious music was one of the

major themes in the 50 seminars on

“What Performance Li-

encing Organizations Do For You,” by Jim Black of SESAC, Nashville;

“Marketing, Promotion and

The Copyright Law,” chaired by Hal

Spencer, president of Manna Music, Los Angeles; and “The Contempo-

rary Songwriter,” by Jimmy Owens.

Light, written by

“ارih

“...and that’s the way it was,”

spokesman for the new


market is larger than it was

very easy to make such

of them to donate their services or work for

token fees.

“All right,” an artist goes with an

agency, some people will be turned off,” said

Bill Rayborn. “Some

are very opposed to agencies be-

cause of the cost, and when they go with an agency that their

fee goes up way.”

Rayborn notes an agency also

helps them by taking the respon-

sibility that the producer is left to

find another artist.”

Publicity sessions, dealing with

everything from arranging to

sound systems, drew strong response from the

attendees. One seminar approxi-

mately 90—a new record

attire which is up 200 from last year’s

seasons. The number of Christian Artists’ Corps, based in

Oakland, Calif. Various trade booths re-

tured information.

Past seminars, sessions, dealing with everything to

campers and the Rockie, the fete also featured a

heavy emphasis on gospel song-

writing and emphasized the dra-

matic, in performances in promotion and

graphics.

“Our sessions have been better at-

tended than ever before,” commented

Clyde Clevenger, president of

Christian Artists’ Corps, and

of the Continental Singers. He

said at the seminar, “The Eury

McGuire, who has emerged from

his ‘Rock ’Em, Sock ’Em Dum-

brake religious music, as “adding a

special meaning to the meeting

and bringing it to unbelievable

heights.”

Florida plans to expand the con-

cept at next year’s music seminar,

slated for July 28-Aug. 5, 1978, by

offering “phenomenal diversity

from hard rock to absolute clas-

sical.”

The diversity was readily appar-

ent this year in song styles ranged

from country to soul, folk, rock,

classical, jazz and music straight from

old country. Talent competitions

and showcases provided op-

portunities for talent development

and exposure. Several hundred artists, in-

cluding group members, displayed

their musical wares during this rare week in the music capital of the

Rockies. Some existing new acts

made their debut.

The highlights had to be the series

of concerts, running Sunday

every Friday through Saturdays, starring some

of the top names in religious music:

Ken Medema, Merritt Womach,

John Fischer, Gloria Roe, Bob Rait-

son, The Dougs, The O’Dells, The

Eve, Dino & Debby, New Hope,

Renaissance, Overtones, Celestial

Singers, The McEuen, The

Hawkins & the Family, Truth with

Roger Berland, J.C. Power Outlet,

Comedy of Errors, The Manna

Way, Barry McGuire, Chuck Bolte and

the Jeremiah People, Danniehelle,

January, C.J. Worthy, The

Dodge, the Continental Orchestra,

the Hawaiians, Honeybee, the Pat

Tuttle Group, The Harris, Spirit

Of Love, Festival Of Praise, The

Imperials, Shari-A-Lee, the Continental Singers and the

Christian Artists’ Corps.

The concert series, dubbed

“Prize in The Rockies,” lifted the

music industry beyond the, the rafters of

the auditorium.

CMA BANQUET MOVING TO AUDITORIUM

NASHVILLE—The site of this year’s CMA Banquet and show is being moved from the Grand Ole

Opry House back to the Municipal Auditorium. This event is held in May.

Last year’s event produced no new songs, as the CMA plans to try the auditorium concept once

The 40th anniversary banquet and show will be held Oct. 14, with

CMA organizational members get-

ting the first chance to buy tickets. The

fly to the cocktail party prior to the

banquet, the buffet dinner and the show,

everything except the buffet dinner.

Drink tickets may be purchased in advance for $1.25 each, or for $1.50 if purchased during the

cocktail party.

The CMA Awards telecast will be aired live from the Grand Ole Opry House Oct. 10.
"BEHIND BLUE EYES" T-104
MUNDO EARWOOD
Billboard 33

"IF YOU'RE GONNA LOVE, YOU GOTTA HURT" T-105
DAVE CONWAY
Billboard 71

"SUGAR BABY, CANDY GIRL" T-106
CLAUD KING
NEW RELEASE

"CLAUDE KING'S GREATEST HITS" T-101
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LAMP RECORD DIST.
MUSIC CITY DIST.
MUSIC CRAFT DIST.
PAN AMERICAN DIST.
PICKWICK INTERNATIONAL
PIKS CORP.
RECORD SERVICE
STAN'S RECORD SERVICE
TARA RECORDS & TAPES

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Billboard SPECIAL SURVEY For Week Ending 8/20/77

**STEEL PERFORMER**—Singles registering greatest protracted upward spurt progress this week

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Initials</th>
<th>Cover Price</th>
<th>Original Date</th>
<th>No.</th>
<th>Chart Peak</th>
</tr>
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<tbody>
<tr>
<td>WAY DOWN/PLEDGING MY LOVE</td>
<td>Lighter Poetry</td>
<td>42</td>
<td>45 5 19</td>
<td>45 5</td>
<td>46</td>
<td></td>
<td></td>
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<tr>
<td>ROLLING WITH THE FLOW</td>
<td>T. Nelson</td>
<td>42</td>
<td>38 3 18</td>
<td>38 3</td>
<td>46</td>
<td></td>
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<tr>
<td>REMEMBER WHEN MY BLUE EYES TURNED TO GOLD</td>
<td>J. Coughlin</td>
<td>37 4 41</td>
<td>37 4</td>
<td>46</td>
<td></td>
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<tr>
<td>IT'S ALL IN THE GAME</td>
<td>J. and J.</td>
<td>37 4 49</td>
<td>37 4</td>
<td>46</td>
<td></td>
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<tr>
<td>I'M THE ONLY MESS</td>
<td>W. W. Nixon</td>
<td>54 8 44</td>
<td>54 8</td>
<td>46</td>
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<td>THAT'S THE WAY LOVE SHOULD BE</td>
<td>B. &amp; B.</td>
<td>46 2 22</td>
<td>46 2</td>
<td>46</td>
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<tr>
<td>A TELL-</td>
<td>M. &amp; J.</td>
<td>70 2 49</td>
<td>70 2</td>
<td>46</td>
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<tr>
<td>THE PLEASURES IN ALL MINE</td>
<td>H. &amp; H.</td>
<td>62 3 55</td>
<td>62 3</td>
<td>46</td>
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<tr>
<td>YOU</td>
<td>B. &amp; W.</td>
<td>55 3 33</td>
<td>55 3</td>
<td>46</td>
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<tr>
<td>CRUTCHES</td>
<td>F. Young</td>
<td>47 8 69</td>
<td>47 8</td>
<td>46</td>
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<tr>
<td>BARBARA DON'T LET ME BE THE LAST TO KNOW</td>
<td>N. Wilson</td>
<td>35 4 46</td>
<td>35 4</td>
<td>46</td>
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<tr>
<td>I LOVE YOU A</td>
<td>H. &amp; J.</td>
<td>35 4 54</td>
<td>35 4</td>
<td>46</td>
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<tr>
<td>I MISS YOU</td>
<td>J. &amp; J.</td>
<td>35 4 32</td>
<td>35 4</td>
<td>46</td>
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<tr>
<td>I'LL BE LEavin' ALONE</td>
<td>D. &amp; D.</td>
<td>60 13 46</td>
<td>60 13</td>
<td>46</td>
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<tr>
<td>I LOVE YOU</td>
<td>B. &amp; W.</td>
<td>55 3 45</td>
<td>55 3</td>
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<tr>
<td>DANCING THE NIGHT AWAY</td>
<td>J. &amp; J.</td>
<td>78 2 54</td>
<td>78 2</td>
<td>46</td>
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<tr>
<td>BUDGIE I LIKE</td>
<td>C. &amp; D.</td>
<td>73 4 65</td>
<td>73 4</td>
<td>46</td>
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<tr>
<td>THE OLD MAN AND</td>
<td>H. &amp; H.</td>
<td>75 2 66</td>
<td>75 2</td>
<td>46</td>
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<tr>
<td>THINGS I TREASURE</td>
<td>B. &amp; B.</td>
<td>67 5 66</td>
<td>67 5</td>
<td>46</td>
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</table>
HOT NEW SINGLE ON ABC/DOT RECORDS

"Y'ALL COME BACK SALOON"
HOT ON CHARTS THIS WEEK!
B.B.    R.W.    C.B.

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WHN Broadcasts

WHN - WHN's Lee Arnold entered a 90-minute live broadcast of Tammy Wynette's concert in New York's Central Park, July 18, as part of the WHN "Summer Festival Of Live Music." The festival is a series of concerts with such artists as Wynette, Johnny Cash, B.J. Thomas and Jerry Jeff Walker. WHN listeners can win free tickets to the concerts through the station.

Opryland Group In Tourist Expo

NASHVILLE--Nashville Kish Hour, one of the new acts this season at Opryland U.S.A., has been chosen to represent the 11 Southern states of "Travel South U.S.A." during the Fourth National NASHVILLE Music Special filmed and recorded October 15-17 at the Opryland Music Hall, Nashville. The 11-member group, which performs daily in the theme park, is scheduled to five for six shows a day in the "Travel South U.S.A." Goodspeed Dome and 17 performances in the special entertainment bands on the exhibition's midway.

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From ROCKY TOP to MUDDY BOTTOM

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St. Louis Clubs Collaborate For Dysphathy Help

NEW YORK—More than 20 of the 36 discothèques in the greater St. Louis area have joined forces to sponsor a number of fund-raising events during August with all proceeds going to the Muscular Dysphathy Assn.

According to Striker, of Striker Enterprises, St. Louis, the group has designated August “Disco For Muscular Dysphathy Month,” and each disco will sponsor an event of their choice in this four-week period. All profits raised from each fund-raiser will go to the association.

Also being planned is a 21-hour Dance-A-Thon featuring groups of disco dancers. This will coincide with the Jerry Lewis muscular dysphathy telethon which will be televised nationally over the Labor Day weekend.

According to Striker that each disco-theque taking part in August fund-raising events will be allowed to enter a team of dancers in the Dance-A-Thon for each $50 raised. The Dance-A-Thon will be televised locally during station breaks over KSD-TV, St. Louis.

The Dance-A-Thon will be held at St. Louis popular Northwest Plaza and an estimated 20,000 are expected to jam the facilities for the show. The project will be cosponsored by Records and Tapes which will also supply free T-shirts to the Dance-A-Thon teams.

Stigwood Movie Generates Disks

NEW YORK—The Robert Stigwood Organization has completed its disco movie, “Saturday Night Fever,” featuring Midsong Records artist, John Travolta, and will release the film through Paramount Pictures in December.

Meanwhile, a disco album featuring the music from the film will be released by RSO Records (Novem- ber). A seven-inch single and a 12- inch 33-1/3 r.p.m. disco album will also be released and will feature two of the key songs from the film. “Night Fever” and “Staying Alive.” The Bee Gees are the prominent artists on both the single and album.

“Saturday Night Fever,” based on a New York Magazine short story, was shot on location in discothèques in Brooklyn and Manhattan. The story deals with a young, underprivileged disco dancer who finds escapism in his neighborhood clubs.

Yofico Puts Ads In Mobile Show

NEW YORK—Yofico Sound of Midtown, N.Y., has packaged a portable disco show that features commercial advertising in a closed circuit format.

The venture is helping the company, which caters largely to student organizations in the New York, Connecticut, Massachusetts area, to keep costs down.

The commercial slots, many of which are original created for clients by Yofico operators, Brian Ullman and Phil Jordan, are incorporated in a package that includes a complete sound and light show.

Discos Club Trappings Boosting Roller Skating Patrons, Profits

Continued from page 10

the less athletic, some rink operators are also incorporating separate dance floors for more conventional disco dancing.

The music covers a broad range conventional disco sounds, Top 40 and MOR to facilitate the diverse tastes of the broad spectrum of patrons which, unlike most conventional discs that cater to specific age groups, includes whole families.

According to figures released recently by the Roller Skating Rink Operators Assn. the experiment has resulted in fat dividends for the operators.

In addition, the disco industry, quick to recognize the roller skate arenas as important adjuncts to its business, has begun designing equipment specifically for use in these giant halls.

And the forefront of this business are companies like Geranium Labs of New York, which is doing an increasing amount of business supplying special sound equipment to the rinks. Verson Electronics supplying specially-designed floors, and Cook and Oates of California, builder of some of the more lavish disco rinks in operation.

The creation of a disco environment in the neighborhood roller skating rink has created a unique blend of disco and skate enthusiasts numbering about 30,000 nationwide, according to the trade association.

Today, there are an estimated 3,000 disco skate rinks flourishing around the country—the highest number since the first rink was developed in Rhode Island more than 100 years ago.

In the vanguard of disco rink concept are areas like Skate World of Portland Oregon, and Sheephead Skating Rink of Brooklyn, New York, which supports its concept with a major advertising campaign on many of the city’s Top 40 radio stations.

SWB Tees Franchises

NEW YORK—SWB Electronics of Canada, Ltd., has begun franchising its Uni Audio portable disco concept to other operators in the Ohio area as part of a long range plan to distribute the units nationwide.

The unit, utilizing谋求 stereo mixers, Technics 1500 direct drive turntables, Crown amplifiers, and Carvin speakers in a special mobile SWB model, is being franchised to interested operators and distributors for $6,000 plus 10% of the franchise’s annual gross.

According to James Fravel, director of public relations for SWB, the company рассчтает less than 200 pounds, is constructed on wheels and can be made job-ready in less than 10 minutes, a supposed to other portable systems that often take several hours to hook up.

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RECORDS
NEW YORK—With the exception of a few strategically-located rooms like Regine's, Studio 54, Sybil's and New York, New York, Manhattan's discotheques catering to middle and upper income clientele are experiencing a falloff in their summer business.

The slow period which has caused clubs like Harratt's to close for the summer, and others like 12 West and La Folie to go on a weekend schedule, is not seen by industry observers as an indication that the disco boom has peaked. They state, instead, that it reveals the creation of seasonal shifts by club patrons who are taking their summer disco business to clubs at their favorite seashore resorts in the fashionable Hampton communities of Long Island and to nearby Fire Island.

The statistics show that while the Manhattan clubs, catering to middle and upper class clients are simply marking time until the fall entertainment season marks a return of their regular patrons, their chic counterparts at nearby resort beaches are doing booming business. Further proliferation of this seasonal shift is created by the club's deputies, many of whom deliberately establish a schedule of working the clubs during the summer months, leaving the September through June, and reserving that summer months for gigs at their favorite New York clubs, and bringing their summer business back to the Hamptons, etc., upon their return.

NEW YORK—The dispute over the musicians union, resolved, according to officials of the unions, union which has been blacklisted by the unions pending a resolution of the problem, has agreed to a proposal to employ a dinner music quartet between the hours of 5 p.m. and 9 p.m. six days a week.

The resolution follows lengthy nego-

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Discos

N.Y. Clubs See Seasonal Slump

By RADCLIFFE JOE

NEW YORK—As the summer approaches, several well-established clubs in Manhattan are reporting a decrease in patronage. The decline, according to club owners, is due to the rise in the cost of living and the increased popularity of disco clubs. The owners are now seeing a drop in their revenue, and are looking for ways to increase their profits.

One of the clubs, located in the heart of the city, has reported a decrease in sales of 20% since the start of the summer. The club, which is known for its high-end clientele, has seen a decrease in the number of patrons attending its events. The club's owner, who wished to remain anonymous, stated that the club had to reduce its prices to remain competitive.

Another club, located in the borough of Brooklyn, has also reported a decrease in sales. The club, which is known for its Latin music, has seen a decrease in the number of patrons attending its events. The club's owner, who wished to remain anonymous, stated that the club had to reduce its prices to remain competitive.

With the increase in the cost of living, club owners are looking for ways to increase their profits. Some are offering discounts to regular patrons, while others are offering new services to attract more patrons. However, the owners are concerned that this may not be enough to offset the decrease in sales.

One club owner, who wished to remain anonymous, stated that the club had to reduce its prices to remain competitive. He stated that the club had to reduce its prices to remain competitive.

The decrease in sales is not limited to high-end clubs. Even the more affordable clubs are seeing a decrease in patronage. A club owner, who wished to remain anonymous, stated that the club had to reduce its prices to remain competitive. He stated that the club had to reduce its prices to remain competitive.

In conclusion, the summer months see a drop in the number of patrons attending club events. However, club owners are looking for ways to increase their profits and are concerned about the decrease in sales. The increase in the cost of living is one of the factors contributing to the drop in patronage.
Discos

Sight/Sound Spotlight

• Continued from page 3

Patrons to these ultimate disco nicks can either bring or rent roller skates and do their own skate versions of the hustle or bus stop. For promise a "knockout environment" for Disco III.

The disco sound panel, set for Tuesday afternoon (30) from 1:45-3:15, is moderated by Stephen Tram- man, Billboard Tape/Audio/Video editor.

Among panelists are Vince Finneran, national sales manager, Meteor Light & Sound, Syosset, N.Y.; John Kene, chief engineer, Audio Dynamics Corp., New Milford, Conn.; Mike Klaus, president, G/L, New York; Richard Long, president, Richard Long & Associates, New York; Gail Martin, sales manager, professional division, Cerwin-Vega, A/year, Calif., and Sid Silver, technical supervisor, Technics by Panasonic.

Chairing the disco lighting and video session, immediately following the audio seminar from 3:30-5 p.m., is Rudolph Joe, Billboard Disco editor.


Other participants will be added to both panels, to give attendees the widest range of expertise possible.

The focus will definitely be on helping club owners and deejays solve nagging equipment problems in the audio and video areas.

More than 80 disco equipment and service companies will have their latest products and innovations on display, in both a main exhibit area and a separate wing of sound demonstration rooms where the decals won't compete with other disco displays.

• Continued from page 48

new runs 8.5 minutes, and the break at the end is now longer and more exciting. The tour is still one of the best things Summer has done.

United Artists has released Mainline Right now's new LP titled "Right Life." There is one swing out in "Right Life." The tour may be a little slow for some areas, but its speed can easily vary on the turntable. "Right Life" is a nice horn break which later builds into full or- chastration. "Will You Be My Lover" is also good but it will have to be slowed down as much as possible to work. It sounds as though it was cut for the British market.

Westbound Records, distributed by Atlantic, will release the "Cosmic Mind" LP by)

Aussie Hilton

• Continued from page 48

Ray Charles, the Pointer Sisters and Manhattan Transfer, all of whom are dependent on Sydney musicians for backup sound.

However, even as the dispute with Hilton has been amicably settled, the unions are still pushing for similar agreements with other discos in the city.
BERLIN—With the presentation of around 1,000 mainly new models of systems and sets covering all areas of the entertainment and information electronics field, plus components and accessories from 26 European, Asian and American countries, the International Radio and TV Exhibition 1977 (Aug. 26-Sept. 4) is the most important event yet in this specific field in Germany. Apart from operating ease and efficiency of modular components, there will be much emphasis on additional uses of television sets, improved sound quality of hi fi stereo music systems, extended range of portable radios and the perfection of antenna and cable techniques.

The entire Berlin Exhibition Grounds were fully booked months ago. At the disposal of around 400 registered companies, and some 30 "non-profitor" participants, are 96,000 square feet of exhibition space in 24 halls, two pavilions and 11 acres of landscaped open-air grounds.

Top exhibitor country is West Germany, represented by virtually all sections of this branch of the industry. Largest foreign participation is from Japan, the U.S. and the U.K. The further international aspect is stressed by product from Austria, Belgium, Canada, Czechoslovakia, Denmark, Finland, France, the German Democratic Republic, Hong Kong, Hungary, Ireland, Italy, Korea, the Netherlands, Norway, Poland, Singapore, Sweden, Switzerland, Taiwan and the U.S.S.R.

The newly-displayed or widely-accepted systems, such as special traf fic broadcasts, cable tv or broadband intercom systems, open up obvious favorable long-term prospects. In the Federal Republic of Germany, sales in 1976, production volume of radio, tv, phonograph or tape-recorder product was nearly $2.8 billion. Production volume of the photo-technical industry for components, such as loudspeakers, headphones and microphones, amounted to nearly $135 million, and that of receiving antennai to industry to around $160 million in the same year.

Domestic and foreign sales of German-manufactured equipment in 1976, as in 1975, was around the 17.5 million unit mark, of which nearly 12 million were domestic sales. WAY out on top of the sales league were color tv sets with a sales gain of 24% compared with 1975. In terms of quantity, portable and pocket models, achieved the highest figures in domestic and foreign sales of German-made radio sets-3.4 million units in 1976 against 3.7 million the previous year.

This year’s Berlin Exhibition is the first to feature a special A/V sector. Comprehensive information on (Continued on page 51)

By WOLFGANG SPIAR
Switzerland, Taiwan and the U.S.S.R.

L.A. Duplicator Sees ‘Retail’ Agfa Market

LOS ANGELES—Tape Specialty, Inc., custom tape duplicators in North Hollywood, will begin marketing blank cassettes companywide using Agfa-Gevaert tape.

“We are in the process of setting up a rep and distribution, we’ll announce that soon,” reports Len Feldman, vice president of the company.

All present duplicators will be available including C-30 with a suggested list price of $1.96, C-45 at $2.16. C-40 at $2.49 and C-40 at $2.99 and C-120 at $3.70.

“We are marketing the product now to recording studios,” says Feldman, “but we want to expand our distribution throughout the country. We have a representative in D.C., one in the Midwest and one in the local Southern California area.”

As of Nov. 18, the company received approval from Agfa-Gevaert to go ahead and market a line of blank tape with our own name.”

Agfa-Gevaert is a European supplier of premium tape with American headquarters in Teterboro, N.J. Its prime clients are tape duplicators.

Tape Specialty, Inc. opened its doors in January of last year, indicates Feldman, as a custom tape duplicating business. Its major thrust is custom blank cassettes and the firm operates out of a 4,000 square foot facility with 14 people.

Clients serviced by the firm include recording studios, religious organizations, school systems and public libraries.

“We can manufacture, custom blanks in any length,” states Feldman, “but the client wants. C-45 is the standard length, we can increase that by one minute or even half minute increments.

Feldman adds that the religious (Continued on page 51)

U.K. Audio Fair: ‘Home Showcase’

LONDON—The aim of the organizers of the Audio Fair ’77, at Olympia here (Sept. 12-15), is to make it a complete home electronics showcase rather than just another hi fi fair. It is the one big public show held in the U.K. during the year. Prodict on display will cover the whole electronic range of items.

The show, which is an innovative yet in the series, is preceded by Home Entertainment Week (Sept. 9-11). Backed by local television and radio manufacturers, distributors and dealers with the aim nationally of getting customers into the retail outlets to check on the latest equipment.

The show is organized by Iliffe Promotions, the IPC specialist exhibition unit. There are more than 200 exhibitors.

(Continued on page 51)

Is ‘License’ Answer To Home Taping?

By ADAM WHITE

(This series of articles puts into focus the effects of home taping on the UK record industry, and measures being taken or considered to meet the problem.)

(August 20, 1977, Tape Audio/Video)

BIRTHDAY & AWARDS—Audio Merchandisers & Assoc., La Habra, celebrates fiftieth birthday during the meeting. Around table, above left: Allen and Iris Wences Quinlan for New Tempers; Alan Renning; Mike and Jackie Ingman, with Ron and Karen Van Meter and Walt Farr not present. With achievement awards for past year, below left: Mike Renner, Oberman-Renner Sales, accepting thank-you award for Rich Oberman; Scott Bassett, Scott Bassett & Moore Partnership, membership; Art Szerlip, Art Szerlip Sales, D-M-R; Larry Feige, Markman Co., bylaws and education; John Fetting, Birdwell Sales, outgoing president; Jerry Billsly Sales, welfare; Alan Gediman, Marshall Sales, sound business show; and Mark Grandy, Markman Co., outgoing vice president; Not shown is Elliott Davis, Elliott Davis & Assoc. (Continued on page 52)
NEW YORK—The electret principle of microphone design is making more and more condenser mic manufacturers shift their talents within the budget limitations of most semi-professional studio operations. Among the latest debuts are three models from Audio-Technica and Nakamichi.

Unlike traditional condenser microphone designs, the electret microphone’s diaphragm is permanently charged during the manufacturing process, and the technology eliminates the need for an external power supply, greatly simplifying the design of the microphone system.

The very small power requirements of the microphone’s impedance-matching circuitry may be easily handled by a miniature battery, located within the microphone’s housing.

Among the bines Care Division cassette has moved into centers.

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HEAD CLEANER

Nortronics Adds Tape Kit

MINNEAPOLIS—The Recorder Care Division of Nortronics Co. Inc. has introduced a new line of tape cleaning heads in a field head cleaning kit, dubbed Foam & Clean. To list for $12.95, the package combines a quantity of Nortronics’ cellulose foam swab and a container of the firm’s liquid cleaning fluid packed for rack or shelf display, with see-through window. The kit is being promoted for professional use in consumer applications in audio, video, instrumentation and digital recorders.

Advantage of the cellular foam swabs over cotton, claims Nortronics, is that the former are entirely lint-free, and allow heavy scrubbing because they are non-abrasive. Cellular swabs hold more liquid than cotton, it is also claimed.

Nortronics’ liquid tape cleaner can be used with complete safety on rubber parts, says the company, eliminating the need for a second specialty cleaner. The newly packaged item was developed for the Foam & Cleaner package. The benefits of special packaging in denial contamination, says the manufacturer.

Other recent product introductions from Nortronics include a 12-oz.

B&K Australia Agent

CHICAGO—The B&K-precision product group of Dynascan appointed Patrooms Pty. Ltd., Craws Nest, N.S.W., to handle sales in Australia for the group’s audio measuring and testing equipment. The firm also maintains sales centers in Melbourne and Sydney.

Zenith Demos Its 2-Hour Beta VTR

CHICAGO—Zenith Radio Corp. has moved into the home video cassette recorder market with a $1,300 list VCR deck and a 25-inch color television console incorporating a VCR, to list for $2,300.

The units, shown here to distributors Aug. 4, are much improved by Sony, as announced earlier this year when Zenith revealed plans to enter the home VCR market. Both machines utilize Sony’s BetaScan format.

Completing Zenith’s initial VCR hardware lineup is an optional black-and-white video cassette kit, to list for $395. Kit includes camera, microphone, camera power unit and cable.

A September availability in major markets was announced for the VCR deck, which comes with built-in automatic dark-skin white BAL
cromed cassette. Other features are built-in UHF and VHF tuners and an automatic fine-tuning control.

Zenith also will supply dealers with one and two-hour black cassette video recorders, with a list of $124.50 and $169.50, respectively. The tapes are being manufactured by Sony, who will include a free one-hour tape is included.

Zenith’s national service organization has established VCR service training programs through its distributors for independent service technicians across the country.

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AUTOMATIC AUDIO
LOS ANGELES—Declaring himself “at war” with the manufacturers of tape recorders and tape, Beach Boy Dennis Wilson is attempting to assemble a recording and production complex in Hawaii which he hopes will permit him to produce the ultimate recording environment one day but act as a creative and consciousness raising center as well.

“I want to build a creative complex for Hawaii, which has about 200,000 people and I think it’s the perfect place to do it. I’ve been there about 8 years ago and I’ve seen the people there and I want to take the absolute industry to out there,” Wilson said.

In addition to the creative aspects, Wilson envisions a place where “the tape recorder and tape companies as well as other equipment makers would have a research and development center. I think the machinery today is built to break down and we’re all getting ripped off. The quality of music could be so much greater. I want to attack this thing on an intelligent level and build a creative center for the equipment people develop all under one roof. Wilson won’t say yet exactly where his project, tentatively called Bamboo Studios, Inc., will be located, but it will be in Hawaii and it’s close. Maybe six months to a year a way.

“As far as I am concerned,” he adds, “the equipment to blame. None of them is up to par any anymore. They just haven’t put the money into the research and development they should. Take a look at the way it goes here. An example. There’s no way that’s going to break down. It’s built to last. In the recording industry they build equipment like car tires. Made to burn out. I’m really very upset at these people and at war with them. Why can’t they make a tape recorder that is capable of 60-inches per second, for example? It can be done. Imagine the fidelity?”

Wilson concedes that Bamboo may not succeed in the ultimate complex he envisions because it’s such a futuristic notion. At the very least it will act as a recording and production center.

“But I’ve talked to equipment people, and they tell me it’s 20 years from their side. I’m surprised no one has tried to do something like this before, because I believe there are那么 that many people who create their own albums on every level.”

The new complex, indicates Wilson, to be an equal to the Brothers Studio in suburban Santa Monica, the Beach Boys “home made” studio built 2 years ago by Carl and Dennis and run by Dennis, except possibly for a name change. In fact, Wilson intends to add studio to Brother in an expansion move.

The reason Brother was built, reflected Wilson, was to “explore the possible to record when you can pay for yourself and at least survive.”

And the reason for Wilson’s sensitivity to recording equipment is that he spends most of his time in the studio.

“My ears,” he says, “are very sensitive. In fact, I am always trying to make improvements with equipment we have here at Brother.

His first solo album entitled “Pacific Ocean Blue” on Caribou Rec- ords has just been released, the first time any tapes of his solo effort, and he already halfway through tracking a second LP at Brother.

“Pacific Ocean Blue” took nine studio time in Brother and Wilson and his brother never saw the project engineered it, sang on it, and played on it in “one man band form. Admittingly, he’s terrifed with the project.”

“The album has no specific philo- sophy,” he adds, “it’s about spontaneity and sound. I don’t think there’s a record that’s been produced by someone myself and the dynamics it has. Not just in the lyrics and melodies but in the tones. The sound dynamics are very special. It’s experimental.”

“I am not particularly a great writer of songs but I am very good with the things that come through the reason I record makes is because I enjoy it. That’s all there is to it. I love to record and work in the studio. I don’t have any specific philosophy when it comes to producing or recording. I just do it.”

“But you do something,” he continues, “and then you find it and go on and put it out and worry about it. Will people like it? Will it sell? It is up to people who listen to the normal innocents people go through. I want to give back to the people they haven’t been giving to me. Quality.”

The Beach Boys, who have 33 albums under their belt, will also be going into the studio shortly to record, adds Wilson.

“At the moment, one Beach Boy album is done but I want to work on it some more.”

Wilson has also consulted clients even though I am always thinking people out because I do so much recording,” laughs Wilson, “but I have loved to have people record here.”

“I think we have a good team here,” he continues. “The right blend of musical and recording talent, people I feel good about. Brother is healthy and surviving.”

Artists who have used the Santa Monica studio this year include Helen Reddy produced by Kim Fowley, Carole King and Mike Croft, Paul Parrish, Chuck Crane, Barbara Keith, Eric Carmen, Me- lanie, Billy Joe Royal and the late Elton John recorded material for his “Blue Moves” album last year there.

Crewe Croons In Return To Studio Career

LOS ANGELES—Producer/ writer Bob Crewe, struck down in January by a speeding car, is gradu- ally recovering. He is now in the studio. He is writing and explor- ing new areas.

When writing and producing have been his specialty, it is turn- ing his attention to “the other side of the record business,” Crewe writes. His album of vocalizations, “Motiva- tion,” has been released on Elektra, recently. He has a double LP on Stax. For Crewe, who is used to having his own way in the studio, working with Stax was “like meeting the troops.”

“There were times when we let it get away from both of us,” says Crewe. “Neither one of us wanted to say anything. But after the first few days the pressure was eased and we learned new things about each other.”

Continued on pg. 74.
Jubilee Tourists Bolster Summer Sales In London

BY JOHN HOWARD

LONDON—West End of London record stores are enjoying their summer's trading as a result of the influx of foreign tourists in this Ju-

bilee Year, as well as by staying open extra late and by ad-

vertising overseas.

Several stores, including the Vir-

gin chain with shops at both ends of the Oxford Street so-called "golden mile," and Harlequin, with several outlets in the area, remain open far into the night to cater to continental shoppers used to back-to-home even-

ing breathing.

At the same time, many dealers report that the sales of Some stores are enjoying a boom after the tourists leave at the end of the season. Many say the one big hope is the period which might attract more vis-

itors. The summer boom in London seems to start a little later than usual this year, with trade staying far below budget targets until mid-July.

Now dealers are hoping for up to 90% of trade in some stores and grosses have been some 10% up on last year at this time. Early this month June Jubilee holiday period did not pull record-store business and the tourist trade has not spread into the suburbs.

Gary Nesbit, of Our Price Rec-

ords, of Charing Cross Road, says: "Nine out of 10 albums go to tour-

ists, mostly young and singles, French and Scandinavians, and they are mostly into progressive albums which are more expensive in their home territories.

But I'm still of the opinion that the future lies here, and if the tourists go home it will be a dan-

gerous business until there is a gen-

eral uplift in consumer spending.

The Coventry Street branch of Harlequin, near the tourist trap of Pimlico, says it has closed its doors at 1 o'clock and sometimes midnight each day. One special late-night pro-

motion planned for the summer is for people to be found to be more re-

ceptive, having either been to or on the way to dance clubs.

Harlequin manager Alex Fitz-

patrick says the daytime consumer market switched to Scandinavian, German and French younger buying rock records, often as re-

placements for their own original wares.

Other dealers insist the Jubilee pe-

riod did not pay off well for them. There were some visitors expected to buy, but sales were not up to expectations.

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The government's case is that the French Tele Distri-

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The lawsuit is being

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PARIS—Raymond Barre, French prime minister, has personally given instructions to French Tele-Distri-

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Strong U.S. Presence Polygram Growth Key

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The report states: "Although no breakthroughs of prerecorded video-cassette product to market, there is little in the near future, opportunities are being studied and closely watched by Polygram (Philips) VP system in Europe is scheduled to take place about two years after the start in the U.S. Further attention is focused on Japan, considered to be a very important video market."

Direct response is also seen as an important growth sector, with acquisition of the $5,000-member Realistic Record Club from the U.S. by CBS/Columbia House by Polygram's Britannia Music Co. Ltd. Originally started in France, with DVL, and in Sweden, with the Scandinavian Music Club.

The Polygram Group recorded in 30 owned national studios in 1976, the two most recent opened in Rio de Janeiro and Hong Kong. Five others, including facilities in Hilversum, Stockholm and Tokyo, are under construction.

In manufacturing, Polygram has facilities now in 20 countries, with a fully automated system operated in New Zealand, a new production site operational in Greece, a major facility being established in Brazil and construction began on a fully automated production and distribution center in the Philippines.

Considerable increase in capacity for record and tape production were in India, Japan, Nigeria, Norway, Singapore, Spain, U.K. and West Germany.

In the record and tape market, Phonogram's British operation is now the second largest in the U.K., in 1976, 103 of the 1975 figures, is a dramatic improvement in the U.K. Though tours were planned, the company again played only one promotional gig in Britain.

Rough Diamond Cut From Island After 6 Months

LONDON—Rough Diamond, the band fronted by David Byron and Clem Cattini, has been dropped by Island Records here just six months after signing one of the most expensive long-term and worldwide deals in the company's history.

A statement stresses the contract was mutually agreed and Rough Diamond now plans to settle in the U.S. It has no plans to sign with yet any other record company.

The group's short run with Island was marked by controversy and problems. Early in the year Rough Diamond was dropped from the label after an out of court payment was made to settle the ownership of the future of the group. On its debut L.P. "Rough Diamond" was U.K.-released, it did not fulfill sales expectations and the group was considered musically inferior in the U.S. though tours were planned, the group actually played only one promotional gig in Britain.

From The Music Capitals Of The World

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WANTED
"MA BAKER"

Most wanted woman in The Benelux.

Reward: 300,000 Copies

Dureco Weesp Holland - Lt. Robert Aardse
Fonior Brussels Belgiums - Lt. Robert Dauw
Dutchy Publ. Holland - Lt. Frans Erkelens
New Puerto Rican Musician's Union Chief Plans Attack

by Lorraine Blasor

L.A. VICTORY—Predicting that the only way to break the Northern California market may be to eliminate a separate sales promotion office of its own, Los Angeles' Giant Records has launched a new campaign to promote the compilation in a major way. The new record company is owned by Los Angeles' emphasizes the importance of securing sales and marketing representatives in key locations. The company is planning to establish new offices in Los Angeles and San Francisco, with representatives assigned to each city.

Los Angeles-based Giant Records has already appointed a new sales promotion manager for the Northern California area. The new manager, who will be based in San Francisco, will be responsible for developing new accounts and expanding the company's current customer base.

In addition to the new sales promotion manager, Giant Records has also appointed a new regional sales manager for the Northern California area. The new regional sales manager will be based in San Francisco and will be responsible for managing the company's current sales representatives in the region.

The new sales promotion manager and regional sales manager will work closely with Giant Records' national sales manager to develop new business in the Northern California area.

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MEMO

To: Bruce Lundvall, President CBS Records
From: Jerry Masucci, President, Fania Records

MANY THANKS FOR MAKING THE NEW FANIA ALL STARS LP "RHYTHM MACHINE" A HIT AND FOR YOUR TOUR SUPPORT.

Fania All Stars Concert Tour 1977

SCHEDULE

JULY 30
AUGUST 12
AUGUST 13
AUGUST 14
AUGUST 16-21
AUGUST 26
AUGUST 27

MADISON SQUARE GARDEN
HOLLYWOOD PALLADIUM
COW PALACE
MAXINE'S
POLIEDRO
ROBERTO CLEMENTE STADIUM
CIVIC CENTER

NEW YORK, N.Y. SOLD OUT
LOS ANGELES, CAL.
SAN FRANCISCO, CAL.
MEXICO CITY, D.F.
CARACAS, VENEZUELA
PUERTO RICO
MIAMI, FLA.

New Hit Single Release

“SHE WAS THE ONE”/“JUAN PACHANGA”

#3-10585
TORONTO—Responding to an early summer sell-out situation involving a July 4 concert here (Billboard, July 3, 1977), BMM and manager Jerry Blum have countered with a free ticket raffle to draw three lucky winners.

Canadian tax officials felt their campaign certainly has boosted exports in the past few months. The campaign is aimed at raising awareness of the importance of exports.

Canadian tax officials were, in fact, contacted well in advance by representatives from other nations, including Mexico, Canada, and the United States.

The campaign is an example of how the government can work cooperatively with other countries to promote their interests.

The government's efforts have been praised by many international organizations and businesses for their successful promotion of exports.
BRITAIN (Country Music Weekly) Chart This Week

1. I FEEL LOVE-Donna Summer (GTO)-Netherlands (Morris)/Top 3
   
2. ANGEL-Boz Scaggs (EMI)-Chappell (Sonny Bono)/Italy
   
3. 1979 YOU GIVE IT TO ME-Sweet Dreams (Epic)-Chappell (Sonny Bono) / USA
   
4. FLIGHT-Young Turks (EMI)-EMI
   
5. I WANT YOU-Phil Collins (EMI)-EMI
   
6. ORGANIC-Cambridge Knees (EMI)-EMI

WEST GERMANY (Cocktail Magazine) Chart This Week

1. 11 WILL I CAN BEEBOO-Baccara (RCA)-Magazine
   
2. I AM BONEY M (Hansa/Arms)-Foro
   
3. OH MY LOVE-Boney M (RCA)-Columbia
   
4. SOMETHING BETTER CHANGE-Westlife (EMI)-EMI
   
5. MUSIC FLY-Space (Hansa/Arms)-EMI

SWITZERLAND (Country Music Weekly) Chart This Week

1. YES SRIR CAN BEEBOO-Baccara (RCA) / Singles
   
2. LAURA-Donna Summer (GTO)-Emir}
   
3. THE BEE GEES (EMI)-EMI
   
4. DON'T CRY FOR ME ARGENTINA-Jean Donovan
   
5. MAMA MIA-Willy Sing (EMI)

NEW ZEALAND (Country Music Weekly) Chart This Week

1. BOOGIE NIGHTS-Mark Ronson (EMI)
2. INFATUATION-Donna Summer (GTO)-EMI
3. I'M GONNA BUMP NO MORE-Joe Tex (EMI)
4. WHAT CAN I SAY-Boz Scaggs (CBS)
5. WILL YOU BE THERE-Mark Ronson (EMI)

AUSTRALIA (Country Music Weekly) Chart As of 5-8-77

1. AM I GOING TO SEE YOU AGAIN-John Farnham (Epic)
2. I'M NOT IN THE MOOD-Donna Summer (EMI)
3. KISS ME-Tina Arena (EMI)
4. A NEW WORLD RECORD-L.G. (United Support)
5. COMING OUT-Maryland Transfer

HOLLAND (Cocktail Netherland Chart) This Week

1. COME IN MY BAVON-Delft (Holland)
2. YES SRIR CAN BEEBOO-Baccara (RCA)
3. TUBULAR BROS (EMI)-EMI
4. I AM BONEY M (Hansa/Arms)-Foro
5. SOMETHING BETTER CHANGE-Westlife (EMI)-EMI

MEXICO (Country Radio M) Chart On 07-22-77

1. GAVILAN O PALOMA-Jose Angela (RCA)
2. SON DE ROMERIA-Francisco Mendez (MCA)
3. LA VIDA DE CIRCUITO-Javier Campos (EMI)
4. DAME LA LLAVE Y LA LLAVE-Matilda
5. PESARES-Enrique Manso (EMI)

ARGENTINA (Country Press) Chart This Week

1. QUIERO TU VIDA-Luciana (EMI)
2. MI AMOR-Boz Scaggs (EMI)
3. CON EL VIENTO A TU FAVOR-Castro (EMI)
4. Y TE AMO-Ana y Jenny (CBS)
5. EN AMOR AVOCATO-Francisco Mendez (EMI)

PHILIPPINES (Roll Call) Chart This Week

1. LOS EXITOS DEL AMOR-Selection
2. DUREnda Selection (EMI)
3. KUSICA-Cinta (EMI)
4. TRAIDORA DE AMOR-Donna Summer (RCA)
5. TRADUCCIONES-L. Abad (EMI)

HAYES CALLING CUTTER

BRITAIN—A native of South Carolina, Hayes was a perfect candidate for the role of Country Singer. With his deep southern drawl and warm personality, he quickly became a fan favorite. His successful debut album, "The Country Sound," earned him critical acclaim and several awards, solidifying his place in the music industry. Hayes continued to release new albums, each one building on his previous success. His music career spanned over two decades, and he was a driving force in shaping the Country genre.

NEW ARTWORK ON ABBA LOOK-Alike

LONDON—Value For Money (VFM), a once-famous British music group, is set to relaunch with a new album titled "Looking For Love." The band, which gained popularity in the late 1970s, has announced that they will be releasing a new single, "Can't Get Enough," ahead of their upcoming tour. VFM's lead singer, John Smith, expressed his excitement about the new album, saying, "We're really looking forward to getting back on stage and performing for our fans." The band's manager, Sarah Evans, added, "We've been working hard in the studio to perfect our sound and we're confident that our new album will be a big hit." The album is expected to be released later this year.

Stores Get Bonds In Polyfurd Stock Drive

LONDON—Leisure Bonds, valued at up to $150, are being offered to the public as a way to increase the value of air travel. The bonds are expected to be sold in a bid to increase the value of the global travel industry. The scheme is modeled on a similar one in New Zealand, which has been successful in increasing the value of the country's tourism industry.

Hayes Cutting Album

TORONTO—Isaac Hayes is currently in the studio working on his latest album, "The Country Sound," due for release later this year. The album features a mix of traditional country music and contemporary sounds, and is set to be a highlight of the year. Hayes, who has been a fixture on the country music scene for over two decades, is looking forward to sharing his new music with fans around the world. "I'm really excited about this album," Hayes said. "I think we've really captured the essence of country music in a way that's new and fresh."
general news

per-use option required for blanket tv licensing

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**jimmy's web woes**

- **continued from page 1**

However, checks with local distributors of the head of a major record company lend credence to the report that at least a dozen of the chain's "sister" outlets will be phased out. There is less doubt about the fate of Jimmy's recently opened Westbury, Long Island warehouse, currently in the last stages of a final shutdown. Stock from that facility is being transferred to the chain's Rahway, N.J. storage space.

Despite the swelling nature of the reported cutbacks, some industry feeling seems to be that this is a long-term restructuring of Jimmy's, to be marked on a fire sale of the chain's new stores.

This may be considered a reflection of Jimmy's financial situation, with the sharp drop of $7 million and its store and management restructuring.

Ironically, in a recent interview (涨停 at $7 million), Jimmy's operations manager Dick Butler observed: "Any retailer has to be concerned with the level of its distribution capabilities, support services and marketing skills."

Jimmy's first appeared upon the New York area retail scene in May 1975 and quickly established itself as a major, rapidly expanding force. The chain is a division of Sutton Management, a New York-based company specializing in cut-out, helmed by James, Charles and David Sutton.

**challenge to afm fund pact dropped**

**new york** — a challenge to the validity of the AFM's 1986 record fund agreement with movie producers was dismissed here by a state Supreme court judge.

The AFM trust fund pact provides that AFM members receive 5% of revenues generated from television use of films covered by the pact. Allied Artists Productions and Allied Artist Corp. filed to challenge this, citing alleged antitrust violations. The producers also claimed a 1960 amendment to the pact released them from making further payments to the fund.

Not so, said the court, which held a summary judgment against the producers and ordered an assessment of the parties' rights in order to ascertain if much money is owed the fund.

**platinum 'wars'**

**los angeles** -- "Star" soundtracks on 20th Century's records have gone platinum and may soon be double platinum, according to Steve Salsburg, head of publicity for the label.

The movie has grossed more than $500 million coast-to-coast, but hasn't yet reached peak distribution, and it has become almost a cult syndrome with many people going to see the film more than once.

The record label has benefited with bonus sales of the soundtrack LP package as a result.

The judge also rejected the lower court's view that CBS' right to negotiate with AFM over the blanket license is invalid.

**stark national push**

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**ny pirates stealing eastside name**

**new york** — tape pirates are using the name of his firm as a cover

---

**chi phonogram**

- **continued from page 3**

Throughout the nation's executives working here in national headquarters. The meet, hosted north of Chicago at the Marriot Lincolnshire resort, was under the direction of David Carrico, national sales manager.

Charlie Fach, vice president and general manager, and Jules Abram, marketing vice president, also addressed the convention, which was pegged to a "Military Air Force" theme.

Under the heading "Free Style Fight," the agenda included a closed, shopping mall setting at the Marriot, where the league'smalı congress was held.

Edited by Jim Taylor, national singles publications editor, the volume includes methods of promoting to various broadcast formats, includes instruction on how to throw a successful publicity party, and provides detailed market-by-market radio, retail and publicity data.

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**general news**

**august 20, 1977, billboard**

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**tough me' tapes score**

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**no one** adds Salburg, "really knows the right way to do it in store yet and I think it's going to take me a little more time to work those things out.

"by Scott Young, director of publicity for RCA in Minneapolis, "I hope it works. I don't like the way pre-recorded tape is merchandise."

"I like the concept very much and I feel there has to be a way to merchandize it with the cassette and 8-track. But I think we will need time to judge how it goes over."

Noted Noel Gimble who runs a one-stop and rack in Chicago, "It seems like a very important item. I don't know if it's the right way to go but it certainly has a lot of potential."

"it's certainly, especially as a marketing campaign the company is experiencing growing pains. The most competitive market that you can have an individual store display problems with the need for merchandising racks from Capitol, some inventory and warehousing problems, and that particular has not been entirely eliminated."

Says a skeptical Lou Fogelman of the California Music Plus chain, "It's very important, but it's poor. I think the basic idea is good but the racks are too small for some of my LP's. Unfortunately there's been a little bit of a price cut and we're looking at whether we are walking out of the store with the tape package and not just trying to push the tapes out of them."

"In some cases, also," he continues, "I'm inclined to think con..."

Continued on page 733
Promotion Promoted At Disc Chain Meet

- Continued from page 4

York for outstanding jobs done with his product in-store.

Then John Cohen, the chain's founder/president, accosted the top store manager for best merchandising in each of the three regions, while Barbara, Vic, John, Junior, and Leslie, making the awards, and in his opening banquet remarks, emphasized the mutual council of creative merchandising.

And the before-and-after socializing on closing date for merchandising strong tie the individual store buying direct has developed between key store and supplier personnel.

Approximately 60% of Record Bar stores are in the Southwest, served primarily by Dallas and Houston suppliers. Most vendors flew in staffers from Houston. The strong competition between buyers and suppliers was readily evident.

Disc Records employs got a mini- NAMM-like exhibition literally, RCA, which hosted lunch Tuesday, presented new product by Hall & Oates, Fears Band, Lefty Frizzell, Johnny Taylor, Dave & Sugar, Ronnie Milsap, Jerry Reed, Chet Atkins, Red Bone, Vicky Leandros, Dr. Buzzard, Red Bone and Floyd Cramer, plus newcomers Matrix 9, Felice Champagne, Chet Atkins, Billy Slate, Graham, Ross, Hope, Rocky & Cheyenne and others. Pug Pugliair and Charlie Hostage kept the show going, which included a host of new classical albums, high-lighted by new Boston Symphony, Chicago Symphony, Rabinstein and a complete "Faaust" opera with Monsterrat Caball.

Bill Rudolph of Disneyland reeled the managers with lengthy excerpts from forthcoming Disneyland records, movies and television shows along with "The Recuers." Disney will be beginning distribution a new Charley Brown cartoon lunch at Disneyland with sub sequent album and single releases from the Charles Schultz cartoon film.

Disneyland will also release records from a late 1977 "The Hobbit" movie to be released by the firm.

ABC Records deferred from a presentation in favor of a discussion and an explanation of their merchandising program this fall by B.J. McEntee, national accounts chief. Based on discussions that managers do with the new Stephen Bishop and Billy Davis and Marilyn McCoo albums, they will be awarded mops and bicycles.


He said his best packages will be forthcoming from Neil Sedaka, Elton John and Olivia Newton-Reed, Ken Yeste, former Columbia region president, directed Jack Pickwick Records sales manager, said the 1,000-piece album catalog, will release 150 albums this year. Classicalрок is the key to getting behind his recently releases Quintessence albums.

The initial release has sold more than 250,000 units in May and June, he said. Monves revealed the line will be sold only through store fixtures, folder cards and a deferred billing deal.

Duart also stepped its billing 20% over the prior year, Paul Smith, sales tops for CBS Records, said. The labels showed a 30-minute version of its four-hour new product London convention presentation.

Frank Mooney, CBS Southwest vice president, said it included mostly albums due for release in early fall. Included in the multi media showing were: Chicago, Charlie Rich, Wee Willie Harris, Crawler, Pierre Arrow, Johnnie Taylor, Blue Cunt, Engelbert Humperdinck, Lou Rawls, Art Gar- funkel, Aerosmith, Pbshee Snow, Bruce Springsteen, Neil Diamond, Janie Oliver, Dennis Wilson, the Beach Boys, Billy Joel, Boz Scaggy, Lake, Pockets, Starwood, Libby Titus and Boston.

The entire labels' presentation went over extremely well because Ken Froman, a technical specialist, was enlisted to run all the presentations, thus cutting down costs and affording the finest of the equipment. He had done a similar chore first at the recent Western Merchandisers' meeting in Ama- rillo.

Again, emulating NARM, Raul Acevedo, Cohen's second-in-tier man, set up Wednesday morning as an exhibit session. Showing their wares were firms like: Phonolith, Record Shack, Transcriber, BASF, Discwacker, Pacifica, Gem, Big O Posters, Artistic Music Distributors, GRT, and Springboard.

Moynot's President Aides

- Continued from page 15

for a three night appearance at the Forum which is unprecedented for a black act. It's all reflective of the work everyone puts into it.

The impressive promotional and advertising campaign undertaken recently for the Wonder LP in the Midwest was also a turning point in the company's marketing philosophy, adds Lushka.

A hefty amount of money was placed into TV and print ads which sold an awful lot of product.

Interestingly enough, adds Lushka, "We sold a tremendous amount of product to a white market but didn't really pick up any extra black market. It proves we haven't reached the white market on it even though we are over the five million mark on that album."

In September Moynot will launch a similar, massive campaign for the LP with tv on the West Coast and key it into the Wherehouse chain's tenth anniversary. The label will continue to "work" that album for its maximum potential.

Finally, concludes Lushka, "It all comes down to the bottom line. You can be a company doing $50 million and have 15% more boron line than a company doing $80 million."

Our policy is to provide information to our customers in a timely manner. We do not sell or rent our mailing list.

Closeup

RODERICK FALCONER—Victory In Rock City, United Artists UAL-777.

Poetry in rock is hardly a new development. Even since the emergence of Dylan and the Beatles, printed lyric sheets have become familiar fixtures on rock albums, which when the artists are considerably less than bona fide poets. In the late '60s, visionaries such as Leonard Cohen and Joni Mitchell brought the form into further flow- ering by joining works which could have stood alone, then converting them into poetry to music, that was, not equally remarkable, still quite serv- icable.

Which brings us to Roderick Fal- coner, who, at the age of 30, has already made his mark in the London, English, a writer in residence at Stanford Univ., a lecturer in creative writing, his book of a highly praised volume of poetry and a pro- tege of James Jameson.

For his first United Artists LP, entitled "New Nation," was a critical success, but failed to establish him as more than an interesting poet. Even the record was a fascinating rock document, it abounded in poetic im- ages that matched the words, allowing the listener to long for fewer metaphors and internal rhyme schemes in favor of the simple, direct words readily accessible.

"Victory In Rock City," his second album, Falconer has deliv- ered the goods. He has succeeded wildly his lyrical visions to melodies that the strength of the individual words. Falcon- er seems to have a shrewd grasp of public sensibilities and he has connected with his shapenrming total- ity rising from substructures already created by predecessors such as, Bobbie Gentry, the Velvet Underground.

There are nine cuts on the LP, but really only seven songs, "Rock City," which kicks off side one, turns up again on side two in an instru- mental version, playing on disco. And "Prologue," the next to last track on side two, is really just what its otherworldly music, alléesing to "Victory," the anthem-like tune which closes the album on a particularly regal note.

Regimentation, power, fame, the future—these are some of the Egyptian topic's in Falconer's work. Often he assumes a wry, brash point of view as he takes the listener on a guided tour of a world that is far from perfect. Nightmare visions are present in these songs and Fal- coner's relentless musical approach forces one to confront them directly. Leat we convey the impression this is a difficult or depressing album, it should be stated that just the oppo- site is the case. Falconer's music is joyful rock at its best.

His band is exceptionally tight, with a rhythm section that keeps things moving precisely and with the same sort of future shock style that Falconer exhibits in his vocals. Fredric Myray rates a bow for his effective orchestral arrangements, as do Falconer and Perry and who produced with taste and obvious ref- ish for the project at hand.

Some of the standout cuts: "Rock City," with its attendant crowd noises and Falconer's cheerful ban- ter with a worker from his back- ground, the Birds Of Prey: "That's Not Normal," cinematic and even surreal as Falconer displays some superior vocal nuances against a stir- ring guitar and driving drum sound; and "Hard Times," in which he ad- vances the thesis that our parents were right--rock 'n roll is a killer.
Country

HANK WILLIAMS, SR.—24 Greatest Hits, Vol. 2, MCA 66254. As Hank the Walker legend overwhelms stronger, each Williams release becomes a country music event. Though these selections have previously been released on MCA Records, this collection assembled as a greatest hits package should proves its worth in both album format. It's pre
duced by the late Fred Rose and carries some important hits, which range from Never Were More Blue to Cash Me, I'm Yours. The album opens with his outstanding version of "Hey Good Lookin'," an album-closing duet with June Carter Cash, which was recorded at a time when the pair were separated, although they married later. The collection also includes "I'm So Lonesome I Could Cry," "Lovesick Blues," "I'm Sorry," "Your Cheatin' Heart," and "I Don't Care If Heaven Has Wings." All in all, a fine presentation of Williams' music.

Country

ROSE ROYCE—In Full Bloom, Whitfield 7034 (74). The duets on this LP are a maturation of the sugary-sweet Royce. The songs are not all as strong, but there are some good choices here, such as "I'm Shades of Gray," "If You Don't Baby," and "If You Don't Want Me." The title song is a standout, as is "You'll Never Know Again." Overall, a good collection of Royce's music.

Country

HILLIARD, JAMES—Hilliard, Vanguard 53019. This is a beautiful collection of James Hilliard's music, with his fine voice and his superb guitar work. The album includes such highlights as "The Man Who Shot Liberty Valance," "The Girl I Used to Love," and "I'm Gonna Lay My (Wooly) Mail on the Line for You." A good presentation of Hilliard's music.

Country

RICK GILDER—You Know Who You Are, Cetis CHR147. Clearly defined images of love, loss and heartbreak materialize itself in Gilder's rather autumnal sounding vocals and perspective lyrics written by guitarist James McColloch. The Canadian-born singer/songwriter has successfully combined the best ingredients of mainstream pop: his own distinct vocal approach that produces a sometimes bubblegum, sometimes subtly-suited, eastern-led sound, with romantic lyrics and strong bass and guitar Nichols' cool rock n roll.

Country


Country

EMPEROR, Private Stock PS2597. This fine pop/rock group from Philadelphia has a lot of promise, and their debut LP shows some impressive improvisation. The interwoven keyboards, bass and guitar keep the album flowing nicely as they explore such themes as "Rocking Turtles," "Rock'n Rattles," and "Rock 'n Rolla." Best cuts: "Dream," "Flicker," "In My Mind," "A Million Miles Away.""}

Country

NYLON LE FLEUR—Weep At The Knees, Warner Bros. 35073. Le Fleur's shifting vocals are the album's focal point creating a sense of mystery and suspense. Le Fleur is a talented singer songwriter with a unique voice. The album includes such songs as "The Young One," "Lonesome," and "That Was Then, This Is Now." Overall, a good debut from this new artist.

Country

BURTON, CLARK—Greatest Hits, Warner Bros. 3055. This is the group's third LP, and it features some of their best-known material. The album includes such hits as "That's Love," "Harvest Moon," "You," and "Love Is a Wonderful Thing." A good presentation of Burton's music.
ANOTHER SIDE OF ANDY PRATT. It all started with the now classic "Avenging Annie" and continued with the highly acclaimed "Resolution" album. There was no doubt about it, Andy Pratt was established as a prominent singer/songwriter whose lyrical sensitivity and innovative musicianship made him the critic's choice, a cult hero in his own right.

And now, there's "Shiver in the Night," an album as sophisticated and sensitive as it is accessible and fun. Because "Shiver in the Night" is songs of feeling, songs of love, and songs that just make you want to get up and dance. And that's another side of Andy Pratt.

"SHIVER IN THE NIGHT" IS ANDY PRATT AS YOU'VE NEVER HEARD HIM BEFORE.
ON NEMPEROR RECORDS AND TAPES.
She's turning critics into fans...  
And the whole world on it's ear...  

I Remember Yesterday

"I Feel Love" #1 in England    "I Feel Love" #5 in France  
"I Feel Love" #1 in Italy     "I Feel Love" #1 in Canada

"...the luxurious stretching out of a performer just beginning to realize her strengths and possibilities. 'I Remember Yesterday' is clearly meant to be the album to move Summer as both singer and songwriter beyond disco classification. It succeeds with ease."
—ROLLING STONE, Ken Tucker

"...the inevitable change of pace album: a smooth but sudden shift away from the audacious, orgasmic concepts of Summer's previous three releases toward something more varied, more conventionally structured and more commercial."
—RECORD WORLD, Vince Aletti

"I Feel Love" is... undoubtedly one of the best things Summer has done. The result is a hypnotic effect...
—BILLBOARD, Tom Moulton

"Sheer brilliance. Ultra modern music which holds its own beside Eno and Fripps 'Evening Star,' Kraftwerk's 'Radio Activity' and Bowie's 'Low.' With her producers, Giorgio Moroder and Pete Bellote, she's created an atmospheric synthesis of futuristic space drama and old world romance. It's powerful stuff, never pretentious—a dancer's dream and immaculately crafted 'I Feel Love'; already a disco hit, should cross over into the pop chart—or is it too 'progressive'? A hit.
—MELODY MAKER, Caroline Coon
The international success story that is her latest single:
Donna Summer "I Feel Love"

The Global Consensus Is In
And On Casablanca
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NEW YORK—The best quarterly tape sales volume in history, a marketing/distribution agreement with the new Tomato label and a price reduction on its Sunnyvale mid-range tape line to make it equivalent to the old tapes are announced by the GRT Corp.

The Sunnyvale, Calif.-based manufacturer and marketer reports music tape sales broke all previous monthly and quarterly records in the April quarter. Tape sales for the first four months surpassed set records for comparable periods, and unit sales were up 32% compared with the same period a year ago. The company's 1977 first-quarter sales were $18 million, as compared with $14.5 million in the same period last year.

GRT also announced its intentions to release tapes from the popular "Barry Manilow Live" (Arista LP) which sold nearly 400,000 copies in the quarter. In addition, both 8-track and cassette tapes are selling well.

The exclusive tape marketing and distribution agreement with The Tomato Music Co., Ltd., was announced jointly by Hershfeld and Ken Eggens, the label's president. The company was founded by Eggens earlier this year after successful development of the Poppy Band Utopia labels previously.

Initial releases on 8-track and cassette will be "A Tribute To Leadbelly," featuring Pete Seeger and Arlo Guthrie; "Townes Van Zandt Live At The Old Quarter," Houston, Texas; and Clifton Chenier's "Cajun Swamp Music Live." Albert Knox and The Dixie Cups will be featured on later releases.

Weekly price on all Sunnyvale mid-range tapes, 8-track and cassette, wil be dropped to 88 cents from $1.35. The company is promoting the change to coincide with Howard Silver, national sales manager/record for GRT.

"We feel that this adjustment will enhance our Sunnyvale record and tape line in retail," he told dealers in the announcement. "This will enable us to offer you to broaden the promotional range with every one of your customers.

Recent releases in the Sunnyvale line, available in LP, 8-track and cassette, include a number of major recordings featuring volumes featuring Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Earl Manu.

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<td>UNDERCOVER ANGEL—(Don Walker, M. Wilson, Warner Bros.)</td>
<td>23 31</td>
<td>65 57</td>
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<tr>
<td>GLUE—(Jeff Davis, S. Pennington, Warner Bros.)</td>
<td>24 32</td>
<td>66 68</td>
</tr>
<tr>
<td>LOOKIN' LIKE WE MADE IT—(Brooks &amp; Dunn, Warner Bros.)</td>
<td>26 16</td>
<td>68 73</td>
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</tbody>
</table>

**STAR PERFORMERS:** Performers are awarded on the Hot 100 chart based on the following upward movement: 1.0 Strong Increase in sales / 10-20 Upward Movement of 4 positions / 21-30 Upward Movement of 6 positions. The following 10 performers are maintained without a star if the upward movement noted above is not met. The award is a reflection of national sales and programming activity by selected dealers, one-stop and radio stations as compiled by the Charts Dept. of Billboard.
Five-time Juno Award winner—Canada’s top music award (other winners of same being Joni Mitchell, Neil Young and Gordon Lightfoot).

Just returned home from a triumphant sell-out tour of Japan.

On July 22 and 23 played to a total of 30,000 fans at record-breaking headlining Toronto dates.

Within a month of release, Hard Rock Town is about to become McLauchlan’s third gold record.

Received unanimous praise from the North American press, including:

“One of Canada’s most popular singer/songwriters... McLauchlan is... on a par with Neil Young and Leonard Cohen.”
—Stephen Holden, Rolling Stone

“Murray McLauchlan’s tensions about how to live in a particularly unhealthy time give Hard Rock Town an impact that makes it one of the best albums anyone’s done in this country for years.”
—The Toronto Star

“One of Canada’s premiere pop singers...”
—The Toronto Globe and Mail

“These songs show the evolution of a remarkable realist songwriter.”
—Crawdaddy

And now Murray McLauchlan brings his Hard Rock Town to America.
The streets won’t ever be the same again.
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>WEEK ON CHART</th>
<th>SUGGESTED LIST PRICE</th>
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<td>FOR</td>
<td>28 28 43</td>
<td>11.98 13.98 13.98</td>
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<tr>
<td>2 7</td>
<td>CHRIS, STILLS &amp; NASH</td>
<td>7.98 7.98 7.98</td>
</tr>
<tr>
<td>3 8</td>
<td>BARBRA STREISAND</td>
<td>7.98 7.98 7.98</td>
</tr>
<tr>
<td>8 10</td>
<td>STAR WARS/SOUNDTRACK</td>
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<tr>
<td>7 11</td>
<td>JAMES TAYLOR</td>
<td>7.98 7.98 7.98</td>
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<tr>
<td>6 15</td>
<td>PETER FRAMPTON</td>
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<tr>
<td>2 16</td>
<td>STEVE MILLER BAND</td>
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<td>8 10</td>
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<tr>
<td>10 14</td>
<td>LITTLE QUINN</td>
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<tr>
<td>10 16</td>
<td>BOB GERTON</td>
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<tr>
<td>18 23</td>
<td>YES</td>
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<tr>
<td>17 15</td>
<td>JIMMY BURFETT</td>
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<td>KKK COOLIDGE</td>
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<tr>
<td>21 11</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
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<tr>
<td>15 14</td>
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<tr>
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<td>27 5</td>
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<td>16 9</td>
<td>TED NUGENT</td>
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<td>27 28</td>
<td>ELECTRIC LIGHT ORCHESTRA</td>
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<td>33 21</td>
<td>HANK MARVIN LIVE AT THE LANDMARK PALAusum (Ftda 37205)</td>
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<tr>
<td>34 11</td>
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<tr>
<td>35 19</td>
<td>JOHN GIBSON NATION</td>
<td>6.98 6.98 6.98</td>
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</tbody>
</table>

**STAR PERFORMERS:** Stors are awarded on the Top LP's & Tape chart based on the following upward movement: 1-18 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 pattern. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (See indicated by bullet.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal available and optional to all manufacturers.
**NEW RCA Videodisk**

- **Continued from page 15**
- oils, with all red under Dr. Don McCoy.

Sonnenfeldt continues to claim significant advantages for the two-hour RCA capacitance system over the vacuum system of the Philips/MCM combination to be marketed by Magnavox here by early next year on a limited basis.

We have the advantage in capital investment, investment, one package with long-play capability, a material cost that doesn't change regardless of the program's length ("only the royalty payment is affected, so the penalty for shorter programs isn't high"), he says.

Although he wouldn't comment directly on NBC's critics a week (18) of the RCA videocassette system licensed from Matsushita, he acknowledges that the prerecorded software supply is vital to either tape or disk.

"We have to have outside invest- ment in new product in this new market in addition to the major li- brary we already have rights to cover- eto either disk and/or tape," Son- nenfeldt reiterated. "Even with the 1,500 programs we have from many sources, we don't consider that enough for an entry into the video- disk market."

Speculation on what, if any, prerecorded software will be avail- able in the VHS market remains. Compa- ny the RCA VTR debut will soon be let to read. Roy Pollock of RCA Consumer Electronics is keeping a tight lid on all information until dis- tributors get the word this week.

Anticipated price of the player, with built-in decoder/tuner/times, is from $1,095 to $1,300. While a two- hour videocassette has been demon- strated in Japan with four-hour ad- ditional capacity at half- speed, RCA may introduce only a two-hour cassette. A four-hour switch will be included. Included in the reports indicate a production-format- mate tape with four-hour capacity is months away.

**Universal Handles**

**St. Pepper Film**

LOS ANGELES—The Robert Stigwood production of "St. Per- fer's Line Band" movie will be distributed in the U.S. and Canada by Universal. Already set for release are "Scarecrow" and the Bee Gees, Firming in October in Los Angeles.

The song is written by Henry Edwards and Stigwood. The story is based on the lyrics of John Lennon and Paul McCartney. Ed- wards will write the screenplay. Stig- wood will produce. Dee Anthony will be executive producer.

**Baron LP Promo In 90-Second Spots**

LOS ANGELES—Instead of 30- second TV and radio spots, the company the first album of comedian Sandy Baron for 20th Century Rec- ords, the label produced a 35-second spot featuring Baron talking directly to the listener about his new LP. The LP, titled "I Found God, Zen, Yoga, et al, Arica, Suff, Sci- entology, TM... And My Life Still Sucks," is being marketed by the company with a promotion campaign that includes bumper stickers, T-shirts, and in-store displays.

**PHILLIS FROLICS—Buddah artist Marilyn Bayn Fridics with her fans in front of a Discount Records store in Boston during a promotional LP.**

**'Whodunit?' Novelty Sparks Litigation**

LOS ANGELES—Capitol Rec- ords, Bell Pot Music, Perren-Vibe- Music, Freddie Perren, K. St. Lewis, BMI, ASCAP and Tavares are ac- cused of infringing on "Maltosita G. Sa." songwriter John Carswell and Riley Russell.

In a federal District Court filing, plaintiffs accuse defendants on infringing on "Whodunit!" song they claim to have copyrighted in June 1976. Tavares had an r&b hit with such a titled song earlier this year. The suit asks the court to en- join defendants from further in- fringement.

**Kansas Tour Office**

NEW YORK—Kisner' Concert rec- ord act Kansas has opened a tour of fice in preparation for its upcoming album release and national tour. The address is BBN Associates, Ltd., 9454 Wilshire, Beverly Hills, Calif., 90212. Telephone: (213) 737-7020. Sylvia Nestor, the group's press rep, has relocated from New York to ad- minister the new office and coordi- nation.

**S 7 MIL SALES**

**Pro Art's Posters Reinforcing Music**

LOS ANGELES—Pro Arts, Inc. of Medina, Ohio, the company which inundated America with eight mil- lion Farrar "Greenwillow" posters, is proving that record sales also mean poster sales. The company claims gross sales of $7 million this year and projects $50 million by 1982.

In the wake of its release, Pro Arts reports sales to retailers of 500,000 Shaun Cassidy posters and more than 80,000 Still's posters. Both acts are hot on the record charts as well.

"We're a poster in a reinforcement de- vice," says Ted Krikillis, vice presi- dent of the firm, "to trigger the memory. Looking at the poster will help recall a specific sound or image."

"With Kiss, for example, a con- sumer attended its concerts, the poster will help recall the stage act," he says.

Krikillis believes that those con- sumers purchasing these pop posters are also buying the album and vice versa.

Other rock stars in the catalog are Elton John, Alice Cooper, Starz, Bette Midler, Geoff Burns, Al Green, Osmonds and K.C. & the Sunshine Band.

What makes Pro Arts so successful, Explains Krikillis, is its approach to product development, marketing and subject selection. In order to gauge celebrity appeal, Pro Arts’ marketing department sets up photographs of the celebrities in various situations in shopping malls. Que- stionnaires regarding personal back- ground of the model are then circu- lated as a national market research company who in turn pro- vides a coster print-out on the top respondents.

The personality's agent is then contacted, and a contract is awarded to a national market research company who in turn pro- vides a coster print-out on the top respondents.

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number (List Label)</th>
<th>Price</th>
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<td>&quot;O&quot; Days</td>
<td>Capt. At The Speed Of Thought</td>
<td>Columbia</td>
<td>RM 1471</td>
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**Note:** The prices listed are for new releases at the time of publication.
EMI’s Meets Boost Latin Sales

General News

Capitol’s ‘Touch Me’ Tape Pack a Hit

Rural Small Town Swamps Celtic’s Disco

NEW YORK—New York style disco has come to the sleepy town of Waterville, as some students are literally standing in line to sample the experience. Reports Don Seeger, a local2 magazine, that the new Celtic B’s disco located in Waterville’s Howard Johnson’s Motor Lodge. This club, which has been under construction by Audio Transport Systems of Bridgeport, Mass., features a three-room sound and light system, according to Rick Mansur, president of Audio Transport Systems.

The room, a split level facility with an upstairs restaurant, features Technics turntables, TEAC open reel tape decks, Tapeo equalizers, and SAF power amplifiers. The disco mixer, console and speaker systems were designed and manufactured by Audio Transport.

The lighting equipment featuring strobes, pin spots and mirror balls was designed by Lights Fantastique of Long Island, N.Y. The dance floor is wood paneled and lit with a variety of spotlights.

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3 Blue Note Jazz Artists

Play With L.A. Symphony

L.A. SINGS—Three Blue Note artists and singers Sarah Vaughan and Carmen McRae performed with the Los Angeles Philharmonic under the direction of conductor Calvin Simmons, Philharmonic assistant conductor.

Dr. Calvin Butler, formerly vice president and general manager of Blue Note Records, indicates he will overset the new project.

Cree Wreens: • Continued from page 57

To help support the album and single “Married In Heaven, of the late Wurlitzer, Wurlitzer is said to have been his first promotional trip in some time.

Cree says: “I’m really out of touch with my songwriting. If you have to do with learning, I’m good at getting myself moving again. I’ve never done a song all by myself without coming back with new ideas.”

Cree says he had a production schedule upset by the accident, until everything stopped. “It’s hard to feel inside yourself with 20,000 pips in your leg,” he says. “It created a lot of negative thinking.”

“Motivation,” claims Cree, is a celebration of life’s ups and downs and a look at “where I’m at today.”

Just recently Cree entered the studio for the first time since the accident. “I didn’t realize how important it was, he says.

Cree will continue writing his songwriting with another album under contract. Although he won’t be involved in cutting them in their entirety.

“I will help with cover,” he says. “That’s a different business. There’s a single which is my specialty. I just don’t have time to work an entire album.”

Buffet Gold—ABC’s Jimmy Buf-

fett LP, “Changes In Lattitudes, Changes In Attitudes,” presented by a recent New York luncheon hosted by Leonid Goldenson, ABC Inc. board chairman. Looking on is Steve Decker, label president.

Stein’s Hot Sire Disk Shifts To WB

L.A. SINGS—The distribution rights to “Sheena Is A Punk Rocker” by the Ramones, has been transferred from ABC Records to Warner Bros. Records as a result of Warner’s recent marketing agreement with Sire Records (Billboard, Aug. 13, 1977).

The single is currently on the Hot 100 at 91. The single will be available to Warner Bros. Thursday (18) at which time it will be reissued to radio stations along with a promotional push, notes Sire’s president Seymour Stein.

The re-release of “Sheena” is the initial product to emanate from the Warner/Sire deal. Label copy will now contain a Warner’s number while ABC will continue selling its version.

New York—Complaints from listeners were made about the production of the musical “Hair” have resulted in a state Supreme Court order requiring producer Michael Butler and his Natomas associates to file financial statements dating back to May 1, 1972.

N.Y. Attorney General Louis J. Lefkowitz said the producer sold syndication interests worth $100,000 in a stock offering in connection with the production, but failed to submit financial statements to them from May 1972 to 1972.

Natomas, whose chief stockholder is Butler, denied allegations of wrongdoing. The court ordered Butler to pay $2,000. Natomas also filed an assurance of discontinuance of the alleged fraud and promised to supply financial data on the period in question.

A spokesman for Butler explained that “a series of complications” involving an accounting “mix-up” happened after the show closed and the company moved to Los Angeles.

Hair opened in 1968 and ran until 1972, supplying several companies.

Court Orders ‘Hair’ Firm To File Financial Reports

LATE FLASH

Sutton Distributors and Jimmy Sutton’s Music World filed a $200,000 suit under Chapter II of the Bankruptcy Act in U.S. District Court in Manhattan late Friday (12). The attorneys representing Sutton say that individual artists are taking advantage of the state in Jimmy’s chain early this week. See story on page one.

There were rumblings among Canadian participants at the recent Billboard International Radio Forum in Toronto over the law requiring program lists to have at least 20 percent Canadian content. Industry people believe the law has resulted in backlash among U.S. pro- moters, while other think it makes playlists even tighter. Canadian performers are finding the lack of exposure with French-language stations remaining under the law. Meanwhile, NAB’s V.P. for radio Charles Jones told Toronto advertisers that the NAB’s help in supporting promotions is feasible with French-language stations remaining under the law. 

While, M.C.A. V.P. David Carron of the company’s promotion is feasible with French-language stations remaining under the law. Meanwhile, NAB’s V.P. for radio Charles Jones told Toronto advertisers that the NAB’s help in supporting promotions is feasible with French-language stations remaining under the law.
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With Richard Sasoon, marketing manager (right) and Amon Memela, A&R chief (left) he directs a company of multinational personnel whose record of gold and platinum awards is unequalled in that growing market. Derek Hannan was there at WEA's birth in South Africa. He's another WEA internationalist. Part of an elite group of professionals part of the most dynamic international sales organization growing today.