

Billboard

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30 L.I. Dealers Plan Fight Vs. Low Ballers

By ROMAN KOZAK

WESTBURY, L.I.—All Record one-stop and its clients, a group of about 30 small local retailers, are considering a plan for combined advertising under a single banner to compete with expanding low ball operations.

At a meeting called by Michael Cono, co-owner of the one-stop, and attended by representatives from Atlantic Records and WEA, Cono outlined a plan where his clients could be in advertising by adopting a "Music Warehouse" logo or sign beneath their own respective names.

Cono, one day after the Wednesday night (23) meeting, reports enthusiasm for his plan and is now making up banners for the stores. He told the meeting that all stores would retain their independence and that there would be no contracts involved in his scheme.

However, under a collective banner the stores could get around advertising regulations that discourage various competing outlets from being listed in the same advertisement for one product.

(Continued on page 16)

Disco Discrimination Studied In N.Y.

By RADCLIFFE JOE

NEW YORK—The New York State Liquor Authority has stepped into its investigation of discotheques and clubs which operate on a members only policy following what it scribes as a slew of discrimination complaints from members of the public against these establishments. One of the focal points of this accelerated campaign is Regine's, the

posh Park Ave. discotheque and restaurant at which an evening's entertainment for two with dinner costs at least \$100.

According to commissioner Lawrence Gedda, chief executive officer of the liquor authority, Regine's was singled out for special scrutiny because of the substantial number of

(Continued on page 50)

55th NAB Probing Major Topics Facing Its Industry

By CLAUDE HALL

WASHINGTON—The 55th annual NAB convention underway here through Wednesday (30), is three separate gatherings of the American broadcasting industry. The gathering is divided into three focal points—radio at the Sheraton-Park hotel; television at the Washington Hilton and engineering at the Shoreham-Americana.

And everything new in the way of technological developments, including advances in AM stereo systems, is on display. There are also a host of spinoff gatherings which also draw interested parties.

Sunday (27), Harold Krelstein, chairman of the board of Blough Broadcasting with headquarters in Memphis, received the NAB's distinguished service award. Monday (28) highlights in radio include a session called "What Good Are Radio Ratings?" featuring Bill Engle of Arbitron; Sam Paley of Custom Audience Consultants; and Robert Williams, general manager of

(Continued on page 22)

POLYGRAM'S PRESIDENT

Solleveld Will Chair Panel Of Leaders For IMIC '77

LOS ANGELES—Coen Solleveld, president of Polygram, will chair a special president's panel which will constitute the keynote seminar of an extensive agenda for IMIC '77 to be held in Amsterdam, May 15-18.

This key session, to be composed of chief executives from record companies in major markets throughout the world, will address itself to the state of the industry in far-flung sectors as well as to key issues concerning the music industry worldwide and its outlook for future growth.

An ad hoc committee of industry leaders from Europe, the Far East and America has formulated the IMIC agenda to include 16 separate sessions each headed by a leading world authority in his or her respective fields.

(Continued on page 80)

J.L. MARSH IN SALSA PUSH

By AGUSTIN GURZA

LOS ANGELES—J.L. Marsh, the rackjobber which moves perhaps the largest volume of Latin music, has decided to carry salsa product, marking the firm's first major repertoire expansion since it began working Latin material about five years ago.

Walter Bueno, manager for more than a year of Marsh's Latin music division here, reports the firm will begin to carry salsa in its own Musicland outlets in Los Angeles within a couple of weeks, moving the

(Continued on page 61)



Ince again, the White House is the right house for humor, thanks to "The Washington Hillbillies," a new family in town with Georgia on their minds and the (Southern) accent on comedy. A whole gang of good old boys and girls, plus a few close friends and relations and special guests add up to a topical comedy spectacular. "The Washington Hillbillies" ... establishing a new President ... in comedy, from Casablanca Record and Film-Works (NBLP 7052).

(Advertisement)

\$ Exchange Plan To Aid U.S. Cos.

By IS HOROWITZ

NEW YORK—Moves to revive the U.S. "informational media guarantee" program are seen paving the way for significant market thrusts by American record manufacturers in Eastern Europe and in developing nations.

The program, operational for some 20 years before it was terminated in 1966, allows the U.S. to exchange dollars for soft currencies earned abroad by producers of cultural goods.

Reinstitution would provide an immediate incentive to increase exports and license agreements, it is felt.

It is also expected to exert a profound inhibiting effect on the pi-

(Continued on page 57)

L.A. Homes As Studios?

By JIM McCULLAUGH

LOS ANGELES—A new approach to recording is being developed here by a real estate company called Lagniappe—leasing homes that have a fully equipped 24-track studio and control room.

"It's the first in a planned series," explain two of the co-principals, Michael Ronstadt and Ian Kahn, who term the concept a "recording resort."

"It's going to offer something different for those artists and producers who want to get away from the normal Hollywood recording trip," adds Ronstadt.

The first such property, an expansive two-bedroom house located in suburban Sherman Oaks, has been

(Continued on page 49)



"I don't know for certain just what it is that's a stone's throw away for Valerie Carter, but my strong suspicion is that it's success." So states Dave Marsh in Rolling Stone. And if immediate FM airplay and audience enthusiasm are any gauge, he's correct. Valerie Carter's Columbia debut, "Just a Stone's Throw Away," sounds like a big winner. On Columbia Records and Tapes. PC 34155

(Advertisement)

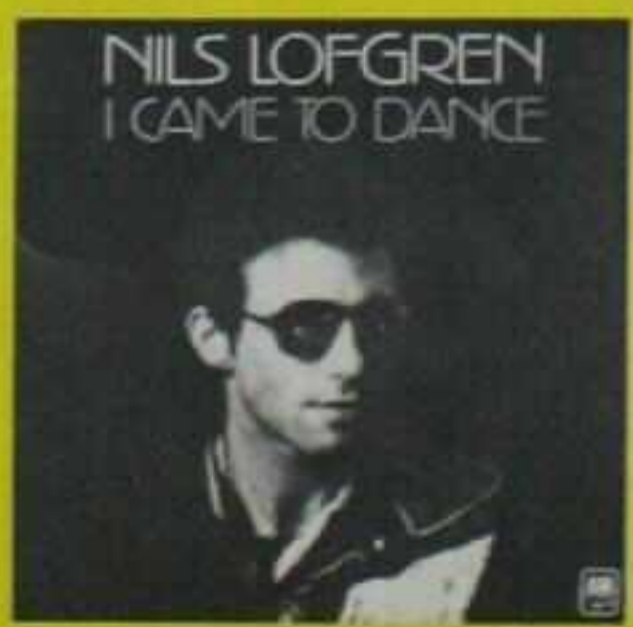
(Advertisement)



"NILS LOFGREN'S TIME HAS COME"

— Robert Hilburn
L.A. Times

"I CAME TO DANCE" THE NEW NILS LOFGREN ALBUM.
Produced by Nils Lofgren and Andy Newmark.





B. J. THOMAS



HOME WHERE I BELONG

ON MYRRH RECORDS

NOW AVAILABLE

THE NEW B. J. THOMAS "HOME WHERE I BELONG."
FEATURING THE SINGLES "YOU WERE THERE TO CATCH ME" AND "DOWN ISN'T SO BAD."
ORDER NOW CALL 1-800-433-1590 (IN TEXAS) 1-800-792-1084
Dee Jays Call (817) 772-7650 Ask For Gary Elrod At Extension 296.

IFPI Urging Piracy Fight —Or Perish In About 5 Years

By PETER JONES

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Said a spokesman for IFPI: "Unless these inroads into our legitimate business are stamped out now by world governments acting through the United Nations, the world record business will cease to be economically viable within a very short



FIRST WINNER—Kevin Hutchings, Licorice Pizza's Hollywood manager (right) shows off the color television he's just won for having a Soundaround in-store tape playing when the company called him. Assisting in the presentation are "Emperor" Rosko, former U.K. disk jockey plus Soundaround members.

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By AGUSTIN GURZA

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C'RIGHT ACT CITED Opportunity For Writers Better, AGAC Reports

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From Irvin Drake, AGAC's president, down through approximately 275 members present at the first Tuesday (22) conclave at the Hollywood Holiday Inn, an overt confidence stemmed from the writer's favorable position, as accorded under provisions of the new Copyright Act.

AGAC's aggressive lobbying during the critical preliminary Congress-

letter sent to 70 leading advertising agencies, cautioning them about aping a standard song by using an internal rhythm which parallels the original song in a jingle.

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(Continued on page 20)

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Within that classification please circle your area of specialty.

(Example Recording artists, performers, attorneys, agents, managers)

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- 2 Rack jobbers, record & tape distributors, one-stops, juke box operators, exporters and importers of records and tapes.
- 3 Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques.
- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios.
- 5 Recording artists, performers, attorneys, agents, managers.
- 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities.
- 7 Schools, colleges, students, faculty, Libraries, music fans, and audiophiles.
- 8 Investment houses, banks, Federal, State and international departments of government, embassy officials.
- 9 Music publishers, songwriters, performing unions, licensing & rights organizations.
- 10 Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors.
- 11 Miscellaneous, including independent management and technical consultants.
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- Hawaii and Puerto Rico (via air jet) \$100
- Alaska (available first class only) \$130
- Continental Europe, Great Britain, Africa, U.S.S.R. (via air jet) and Mexico, Caribbean, Central America (via air mail) \$125
- South America (via air mail) and New Zealand, Australia (via air jet) \$145
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EUROVISION POSTPONED

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As a result, the scheduled finals of the 22nd event on Saturday (2) were delayed for now, as the BBC could not assure television transmission. In presstime, the only word from the European Broadcasting Union headquarters in Zurich was that the best finals would not take place planned, and would definitely not

(Continued on page 58)

each New Ears

run next week, and Sherwood's Experimental College in Holmdel will offer a hi fi event this mer.

The growing interest in these collectibles has drawn the attention of IIA/CEG, sponsor of the semi-annual CES expos, which is working with the Indiana Univ. of Pennsylv-

(Continued on page 53)

Disco Chain Reimburses Cities For 'Goodwill'

Nichols' Alley Strives To Upgrade Club Image

By RADCLIFFE JOE

NEW YORK—A chain of Southern-based discotheques is winning plaudits from government and community leaders by funneling a percentage of its profits back into the cities from which it realizes its corporate gains.

According to Lawrence Meyers, director of corporate relations for Nichols' Alley, a chain of discos with clubs in Atlanta and Gainesville and Orlando, Fla., the organization is trying to reverse widespread opinion that most discotheque operators are interested only in getting as much as possible out of the community in which they operate.

Community activities in which Nichols' Alley has been involved have included grants for the development of theater, arts and other activities, fashion shows with all proceeds going to the local Girl Scouts, and special shows with proceeds going to the United Way campaign of the Univ. of Florida.

Meyers is not specific about the extent of his firm's contributions to community ventures,

but the clubs, each underwritten at a cost of about \$500,000, are said to be realizing incomes of close to \$1 million each annually. If 1% of this is funneled back into the community it could mean that the deserving organizations stand to gain \$10,000.

Whatever the amount being returned to the communities, city fathers and local community groups seem happy with it, John Pieters, business manager of the Hippodrome Theatre in Gainesville, sees the Nichols' Alley gesture as "wonderful" and Richard Dudley of the Gainesville Chamber of Commerce predicts that the Nichols' Alley involvement in the town's affairs will go a long way toward "stimulating a rejuvenation of the entire downtown area."

Nichols' Alley was started in 1973 by Richmond Smith and Doug Snyder before the current discotheque craze began sweeping the country. The first club was established in Columbus, and following its success decisions were made to expand to Orlando and Gaines-

ville. A fourth club is scheduled for a May opening in Jacksonville, Fla.

One of the trademarks of the Nichols' Alley clubs is size. They average between 16,000 and 25,000 square feet each and can each accommodate in excess of 1,000 people.

The clubs, heavily oriented toward the 18-25 crowd, offer a music mix of about 75% rock and 25% disco. Dance floors are lighted, computerized and huge. The smallest is about 1,200 square feet. Each club features about \$60,000 worth of state-of-the-art sound systems, with lighting concepts varying from the conventional strobes, mirror balls, sequencers and chasers to a 60 foot neon wall, said to be the longest in the country at its Orlando club.

In spite of size and commercial orientation, Nichols' Alley clubs also try to be innovative. Decor at the Gainesville club tries to re-create a Manhattan skyline, and for the Jacksonville club, the firm has acquired a 1938 New York subway car and will re-create a subway environment.

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"Unity of all branches of the industry—hardware producers, disk pressers, cassette manufacturers, wholesalers and retail stores—is the

(Continued on page 60)

Billboard's Awards Air On NBC-TV

LOS ANGELES—NBC-TV will air the "Billboard Awards Show" in early December in a two-hour format in prime time.

The program, based on the magazine's editorial features, charts, surveys and research, will be produced by Burt Sugarman, Inc., with Sugarman the executive producer.

Sugarman expects the program to be seen in more than 125 nations. It will present leading U.S. and international artists in a format utilizing a studio audience and taped here.

All awards will be presented in recognition of artistic achievement, Sugarman points out.

The program will have its own production staff, according to Sugarman, and be designed to have the stature of an Academy Award program.

(Continued on page 20)



FIRST WINNER—Kevin Hutchings, Licorice Pizza's Hollywood manager (right) shows off the color television he's just won for having a Soundaround in-store tape playing when the company called him. Assisting in the presentation are "Emperor" Rosko, former U.K. disk jockey plus Soundaround members.

Caytronics Projects Dominican Facilities

By AGUSTIN GURZA

LOS ANGELES—Caytronics Corp. is planning to set up a record and tape manufacturing plant in the Dominican Republic, according to Rinel Sousa, the firm's international vice president.

The plant, which may also include facilities for printing album covers, will be the first investment venture for the New York-based firm in an area unrelated to its U.S. record distribution operation.

Caytronics is the U.S. licensee for Latin product from both RCA and CBS, making it the largest Latin label in the country. All its record and tape manufacturing is done at either RCA or CBS facilities in the U.S.

The Santo Domingo plant, predicted to be in operation by the end of the year if business details are resolved smoothly, will operate as a custom pressing plant available to any label wishing to press product in that country.

Sousa says that questions regarding royalties and copyrights will also be taken up with the Dominican government which, he says, is in the process of structuring and regulating its domestic industry.

Although the record business in the island nation has been growing,

Sousa says, it has been plagued by problems inherent to its infancy and by rampant piracy.

But Sousa claims the government there is intent on formalizing the industry.

"Recognizing the potential for

(Continued on page 57)

Open Vs. Locked Tape Display Test Offered

By STEPHEN TRAIMAN

NEW YORK—Music retailers are being offered a "do-it-yourself" plan for testing results of "open" prerecorded tape sales versus locked displays.

The in-store test is included in a condensed version of the extensive pilfer test report by GRT Music Tapes that indicates long-term sales gains of 18% to 20% or more if tape cases are unlocked (Billboard, Dec. 11, 1976).

The first documented industry study of tape pilferage showed a cumulative 14% sales increase in the 10-week test at two major chain operations, with the trend continuing upward at the end, according to Biruta McShane, GRT vice president, marketing services.

Copies of the eight-page condensed study results were distributed to all registrants at the recent

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From Irvin Drake, AGAC's president, down through approximately 275 members present at the first Tuesday (22) conclave at the Hollywood Holiday Inn, an overt confidence stemmed from the writer's favorable position, as accorded under provisions of the new Copyright Act.

AGAC's aggressive lobbying during the critical preliminary Congressional deliberations indicated writers' impact, Drake said. A contingent from Nashville, New York and here not only visited personally with legislators, but a party, at which writers openly discussed their plight with the solons, won much favor, Drake said.

Capitol Hill luminaries commented that it marked one of the rare times when private citizens personally pitched a cause so effectively, Drake pointed out.

Alvin Deutsch, the organization's legal counsel, emphasized that from creation of a work, that composition is for the first time protected unless the creator really fouls up. He explained that failure to follow explicitly the once rigid provisions for proper copyright registration no longer endangers a copyright.

The overall enthusiasm of writers was manifest, too, in a recent AGAC

letter sent to 70 leading advertising agencies, cautioning them about aping a standard song by using an internal rhythm which parallels the original song in a jingle.

The letter was prompted, Drake noted, by the protection the new act accords the creator. Imitation, in the jingle case, is not the sincerest form of flattery, Drake added. Thus far, AGAC has received 20 letters from agencies, including Draper Daniels, J. Walter Thompson, Grey Advertising and Campbell Ewald, backing the AGAC stand.

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Campus Hi Fi Expos Reach New Ears

NEW YORK—The oncampus hi fi expo is slowly moving into new areas from its initial success at Indiana Univ. of Pennsylvania in October of 1975.

Since the first Indiana expo, the Univ. of Tennessee and Pittsburgh have had small events; a second, larger Indiana show was held last fall; Penn State is set for its first two-

day run next week, and Sherwood Oaks Experimental College in Hollywood will offer a hi fi event this summer.

The growing interest in these college events has drawn the attention of EIA/CEG, sponsor of the semi-annual CES expos, which is working with the Indiana Univ. of Pennsylv-

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TWO DOLLYS—Carol Channing, who has cut a country single for RCA, meets Dolly Parton, top RCA country star at a Beverly Hills reception. In the center is Don Burkheimer, RCA's West Coast division vice president.

AFTRA LABEL TALKS MOVE NEXT TO L.A.

NEW YORK—Negotiations between the record industry and AFTRA last week failed to result in agreement on a new employment contract and additional talks will be held in Los Angeles beginning April 19.

The meetings here Tuesday through Thursday (22-24) followed initial inconclusive conclaves early in March in Nashville. The current contract expires March 31.

A spokesman for the union, which represents singers, actors and announcers, says that conditions stipulated in the current agreement would remain in force until a new pact is completed. Retroactive adjustments would then be made as of April 1.

The first set of demands by AFTRA asked for substantial increases in recording rates covering all phases of music.

CULTURAL AWARD DINNER Humphrey & Como RIAA's Magnets

By IS HOROWITZ

WASHINGTON—The magnetic pull of veteran Sen. Hubert H. Humphrey and ageless Perry Como combined to draw a record number of D.C. solons to the ninth annual RIAA cultural award dinner here Wednesday (23).

More than 150 congressmen and senators, and the Chief Justice of the U.S. Supreme Court, were among the 900 persons who saw Humphrey receive the association accolade at the Washington Hilton and stayed to savor a nostalgic memory lane concert by the singer.

They also witnessed the official introduction of the 13-cent commemorative stamp marking the centennial of sound recording.

Postmaster General Benjamin F. Bailar presented a bound sheet of the stamps to Stanley Gortikov, RIAA president, and at a later less public ceremony made similar presentations to a score of industry leaders.

In offering the award to Humphrey, Jerry Moss, president of A&M Records and chairman of the board of the RIAA, lauded the senator as a long-time arts advocate and a principle backer of legislation

mandating public support of cultural endeavors.

Humphrey stressed the continuing need for public assistance to the arts in his acceptance address, but described himself as merely a "private in the fight for aid to the arts and the humanities."

He cited others active in the campaign and gave a special nod to Nancy Hanks of the National Endowment for the Arts.

"She's able to entice more funds from congress than anyone I know," he said.

Humphrey recalled that some of the best and enduring American art, including music, came out of projects funded by the WPA in the 1930s.

His own association with the record industry went back a long way, said the senator. "When I was a boy I used to help my father who sold Edison phonographs. They were advertised as the 'phonograph with a soul.'"

Humphrey extolled the record industry as a medium for the preservation of music and the human voice. "It has a unique function to perform," he said, "and it has performed it well."

Como was onstage for almost 1½ hours, holding the largely middle-aged and beyond audience enthralled with a score of standards and only an occasional foray into material of the past decade. Able support came from the Ray Charles Singers and a 30-piece orchestra led by Nick Perito.

Players At \$7.98

LOS ANGELES—Mercury Records has released its second \$7.98 suggested list LP, the Ohio Players' "Angel." Its first was a recent Bachman-Turner-Overdrive.

At the same time, Warner Bros. Records has set a \$9.98 price for Alex Haley's "Roots" two-record set.

WIRELESS MIKE RULING

FCC OKs For Acts, Broadcasters

By MILDRED HALL

WASHINGTON—The FCC has given its blessing to the use of wireless mikes by entertainers, broadcasters, movie and television programmers, and cable tv stations which originate their own programming—all subject to certain rules and limitations.

FCC's new rules approve the use of multiple mikes. Under the technical criteria adopted, up to 10 of the wireless mikes can be used on a single program production location—or in a live performance by a singer or group of performers who want plenty of action in the act.

The commission says it was convinced by Vega Electronics (and its own data) that wireless mikes using the 174-216 MHz band on unused local tv channels will mean virtual freedom from interference for both the performers who use the mikes, and the area's tv and radio receiving sets.

The new authorization for use of the wireless mikes will become effective as of April 18 provided the equipment meets FCC type-approval and technical standards.

Existing mikes can be changed to

Sex Pistols Dropped By A&M In the U.K.

By PETER JONES

LONDON—For the second time in little more than months Sex Pistols behavior has lost them a label affiliation and fattened their bank balance.

This time around they were fired by A&M Records only a few days after signing a worldwide contract and being hailed by Derek Green, the company's U.K. managing director, as "a new force in music" (Billboard, March 26, 1977).

The four-strong punk rock group, paid about \$80,000 by EMI after dismissal for "outrageous behavior," was dumped by A&M for "bad behavior after finalization of the deal." A&M's reported settlement is around \$100,000.

John Deacon, A&M commercial manager, says: "The decision was taken by Derek Green the managing director alone. There was no pres-

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Executive Turntable

Bertram Franzblau appointed vice president of operations for Phonodisc, Inc., New York. He comes from Admiral Corp. ... Jonathan R. Walton named staff vice president and senior counsel of RCA Records, New York. He was named head of the law department in 1974. ... Judd Siegal promoted to vice president, sales and distribution of Arista Records, New York. Siegal, who has



Walton

been with Arista since its inception, was recently promoted to national field manager. ... New appointments at MCA Records include Des Moines Green promoted to sales manager, Los Angeles, from a salesman in the area; Edward C. Mascari Jr. to sales manager, Minneapolis, from ABC Records, Chicago, where he was a salesman; and Paul Brousseau joins a sales manager, Boston, from Boston branch manager for ABC Records. ... At Warner Bros. Records, Burbank, Calif., John Cabalka comes aboard as art director from his own graphic design firm Cabalka Studio, Los Angeles. He reports to Ed Thrasher, executive art director. ... Roger Lifeset has been named national LP promotion manager at United Artists Records. ... Appointments in MCA Records' promotion staff include Ralph Witsell to promotion manager, Dallas, from promotion manager, Miami; and Sammy Vargas joins the New York promotion department. Ricki Gale transfers from MCA's national artist relations and publicity office, New York, to replace Witsell in Miami. ... Howard Rosen joins Casablanca Record & Filmworks, Los Angeles, as national promotion director. Rosen has worked for Private Stock and Bell Records. ... Mike Rymkus joins Phonodisc, Inc., Dallas, as regional pop promotion manager covering Texas, Oklahoma, Arkansas and Shreveport, La. And Terry Van Dyne appointed local promotion rep for Cleveland, Pittsburgh and Buffalo, in Cleveland. ... Perry Cooper promoted to director of album promotion for the expanded album promotion department at Arista Records, New York. He was associate director, album promotion. In the field, Michael Prince, formerly promotion rep in Denver, moves to Dallas as new Southern regional promotion manager. Jerry Smallwood, Chicago promotion rep, promoted Midwest regional promotion manager. And Bob Garland, Los Angeles promotion rep, becomes the West Coast regional promotion manager. ... Private Stock Records has added four new regional promotion men and promoted two local reps to regional status. The four additions are Bud Stebbins for the North Central region, working out of Chicago; Dave Bupp, Northeastern region, York, Pa.; "Long John" Silver, Southeastern region, Atlanta; and Dom Silvi, New England, Boston. Silver comes from GRC Records; Bupp from RCA; Silvi from Capitol; and Stebbins from RCA. The promotions are Scott Kranzberg for the Southwest region out of his old post, St. Louis; and Jan Walner for the West Coast region out of his old post, Los Angeles.

... At CBS Records, New York, Eric Van Lustbader appointed manager, media services, publicity. He was chief writer, publicity. Also at CBS Records, David Budge has been named manager, West Coast publicity, Los Angeles. ... Susan Sawyer has been upped to regional tour publicist, West Coast, at ABC Records, Los Angeles. She had been West Coast publicity office manager for the past year. ... Anthony Caterino of CBS Records' legal staff leaving the disk operation to become assistant general counsel of CBS's magazine publishing group. ... Kris Slocum named national promotion coordinator for Sire Records, New York. She comes from CTI Records. ... Ken Barnes of R&R has joined Casablanca Records, Los Angeles, in charge of trade paper publicity. ... Artist and author Betty Gallup joins LS Records, Madison, Tenn., as head of the publicity department. ... Bobby Weiss joins Cream Records, Los Angeles, as vice president and director of the international division. He formerly had his own label licensing firm. ... Bob Glasser, chief of Haven Records' publishing division, Los Angeles, has left. He held that post three years. Glasser was also general manager of publishing for the Robert Stigwood Organization.



Lifeset

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Cooper

Alan Livingston, vice president of the entertainment group at 20th Century Fox Film Corp., Los Angeles, has been upped to president of the entertainment group. ... Edward Villar joins Peer-Southern Organization, New York, as controller and manager of business services. ... Robert A. Chuck has been named vice president of business affairs and administration for BNB Management and its associate firms, in L.A. ... Terry Holman joins Triangle Theatrical Productions, Chicago, in the capacity of concert manager. Holman previously was with Blytham Ltd, concert division, Champaign, Ill. ...

Jan H. Landy has joined Worldstage, a division of Intercontinental Satellite Network Inc., Los Angeles, as assistant to Robert F. White, president. ... Patricia Ann Bergstresser is account executive at Levinson Associates Inc., L.A. p.r. firm. ... Larry Miller joins Collective Black Artists, Inc., New York, as executive director. A published poet and writer, he was program coordinator for the "Black Newark" television program. ... Daniel Bramson has been named director of the Universal Studios Amphitheatre, Universal City, Calif.

Treasury To Emphasize Disks, Tape

LOS ANGELES—The 37 Treasury discount department stores cross country will emphasize records and tapes rather than playing them down, forecasts Bob Kundee, newly-appointed record/tape buyer.

Kundee was West Coast regional merchandiser in recorded product out of Buena Park, Calif., before his move to the stores' Manhattan base.

He says that Treasuries' "going up" on records and tape is in contrast to JC Penneys, its parent, which

recently deemphasized albums and singles (Billboard, Feb. 19, 1977).

The Treasury stores, located in Memphis, Milwaukee, Los Angeles, Chicago, San Francisco, Minneapolis, Atlanta and Dallas, are served by both company-owned facilities and J. L. Marsh, the Pickwick International rack wing.

Kundee replaces Larry Chapman, who has joined Pickwick International in Minneapolis (Billboard, March 19, 1977).

Oops.

Presented herewith, the complete Return to Forever Tour.

March

- 25 Queen Elizabeth Theatre
Vancouver, Canada
- 26 Paramount Theatre
Portland, Ore.
- 27 Paramount Theatre
Seattle, Wash.
- 29 Wash. State Univ.
Bellingham, Wash.
- 31 Phase Three
Performing Arts
Pavillion
Cheney, Wash.

April

- 2 Community Theatre
Berkeley, Calif.
- 3 Community Theatre
Sacramento, Calif.
- 4 Arlington Theatre
Santa Barbara, Calif.
- 5 Civic Auditorium
San Diego, Calif.
- 6 Grady Gammage Aud.
Tempe, Ariz.
- 8 Civic Auditorium
Santa Monica, Calif.
- 12 Civic Center
Albuquerque, N.M.
- 13 Macky Auditorium
Boulder, Colo.
- 15 Hofheinz Pavillion
Houston, Texas
- 16 Will Rogers
Memorial Center
Ft. Worth, Texas

- 17 Paramount Theatre
Austin, Texas
- 19 Kiel Opera House
St. Louis, Mo.
- 20 Memorial Hall
Kansas City, Mo.
- 22 Indiana Univ.
Bloomington, Ind.
- 23 Uptown Theatre
Chicago, Ill.
- 24 Masonic Temple
Detroit, Mich.
- 25 Chenery Auditorium
Kalamazoo, Mich.
- 28 Ellis Aud.
Memphis, Tenn.
- 30 Gardens
Louisville, Ky.

May

- 1 Ohio Wesleyan
Delaware, Ohio
- 2 Cincinnati, Ohio
- 5 Mich. State Univ.
East Lansing, Mich.
- 6 Music Hall
Cleveland, Ohio
- 7 Century Theatre
Buffalo, NY
- 8 Princeton Univ.
Dillon Gym
Princeton, N.J.
- 9 Syria Mosque
Pittsburgh, Pa.

- 11 SUNY
Fredonia, N.Y.
- 13 Spectrum
Philadelphia, Pa.
- 14 Capitol Theatre
Passaic, N.J.
- 15 Orpheum
Boston, Mass.
- 17 Auditorium Theatre
Rochester, N.Y.
- 18 Mid-Hudson
Civic Center
Poughkeepsie, N.Y.
- 20-21 Palladium
New York, New York
- 22 Constitution Hall
Washington, D.C.
- 25 Chrysler Hall
Norfolk, Va.
- 26 Ovens Aud.
Charlotte, N.C.
- 27 Fox Theatre
Atlanta, Ga.
- 28 Curtis Hixon Hall
Tampa, Fla.
- 29 Jai Alai Fronton
Miami, Fla.
- 31 Music Hall
Omaha, Neb.

June

- 1 Orpheum Theatre
Minneapolis, Minn.
- 3 Performing Arts Ctr.
Milwaukee, Wisc.

"Musicmagic." PC 34682
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 newest sorcery.
 On Columbia Records
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JOHN WILCOX

KASIM SULTON



Utopia RA

Includes Hiroshima / Jealousy
Communion With the Sun
Eternal Love



BR 6965

UTOPIA

3/15 Civic Center, Lansing, Michigan
3/17 Masonic Temple, Detroit
3/18 Uptown Theater, Chicago
3/19 Milwaukee
3/20 State Theater, Minneapolis
3/22 RKO Orpheum, Davenport, Iowa
3/23 Memorial Auditorium, Kansas City
3/24 Norman, Oklahoma
3/25 Tulsa, Oklahoma
3/30 San Jose, California
3/31 Fresno, California
4/1 Winterland, San Francisco
4/2 Civic Auditorium, Sacramento
4/8 San Diego
4/7 Civic Center, Santa Monica, California
4/11 Music Hall, Houston

4/12 El Paso
4/13 McFarland Auditorium, Dallas
4/14 City Auditorium, Amarillo
4/16 Municipal Auditorium, New Orleans
4/20 Municipal Auditorium, Austin
4/23 University of Tuscaloosa
4/24 Tallahassee, Florida
4/25 Fox Theater, Atlanta
4/26 Ellis Auditorium, Memphis
5/3 Riverfront, Cincinnati
5/4 Syria Mosque, Pittsburgh
5/6 Music Hall, Boston
5/7-8 New York City
5/12-13 Warner Theater, Washington, D.C.
5/14 Baltimore
5/15 Tower Theater, Philadelphia

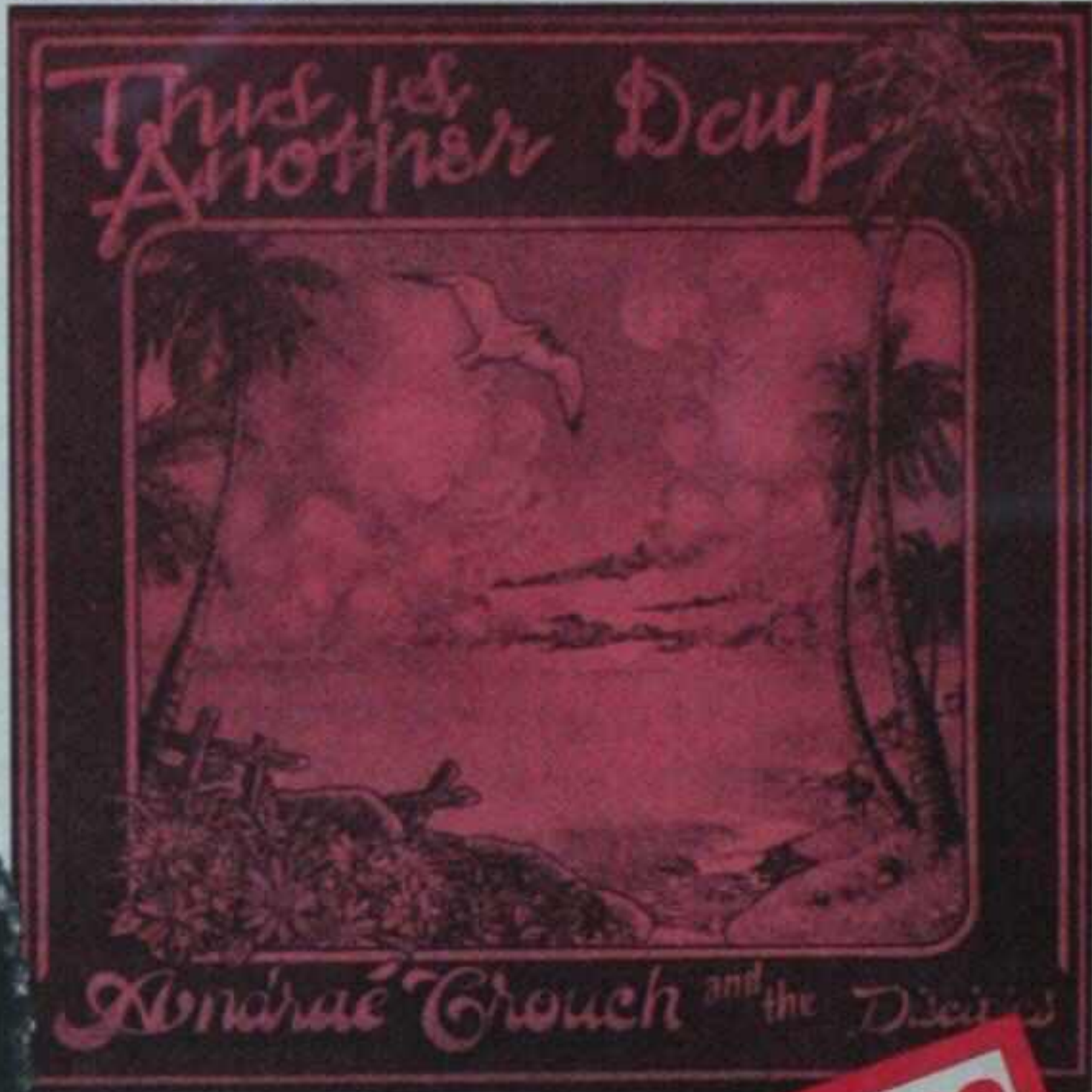
On tour:

3/2 Memorial Center, Kingston, Ontario
3/3 War Memorial, Syracuse, New York
3/5 Calderone Theater, Hempstead, New York
3/6 Mid Hudson Civic, Poughkeepsie, New York
3/10 Civic Center, Akron, Ohio
3/11 Veterans Memorial Auditorium, Columbus, Ohio
3/12 Memorial Gym, Kent, Ohio
3/13 Hara Arena, Dayton, Ohio

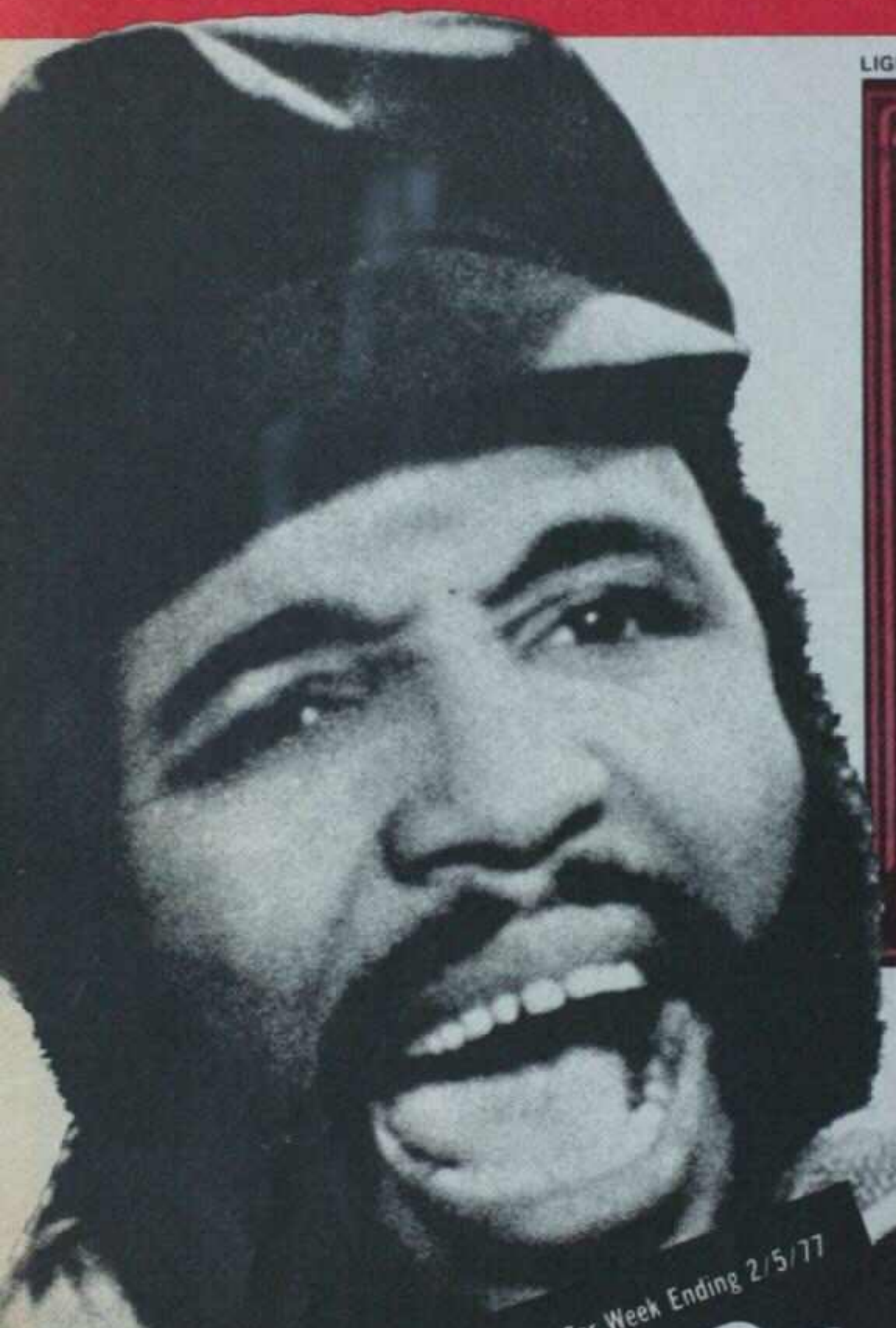


Andrae Crouch

LIGHT RECORDS LS-5683



**Crouch albums
just topped
1,000,000!**



Billboard SPECIAL SURVEY For Week Ending 2/5/77

Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	43	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	2	13	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
3	4	20	JAMES CLEVELAND & CHARLES F... Savoy DBL 7009 (Arista)
4	7	78	JAMES CLEVELAND & CHARLES F... Jesus Is The Best Thing That Ever Happened
			EDWIN HAWKINS & THE EDWIN H... Wonderful, Borbright BRS 4005

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He's now climbing the Soul charts... and headed for "BILLBOARD'S HOT 100."

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Recently we discovered that many of the fine Soul stations in America are not presently on our record review list. Make sure you're on our list. Call us collect at 817/772-7650, Extension 288.



Billboard **Soul LPs** Billboard SPECIAL SURVEY For Week Ending 3/5/77

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number
19	19	6	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-87851
			THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5683 (Word/ABC)
			SIT ON IT Jimmy Smith SRM 1-1099

★ STAR Performer—LP's registering greatest proportionate upward prog-ress this week

NEW ENTRY

51 51 4

52 52

TOYS MADE TO LAST.



AEROSMITH'S "TOYS IN THE ATTIC,"
DOUBLE-PLATINUM, ON COLUMBIA
RECORDS AND TAPES.





Truce Hammered Out In Passaic Theatre Dispute

NEW YORK—An apparent truce has been declared in the continuing legal imbroglio involving John Scher's Capitol Theatre and the Passaic, N.J., city fathers.

City officials and Scher's attorney met in open court Monday (21) four days prior to a scheduled court date in Passaic, and hammered out a deal extending the injunction that is

keeping the Capitol in business despite the expiration of its entertainment license.

At issue are thorny questions, concerning the constitutionality of local ordinances directed against the theatre, stemming from factions in the City Council opposed to the Capitol's rock concert policy.

(Continued on page 67)

ASCAP Elects Its 2-Year Directors

NEW YORK—ASCAP has announced the results of its biennial election for the board of directors

that will serve a two-year term beginning Friday (1).

The writer members in the popular-production field are Stanley Adams, president of ASCAP, Sammy Cahn, Cy Coleman, Hal David, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Billy Taylor.

The writer members in the standard field are Morion Gould, Elie Siegmeister and Virgil Thomson.

Popular-production publisher members are Leon J. Brettler of Shapiro Bernstein & Co., Salvatore T. Chianta of MCA Music, Sidney Herman of Famous Music, Irwin Z. Robinson of Colgems Music, Wesley Rose of Milene Music, Larry Shayne of Larry Shayne Music, Ed Silvers of Warner Bros. Music, Michael Stewart of Interworld Music and Norman Weiser of Chappell.

The standard publishers directors are Arnold Broide of Theodore Presser Co., Ernest R. Farmer of Shawnee Press Inc., and W. Stuart Pope of Boosey & Hawkes.

General News

ZAVIN EXPLAINS

2 New Systems At BMI

By JEAN WILLIAMS

LOS ANGELES—Theodora Zavin, BMI senior vice president, explained BMI's two new systems designed to aid songwriters and publishers at the California Copyright Conference's monthly meeting here at the Sportsmen's Lodge Tuesday (22). Her subject was "What Lies Ahead In The Field Of Performing Rights."

The performing rights society is beginning to do a complete logging of all television programs and has made an arrangement with TV Guide, in which the magazine's computer feeds all the information from its more than 80 issues into BMI's computer.

"This will be of significant interest to people who have an interest in music in films, syndicated shows and other such areas," Zavin said. "When you take a whole area of use and take it off the sampling basis and put it onto an absolute census basis, this is a great step ahead."

As of July 1, 1977, every song in BMI's repertoire goes into a song bonus scheme. Using illustrative figures, Zavin explained that BMI will continue with its payment schedule which indicates the minimum payments.

"However," she said, "let's say when a song passes 25,000 performances, it will from that point on get paid at a rate which is a multiple of the payment schedule rate. When it passes 500,000 performances it will start getting paid at an even higher multiple of the payment schedule rate and onto about five plateaus altogether."

"This is cumulative. You don't have to get 100,000 performances in one quarter in order to jump into the next plateau. Every song in our repertoire will start out as of July 1 at whatever plateau it has reached by performances up to July 1."

She noted that there are now machines capable of changing plateaus three or four times if necessary in the middle of a quarter. "This is a clear way of making payment."

As for background and theme music, she said, "It's hard to identify. I have a feeling that if you tried for a cumulative performance on a piece of background music, you suddenly have an enormous number of shows all of which had listed on the cue sheet one title, regardless of the fact that it was 800 different things written for the show. We're trying to solve this problem by adjusting the rates, which I think we're going to have to do shortly."

A new trend that Zavin sees developing is less of the publisher or writer being affiliated with one society for the entire world, believing that the split membership concept is going to be increasingly common.

On the subject of jukebox exemptions, she said "There are approximately 500,000 jukeboxes in the U.S. and at \$8 a box that equals \$4 million. This is paid to the Register of Copyright, who first deducts all expenses of his office in implementing this part of the statute. The distribution then goes to the Copyright Royalty Tribunal, which deducts its distribution expenses. Then it's divided, first to non-affiliated copyright owners, (owners not affiliated with performing rights organizations) with the rest divided among performing rights societies.



JAPANESE RECORDING: Marilyn McCoo and Billy Davis Jr. record their ABC gold single "You Don't Have To Be A Star" in Japanese, as Steve Diener, ABC International president observes. The duo was coached in Japanese pronunciation by Maria and Mikia Shimizu, with the session produced by John Nomura, all of ABC Japanese licensee Nippon Columbia.

L. I. Dealers Combine

Continued from page 1

In the ads Cono said the stores would all be listed as "Music Warehouse outlets." This would also give them a new identity to help compete against the low ball operators, he said.

Atlantic told the retailers that there was nothing it could do about low balling, and that the dealers should also expect a \$7.98 list price across the board by the end of the year.

"We as manufacturers cannot do anything about what records are sold at on the retail level," Dave Glew, senior vice president of Atlantic Records, told the retailers. "It's illegal. I would love to be able to say that we don't want another Atlantic record sold below, say \$4.99, but we can't do that."

Glew and Cono both said there was little retailers could do about fair trade laws for New York.

"I don't see any legislator here saying, 'I don't care about the consumer, you guys can fix prices,' added Cono.

Admitting that for the first time All Records is not making money, even by raising its own price to dealers from \$3.60 to \$3.70 per LP, Cono said one way to fight the discounters was co-op advertising on discounted new product that would be competitive with the low ballers. It would bring customers into the local stores where better service, catalog items and accessories would provide the profit margin, he said.

Cono said that All Records would come out with a regular list of specials, where he would pass on record

company discounts, and advertising deals to his clients.

"Hit products get us advertising money. Record labels don't give deals on old product," said Cono, citing recent discounts on new product for Genesis and George Benson. Cono said 10% is about as large a discount from the record companies as could be expected. A representative of WEA noted that this 10% limit holds true, "unless you pay cash in advance."

In explaining the reasons why he expected the LP rise to \$7.98, Atlantic's Glew cited increased production costs and higher artist royalties.

"If I told you what it cost us to sign the Rolling Stones," you people would think we are crazy," Glew said. He told the Long Island dealers that the 10 LPs they saw in a presentation, represented a \$1.5 million investment for Atlantic, with \$250,000 alone for the new Emerson, Lake & Palmer LP.

"Artists now have tremendous control in the record companies," said Glew, who added there is no way to hold back artist costs, because the competition for top talent is so great that someone will always come up with a better deal.

He said that the ELP album was so expensive because Emerson used a large orchestra in Paris for two months before he got just the right sound he wanted.

"If that album doesn't sell 600,000 to 700,000 we are in trouble. But we know the ballpark. On certain albums we make money and on some we don't. We shipped 70,000 of the

(Continued on page 20)

"There's a rumor going around about a company that sets type, makes color separations, takes photographs plus 8 other fascinating services."

"To find out more about this rumor call..."

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Supplying the graphic needs of the record industry since 1952.

"I'm looking forward to recording many of his songs."

...Frankie Valli

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

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'NEW YORK STRUT' (12 inch 45 NU) 001

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It's raining, and it's beautiful.



Because
it's Ray Conniff's
new hit single,
"Rain On"
3-10473
from the album,
"After the Lovin."
PC 34477*
On Columbia
Records.



General News

Buddah & RCA Staffs Meeting

NEW YORK—Buddah Records promotion people around the country are meeting with RCA sales staffers to coordinate promotion and sales now that RCA distributes Buddah's product nationally.

Tom Cossie, Buddah vice president, promotion, says that under the agreement between the two record firms, Buddah will continue doing its own promotion. He says the meetings afford an opportunity for RCA personnel to get acquainted with Buddah's people and its product.

He says that some of the get-togethers are more formal than others, with Buddah and RCA staffers meeting both at weekly sales meetings and at product presentation parties around the nation which include local dealers.

The Buddah-RCA meetings, begun last week, involve 17 cities including Los Angeles, San Francisco, Chicago and Miami.



EAGLES ON ICE—Glenn Frey of the Eagles enjoys the ice eagle statue at the Elektra/Asylum group's New York party following a sellout date at Madison Square Garden.



LABEL TOAST—RCA execs welcome the Buddah Group which RCA will distribute in the U.S. as a custom label. From left: RCA president Ken Glancy, Buddah a&r vice president Lewis Merenstein and label chief Art Kass.

"Dennis Ganim and Ira Leslie have discovered a fantastic new group. Andy Adams also writes all the material and is a genius to be."

... Bobby Poe,

The Bobby Poe Report, Issue #362

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

Island And Labels To Phonodisc Wing

LOS ANGELES—Island Records and its subsidiary labels Mango, True North, Pacific Arts and Antilles will be nationally distributed by Phonodisc effective Friday (1).

The agreement was finalized in New York March 19 between Island president Charley Nuccio and John Frisoli, Phonodisc executive vice president and general manager.

Nuccio says the new agreement will provide Island with an ideal opportunity to carry through its sales and marketing plans with one "comprehensive distribution network."

GOLD-RECORD PENDANT

In Solid 14 kt

For the Winner!



actual size

Pendant\$39.75
14 kt 18" chain\$10.00
Pendant with diamond
in center\$52.75

(add \$2 postage & handling—NY res. add taxes—
make checks payable to A. Glass)

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Pappy Promo's Giving a Wedding Party



ORIGINAL HITS

TV ADVERTISED
PRODUCT

ORIGINAL ARTISTS

PROMO—
Firstest with
the Mostest

SPECIAL OFFER

Name Pappy's New Bride-to-be and
get your own name in the drawing for
1,000 FREE RECORDS

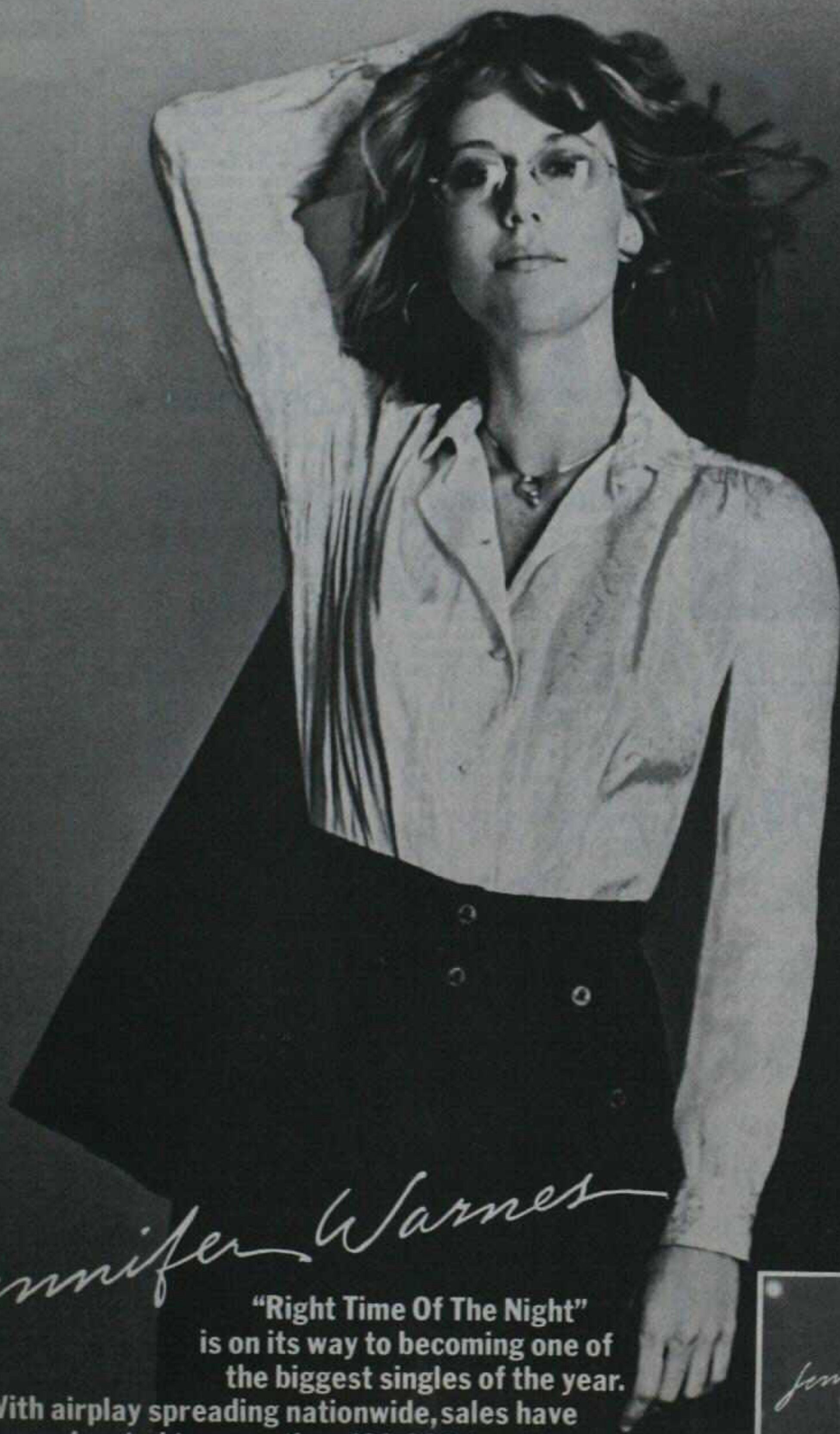
Offer expires 5/2/77. This coupon must be returned to get in on
this bonus deal.

Contact Nicholas C. Sentas

Pappy's Bride's Name _____
Your Name _____
Company Name _____
Address _____
City, State, Zip _____

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A new star has arrived. Right on time.



Jennifer Warnes

"Right Time Of The Night"
is on its way to becoming one of
the biggest singles of the year.

With airplay spreading nationwide, sales have
accelerated to more than 100,000 for this past week,
boosting the current total over 600,000.

**Jennifer Warnes — a major new artist for 1977.
On Arista Records**



AL4062

Copyrighted material

AGAC Says Environment For Writers Better

• Continued from page 5

Bachman said 358 new members had joined AGAC since the last meeting, bringing the total U.S. roster to more than 3,000, an almost 1,000-member gain, in four years. The estate of Duke Ellington, jazz keyboardist Charles Earland and Broadway show collaborators Charles Strouse and Lee Adams recently have joined the catalog administration plan, he said.

An audit of Chappell, begun in 1975, continues in London. Some discrepancies have been found. Famous Music will be audited starting April 5 in the continuing study of publisher administration, Bachman said.

Drake singled out Norman Weiser of Chappell, Howie Richmond of TRO and Sam Trust of ATV for their assistance in the writers' lobby for the new copyright act.

All leading publishers who recently raised the wholesale price of sheet music are either in the AGAC fold or are well on their way to settlement, Bachman said. Warner Bros. Music, after a legal tussle, has settled. Robbins, Feist and Miller and Belwin-Mills are near final signing. When a publisher raises wholesale price, AGAC demands an automatic increase for writers.

AGAC members, the greater majority of whom are over 45, seemed most heartened by Deutsch's explanation that the automatic extension clauses, a part of most publisher-writer contracts written years ago, are negated by the new copyright act.

Greater protection for writers doing music for movies and television was forecast by Deutsch when the act becomes effective Jan. 1, 1978.

Specific definition of when a work is for hire is provided, he explained. No longer will writers have to fear state laws, as the new act kayoes all state legislation.

On a first time usage of a work for recording, creators can get more than \$.0275, he emphasized, but after that the \$.0275 is maximum for a mechanical royalty.

Thorniest situation, which he went over several times, was where only a widow, children or grandchildren can extend copyright ownership. "No lovely mistress or an

aunt or nephew are included," Deutsch pointed out.

In the event a copyright comes up for publisher renewal, only those parties who were involved previously can negotiate. For example, if a widow and/or children, who were involved have died, the right of publisher renewal does not pass to grandchildren.

To protect and properly administer a copyright, separate uses may be assigned, but each such assignment must be registered, he insisted.

AGAC is working on forms for reclaiming copyrights, but those forms will not be finalized until more information on procedure is available from the office of the Register of Copyrights, Deutsch said. Both Deutsch and Bachman advised writers not to sign publishing extension papers until AGAC is consulted.



Billboard publisher Lee Zhitto (left) with television producer Burt Sugarman.

Billboard Show

• Continued from page 5

Sugarman, a specialist in presenting musical shows on network television, and Billboard have been working together for five years. Sugarman's "Midnight Special" on NBC-TV has been using the magazine's charts and features as the basis for signing guest stars to the popular program all that time.

Sugarman's other involvements with music on network tv have encompassed producing the 1971 and 1972 Grammy Awards telecasts plus producing specials for Jose Feliciano, Dionne Warwick, the Los Angeles Philharmonic and syndicated series with Henry Mancini and Johnny Mann.

Peters To Distribute New World Series

NEW YORK—Peters International has been licensed to manufacture and distribute that portion of New World Record's anthology of American music set for retail sale.

The project, funded by the Rockefeller Foundation, is intended to provide schools and libraries with a definitive overview of American music from colonial times to the present.

Peters' releases will consist only of those records produced by New World Records itself. The bulk of its titles comes from the vaults of other record companies and may be disseminated by New World only on a non-profit basis.

Dealers Combine

• Continued from page 16

Steve Hillage LP and I think we sold 20,000," he said.

Glew said that because there is so much good product out now, a record company is happy if four out of 10 releases are successful.

Citing material costs, Glew noted that LP jacket costs have doubled in the last two years. He said that recently there has been a dime per LP increase from the record pressing plant.

Glew said he expected the price rise to \$7.98 to hurt catalog sales, with a lot of companies cutting down their artist rosters and acting much more selective.

New Companies

Longneck Records formed in Berkeley, Calif., by Factory Production principals Doug "Cosmo" Cook, Stu Cook and Bruce Young. Label emphasis is on country 45s. First release is "United States Of America Man"/"Everybody's Got To Be Somewhere" written and performed by Bill Carmack.

Prime Cut Productions Ltd., an independent record production company, has been launched in New York by producer/composer H. Howard Rodriguez and engineer Ralph Martin. Also new is a music publishing firm, Prime Cut Publishing Inc. Firm's address is 141 W. 73 St., (212) 874-3970.

Willow Creek Music, BMI, formed in High Point, N.C., by Hugh Wallace, president. Rosemary Pope handles public relations and business management activities. Company can be reached at P.O. Box 5685, (919) 882-3613.

Eagle Rock Music teed by Morton Katz and Reuben Katz, writers of the "Carter For President" song. Firm is looking for material with unusual titles. Company address is 144 N. Belmont, Glendale, Calif., (213) 243-4109.

Walsan Records, W.S. Productions, a recording and management company, formed in San Mateo, Calif. by Bill Walainis and Jim Sanchez. Initial release is by singer Jim Sanchez with future product by Bea West.

Pro-Motions Plus, Inc., founded by Jonathan E. Fricke, formerly with KLAQ, Denver and Warner Bros. Records, Nashville. Concentrating on country and MOR record promotion, the firm plans to expand into the publishing and mail order areas. Location is P.O. Box 12691, 1111 17th Ave. South, Nashville, Tenn., (615) 244-7630.

Shirton Enterprises formed by Don England as a marketing company specializing in sales, distribution, promotion, merchandising and consultation on all recorded product and related matters. Firm is located at 4335 Marina City Dr., Marina Del Ray, Calif., (213) 821-8919.

(Continued on page 67)

"One of the freshest and vital songwriters and artists in years."

...Richard Perry

Andy Adams and Egg Cream

Pyramid Recording Co., Inc.

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WDRG'S VETERAN EXECUTIVE

Parker's Successfully Supplying Programming For 2 Rival Stations

By MIKE ADASKAVEG

EDITOR'S NOTE: This is the second installment of an in-depth feature on Charlie Parker, vice president of programming for WDRG-AM and FM in Hartford, Conn., the past 19 years and with the station a total of 33 years.

"Being a program director is a heavy job, especially when you are programming two stations and pitting one against the other," explains Parker. "Both stations have to do well, but neither should eat the other up. Everything going over the air for both stations has to go through my office."

Parker interjects that some of the greatest spoofs pulled off in radio actually went through his office first.

"Bits we did in the '60s, which listeners believe just happened to the disk jockey, were actually well planned ahead of time."

Two of the happenings that are still remembered by many radio listeners involved Joey Reynolds, the nighttime personality at WDRG in the mid to late '60s. Reynolds ventured out of the studio during his show while a long record was playing. He went down the elevator to Main St. in Hartford to get some cigarettes.

When coming back, he was trapped in the elevator. There happened to be a phone in the elevator, and he did the rest of his show from there, with an engineer playing the hits back in the studio. Another time, Reynolds let the record "In The Midnight Hour" stick for 1½ hours. Both instances brought out the police and flooded switchboards.

In the '60s, WDRG had music chosen by music director Bertha Porter, who was a long time, well-known employe of the station. Porter was recognized nationally for her ability to pick hit records; she retired recently.

Today, WDRG's music director is Jim English, who has his work cut out for him because there is more product and a tighter list than ever today.

"The people you surround yourself with are the whole key," explains Parker. "I had a heart attack last April, yet I knew that the station would function adequately without me for four months."

Parker makes it a practice to see
(Continued on page 27)



Billboard photo by Mike Adaskaveg

Parker Ponders: discussing the addition of an LP cut to the playlist with WDRG-FM afternoon personality Russ Dana, right, is Charlie Parker.

Programming Comments

CHARLIE COOK, program director WWVA, Wheeling, W. Va.

We're proud to be part of country radio, but it's extremely depressing to go into a major record outlet and see records that you haven't played for two months setting in a record bin collecting dust. Or worse still, not seeing one of your most-requested songs racked.

We are lucky in most cases since the local record outlets work with us. We exchange suggestions on how to get the product in the store. Our music director Bob Berry is not above calling a record company to prod the jobber into getting the product into a given store.

"I will stake my reputation Andy Adams and Egg Creams are the superstars to come out of the late seventies."

... Morris Levy

Andy Adams and Egg Cream

Pyramid Recording Co. Inc.

3 Separate Groups Meet At NAB

Continued from page 1

WURL in Raleigh, N.C. Richard E. Wiley, chairman of the FCC, is slated to speak at lunch.

Tuesday (29) highlights feature a session on AM stereo moderated by Chris Payne, NAB assistant to the vice president for engineering. Panelists slated are Mike Davis, Thompson-CSF; Leonard Kahn, Kahn Communications Inc.; Harold Kasens, A.D. Ring and Assoc.; Arno Meyer, Belar Electronics; and Norm Parker, Motorola. Various AM stereo systems are to be discussed as well as a progress report made on various efforts to establish FCC rules for AM stereo.

The NAB announced last week that field tests will begin May 1 for stereo AM at WGMS in Bethesda, Md.; WTOP in Washington; and WBZ in Boston. Measurements will be made at the Atlantic Research Laboratories in Alexandria, Va. Tested will be systems submitted by Belar Electronics, Magnavox, and Motorola.

Also on Tuesday morning "ASCAP Audits And What Your Rights Are" is a session dealing with the proposed rate hike and the committee negotiations for setting a "reasonable fee."

Wiley of the FCC is to moderate a panel session Tuesday morning dealing with questions and answers on the FCC and radio. On this panel will be William Ray, chief of FCC's complaints and compliances division; Wallace Johnson, chief of the FCC broadcast bureau; Martin Levy, chief of FCC's broadcast facilities division; and Richard Shiben, chief of FCC's renewals and transfers division.

But, of course, the fascination of the NAB convention does not end there; the real delight is in the many spinoff meetings which abound. For example, TM Productions is conducting "The Moneyworkshop" Monday (28) 7-8:30 a.m.—a special breakfast that Jerry Atchley, vice president of sales for TM Produc-

tions, Dallas, says more than 300 broadcasters are expected to attend the breakfast session.

Featured speakers include Pat Norman, general manager of KFRC, San Francisco; Bruce Johnson, president of Starr Broadcasting, Connecticut; Jerry Blum, general manager of WQXI, Atlanta; Kerby Confer of WLYC in Williamsport, Pa.; Doyle Peterson of 13-Q in Pittsburgh; George Logan of KGNC in Amarillo, Tex.; and Jerry Lyman, general manager of WCMS in Washington. TM will supply cassettes of the session to all who request.

TM will be operating a suite in after hours in room B-320 of the Sheraton-Park Hotel with Jim Long, chief executive officer; Jim West, senior vice president; Ernie Winn, general manager of programming; and Ron Nickell, sales manager of programming, among those on hand.

TM will be introducing especially for the convention about six or seven new radio station ID packages, including some tailored for KHJ in Los Angeles and KFRC in San Francisco. "The Master Plan," a

commercial production package, will be highlighted; this was developed with the aid of Chuck Blore of Chuck Blore/Don Richman Inc., Los Angeles.

TM will be using an ITC system, with Revox tape decks and JBL speakers to demonstrate product in four or five rooms especially designed for listening comfort. George Burns, president of the consulting firm of Burns Media Consultants, Los Angeles, will also be on hand. TM produces and sales two of his radio syndication services.

Radio Arts will be in suite A-600 of the Sheraton-Park, says president Larry Vanderveen. He has purchased a custom display unit for his product, which includes "The Entertainers," now on 65 stations; and

(Continued on page 33)

FCC 'Q' Evaluation Continuing

NEW YORK—A resolution of the 4-channel broadcasting question is closer at hand—but not around the corner. The FCC research branch is halfway through phase one of its subjective listening evaluations of advanced matrix and discrete FM systems.

Even if phase two is completed by the end of June as planned, it does not mean initiation of action by the FCC, emphasizes Lawrence Middlecamp, branch chief of the FCC laboratory division who is overseeing the tests in Guilford, Md.

"The lab tests are being conducted to get information on the advanced or logic-enhanced 2-channel (matrix) quad systems not available to the NQRC at the time of its discrete FM field tests," he notes.

"We're testing both the matrix and discrete systems to complete the

(Continued on page 53)



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ST. LOUIS KADI BUILDING THEATRE

ST. LOUIS—KADI, a progressive rock station operated by Communications Fund Inc. here, is now building its own theatre. Peter L. Parisi, program director, says the theatre at the radio station will "have complete capabilities for live performances for both small and large groups."

"It will also have a seating capacity of about 40 people." The theatre should be finished this week. Any groups interested in performing live on the radio station should contact Parisi.

Platinum is Browne.



Jackson Browne  The Pretender

On Asylum Records & Tapes, 7E-1079. Produced by Jon Landau.

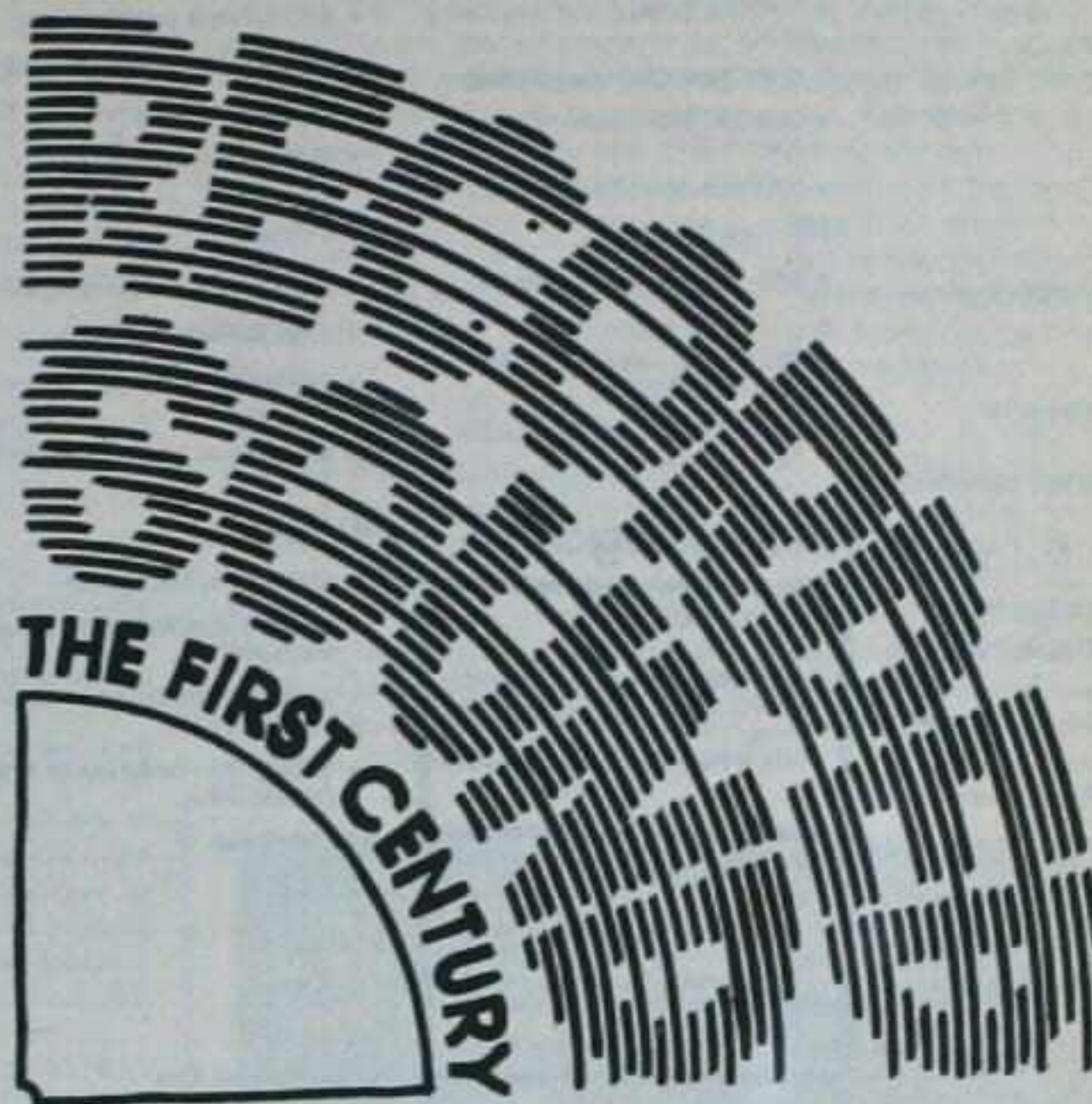
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RECORDED SOUND THE FIRST CENTURY

A Pictorial Report

... saluting the 100th
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MAY 21, 1977



Billboard captures 100 years of recorded sound in dramatic illustrations. Guest expert writers will contribute to this comprehensive salute to a medium that has changed the world.

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- BONUS distribution at the Canadian National Exhibition in Toronto, August, 1977. (Over 3-1/2 million consumers will attend in 20 days.)
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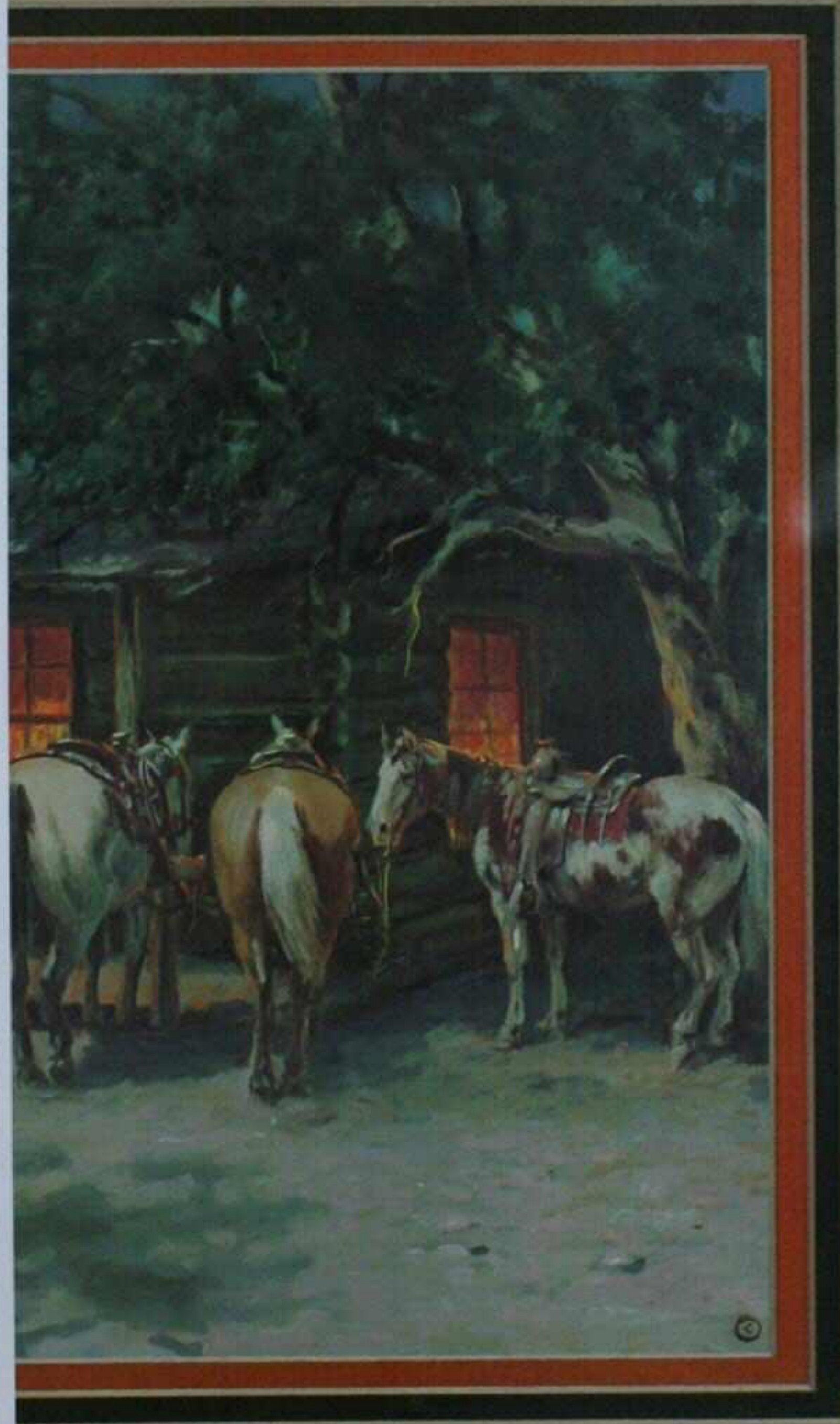
There never was a band like this: made up of the hottest and best country studio musicians in L.A.

There never was an album like this: produced by Snuff Garrett, it's a combination of great country swing songs and great musicians.

And there never was a merchandising campaign like the one we've got coming up.

THE BOYS IN THE BUNKHOUSE.* A First. On United Artists Records and Tapes.

IN THE BUNKHOUSE



UA
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*(UALA 724-G)

UA
President
Inc.
New York, New York 10022
material



middays. Russ Dana is afternoon personality, with Otis (Judd Corsey) at night. Tom Morgan does the all-night stint on both the AM and FM. Utility men include Jack Lawrence and Wayne Hickox. Lawrence does a swing shift, filling in for personalities on their days off.

"I believe a station should sound the same on the weekend as it does during the week," says Parker. "Our

many months now, but Parker is always ready to combat the effects of change.

"It is very difficult to achieve perfection," he says. "This is a medium market and guys are always getting swept away. It is like a castle on the edge of water. When you build it up, something always happens... that's the part of the is business I enjoy the least... it isn't right to keep good talent back, though."

about our economic system.

Yet this donated creative effort, time, and space are not enough to do the job. Money is necessary to operate: Money to service thousands of mass media outlets with the materials needed to publish or broadcast the advertising message.

The cost of preparation of this advertisement was paid for by the American Business Press, the association of specialized business publications. The space was donated by this magazine.

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et At NAB

be entrenched in suite A-302/300 of the Shoreham-Americana. Steve Trivers, general manager, and Bill Wertz, program director, will be on hand to demonstrate the format that is now on 14 stations, including one in Ontario, Canada.

Switch Formats

PETERBOROUGH, N.H.—WSVC and WSLE, the FM side, have switched to a more-expanded low-key progressive format, reports music director Tim Tobin. The new sound features singles and albums of a mixture of music.

New Call Letters

LANCASTER, Pa.—WGAL has changed call letters to WDDL here and WGAL-FM has changed to WNCE. WDDL will continue to program uptempo MOR music, says music director Charlie Morris, and WNCE will remain a beautiful music station under music.

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APRIL 2, 1977, BILLBOARD

Billboard

Playlist

Top Add Ons

EMERSON, LAKE & PALMER—*Wash*
GET BACK WITH THE JAM HANNER GROUP
JEFF COLEMAN—*Love On The*
STONE—*Capitol*

ADD ONS—The four top grossing artists added at the radio stations listed as determined by station personnel.
TOP REQUESTS-AIRPLAY—The four products registering the greatest listener requests and airtime as determined by station personnel.
BREAKOUTS—Billboard Chart Desk summary of Add Ons and Requests-Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS

EMERSON, LAKE & PALMER—*Wash*
GET BACK WITH THE JAM HANNER GROUP
JEFF COLEMAN—*Love On The*
STONE—*Capitol*

TOP REQUEST / AIRPLAY

JUSTIN MOORE—*Atlantic*
EMERSON, LAKE & PALMER—*Wash*
JEFF COLEMAN—*Love On The*
STONE—*Capitol*

BREAKOUTS

EMERSON, LAKE & PALMER—*Wash*
JEFF COLEMAN—*Love On The*
STONE—*Capitol*

APRIL 2, 1977, BILLBOARD

- 1280 FM—San Francisco (New Release)**
- EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
- 1070 FM—Los Angeles (New Release)**
- EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
- 970 FM—San Diego (New Release)**
- EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*
 - EMERSON, LAKE & PALMER**—*Wash*
 - JEFF COLEMAN**—*Love On The*
 - STONE**—*Capitol*
 - JUSTIN MOORE**—*Atlantic*

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| <p>1070 FM—Los Angeles (New Release)</p> <ul style="list-style-type: none"> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> | <p>1070 FM—Los Angeles (New Release)</p> <ul style="list-style-type: none"> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> | <p>1070 FM—Los Angeles (New Release)</p> <ul style="list-style-type: none"> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> | <p>1070 FM—Los Angeles (New Release)</p> <ul style="list-style-type: none"> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> EMERSON, LAKE & PALMER—<i>Wash</i> JEFF COLEMAN—<i>Love On The</i> STONE—<i>Capitol</i> JUSTIN MOORE—<i>Atlantic</i> |
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Vox Jox

Continued from page 27

product's doing in the market. I don't believe there are too many sheets like it in the country. Response has been great. The information given is compiled from in-depth sales and request research.

The sheet is indicative of just some of the research I feel should go into the music department of any radio station. It's a shame that so many programmers are taking on the duties of a 'music director' when they don't have the time or, in some cases, the capabilities necessary for the position. Otherwise, a secretary is assigned to take over the music chores. I say the time is long overdue for the role of music director to be recognized for its true importance.

KRSP in Salt Lake City has a decent little public playlist, 12 inches by about 3 inches, folded. It lists the top 26 singles, three new tunes for the week of March 14-20, and 10 best-selling local albums. The

Bubbling Under The HOT 100

- 101-HOT TO TROT, Wild Cherry, Epic/Sweet City 8-50352
102-THEME FROM ROCKY, (Gonna Fly Now)-Current, Playboy 6098 (Epic)
103-DISCO REGGAE, (Tony's Groove) Part 1-Kalyan, MCA 40699
104-MY LOVE IS FREE, Double Exposure, Salsoul 2012
105-YOU'RE MOVIN', OUT TODAY, Bette Midler, Atlantic 3379
106-OOH CHILD, Valerie Carter, Columbia 3-10505
107-HOLD BACK THE NIGHT/LET ME GET SWEET ON YOU, Graham Parker, Mercury 74000 (Phonogram)
108-FIESTA, Cato Barbieri, A&M 1885
109-SLOW DANCIN' DON'T TURN ME ON, Addressi Bros., Buddah 566
110-DISCO BOY, Frank Zappa, Warner Bros. 8342

Bubbling Under The Top LPs

- 201-WILD CHERRY, Epic/Sweet City PE 34195
202-BACHMAN-TURNER OVERDRIVE, The Best Of B.T.O. (So Far), Mercury SRM-1-1011 (Phonogram)
203-IGGY POP, The Idiot, RCA APL1-2275
204-NITE CITY, 20th Century T 528
205-DEREK & THE DOMINOS, Layla, RSD RS-2-3801 (Polydor)
206-LENNY WHITE, Big City, Nemperor NE 441 (Atlantic)
207-THE BEST OF GEORGE HARRISON, Capitol ST 11528
208-PHIL SPECTOR'S GREATEST HITS, Warner/Spector 2SP 9104
209-BOOKER T & THE MG'S, Universal Language, Asylum 7E-1093
10-GRAHAM PARKER, Heat Treatment, Mercury SRM-1-1117 (Phonogram)

VDRC's Veteran Executive

Continued from page 27

Dick McDonough in the afternoon. John Larrabee is nighttime personality.

On the FM side, Bob Marx does middays. Russ Dana is afternoon personality, with Otis (Judd Corsey) at night. Tom Morgan does the all-night stint on both the AM and FM. Utility men include Jack Lawrence and Wayne Hickox. Lawrence does a swing shift, filling in for personalities on their days off.

"I believe a station should sound the same on the weekend as it does during the week," says Parker. "Our

request line number is also prominent-261-KRSP. I think the most interesting feature is the notice that the city's five top songs "Voted By You" with Tom Robin every week-night at 9:10 p.m. are then played back at 9:40 p.m. Pepsi advertising supports the playlist seen here... The playlist of WQPD in Lakeland, Fla., is similarly odd-shaped, but folded more sensibly. The March 12 issue features a picture of George McGovern, 3-8 p.m., on the cover, which is a horrible purple in color. The backside features the lineup: Dave Wright 7-10 a.m., Larry Cox 10 a.m.-3 p.m., McGovern 3-8 p.m., Charlie Brown 8 p.m.-1 a.m. and Bob McCord 1-7 a.m. The cupid request line "24 hours everyday" is listed, 682-9833 and the copout at the bottom reads: "The listing of records herein is the opinion of WQPD based on its survey of record sales, listener requests, and WQPD's judgment of the record's appeal." The inside lists 40 current records and new gold ranks 41-50. Twenty albums are also listed.

I don't know how he did it, but on the back door of the Billboard office is a Paul Gallis sticker. Gallis is a record promotion executive of an independent nature who operates out of Chicago. His office phone is: 312-827-6414. If you happen to phone him, ask him about that sticker. ... Ralph J. Barnes is the new general manager of WLEE in Richmond, Va.; for the past year he'd been general manager of W7MI in Milwaukee and before that was general manager for about eight years at WOKY, Milwaukee. He's one of the "good guys" of this industry.



Barnes

Bob Peacock, music and program director of KCCO in Lawton, Okla., asks for better record service-country music records. Lineup features Bob Peacock 6-9 a.m. and 3-6 p.m., Chris Williams 9-noon and 6-signoff, Glen Givens noon-3 p.m., and weekenders Andy Jackson and Ed Lloyd. ... The 13-Q playlist, Pittsburgh, puts a ton of information in an 8 1/2 inches by 5 1/2 inches horrible orange sheet, folded twice.

Jim Clarke, program director of WQAK, a 500-watt daytimer in Atlanta, writes: "WQAK are our call letters, but those are changing in about three months of WXLL. We program disco from noon until sign-off. Rick Richards, Robert Lewis Plummer do the air work and, I might say, do a damned good job. We are the only AM disco in Atlanta and hope to give the soul stations a run for their money."

personalities work six days and each takes a different day off during the week."

The lineups at the AM and FM stations have stayed the same for many months now, but Parker is always ready to combat the effects of change.

"It is very difficult to achieve perfection," he says. "This is a medium market and guys are always getting swept away. It is like a castle on the edge of water. When you build it up, something always happens ... that's the part of the business I enjoy the least ... it isn't right to keep good talent back, though."

3 Separate Groups Meet At NAB

Continued from page 22

"Easy Country," now on eight stations. Both are syndicated programming services. The firm is now 18 months old. Attending with Vanderveen will be Flip Koener, general sales manager; and Doug Thomas and Tony Rufo, regional account executives.

The William B. Tanner Co., Memphis, will have four radio syndication services on hand, including "Pacific Green" beautiful music; "Bright Blue" MOR; "Red Satin Rock" soft rock; and "Tanner Country," says Keith Lee, national sales manager. Tanner will be in K-500 of the Sheraton and around 18 staff members will be on hand.

Tanner will push a production package called "CAT" and introduce a contest to give some radio production manager the use of an XR-7 Cougar for a year for producing the best piece of production using the package. The contest ends June 1.

Drake-Chenault Enterprises, Los Angeles, is building toward eight syndicated radio programming services and will have seven of them to demonstrate in suite A-200 of the Sheraton-Park.

Cene Chenault, president, will be there along with Jim Kefford, region manager, Denny Adkins, director of programming services; Art Astor, executive vice president and general manager; and Buddy Scott, regional manager.

"Beautiful Music Plus" and "AOR 100" are two prime products for automated radio stations. And Lee Bayley, vice president of programming and station relations for D.C. says that firm will also introduce "more flexibility in all of our formats. We can now take our Top 40 format and make it softer, depending on the vehicle and the imagery put around it."

KalaMusic, the beautiful music syndication firm that operates out of WQLR in Kalamazoo, Mich., will

be entrenched in suite A-302/300 of the Shoreham-Americana. Steve Trivers, general manager, and Bill Wertz, program director, will be on hand to demonstrate the format that is now on 14 stations, including one in Ontario, Canada.

Switch Formats

PETERBOROUGH, N.H.—WSVC and WSLE, the FM side, have switched to a more-expanded low-key progressive format, reports music director Tim Tobin. The new sound features singles and albums of a mixture of music

New Call Letters

LANCASTER, Pa.—WGAL has changed call letters to WDDL here and WGAL-FM has changed to WNCE. WDDL will continue to program uptempo MOR music, says music director Charlie Morris, and WNCE will remain a beautiful music station under music.

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APRIL 2, 1977, BILLBOARD

APRIL 2, 1977, BILLBOARD

Country Radio Seminar Attracts Record 350; Pop Execs Present



Decisions, Decisions: Ed Salamon of WHN, New York, Bob English of KCUB, Tucson, and Jay Albright of KUZZ, Bakersfield, discuss "How To Be The Decision Makers" during a panel discussion at the 1977 Country Radio Seminar.

NASHVILLE—Bulging with a record attendance of 350 broadcasters, the Country Radio Seminar has closed the books on another successful event and is looking toward further expansion.

The 1978 seminar will probably be moved to another site, according to seminar officials. The two sites most likely to land the fast-growing event are the Nashville Hyatt Regency and the new Opryland Hotel due to be completed late this year.

Terry Wood of WONE, Dayton, Ohio, has been named agenda chairman for next year's seminar.

The record-breaking March 18-19 seminar for the first time went outside the boundaries of country music radio for some of its panelists (Billboard, March 26, 1977). Positive reaction to these participants indicate that this policy will be maintained.

The fete was climaxed by the annual "New Faces" banquet and show, featuring performances by Geoff Morgan, Randy Corner, Kathy Barnes, Dale McBride, Vernon Oxford, Mike Lunsford, Mel McDaniel, Charly McClain, Bobby Borchers and Margo Smith. Charlie Monk emceed.

Among the highlights of the various sessions and panels:

- Dr. Ernest Martin, Univ. of Kansas, discussing "New Musical Research Approach" on the rap room panel: "We did a statistical breakdown on the Billboard country chart. It's freaky how consistent the charts are in the movement of records."

Assistance in preparing this story provided by Gerry Wood, Sally Hinkle and Pat Nelson.

- Bill Engel of Arbitron, talking on "Programming From The Book" at the Rap Room: "There's a pretty incredible record of consistency for country radio based on the fall survey. In the 35-49 target demographic among men based on 17 stations in the top 15 markets, 13 of those 17 stations were listed in the top five in the broadcast week. That's pretty incredible—13 country stations out of 17 in major markets listed in the top five."

- Dan McKinnon, owner of KSON, San Diego and president of the CMA, in the rap room discussion: "A recent CMA survey on radio has discovered that country music attracts a heavier concentration of 18-34 head of households than radio in general does. It also points out

that a typical country music listener spends 78% of his time with AM radio, 11% with FM and 10% with both."

- Smokey Hyde, KRMD, Shreveport, on the "The Fight Is Over (Sales Versus Programming)" panel: "The ARB is like the Holy Bible—every word in it ain't true, but it's all we got."

- Al Greenfield, KIKK, Pasadena, Tex., on the same panel: "Programmers have numbers egos, salesmen have dollars egos. Our program director meets once a week with the sales department—and the meetings have been a big asset."

- Neil Rockoff, WHN, New York, on the same panel: "At WHN, at least four times a year, the program director, promotion director, news director and I sit down with the sales staff and go over what we're doing. We demand that all our sales people understand what the ARB means."

- Cliff Haynes, KNEW, Oakland, on the "How To Be The Decision Makers" panel: "Two keys are—be objective, and be prepared to compromise."

- Jay Albright, KUZZ, Bakersfield, Calif., on the same panel: "It's not how to become a decision maker, it's how to become a decision implementer. When you're being interviewed for a job by a general manager, you interview them, too. Also, talk to yourself—and see where your own mind is at."

- Bob English, KCUB, Tucson, on the same panel: "A good general manager anticipates the problems that might arise between programming and sales—and avoids conflicts by doing so."

- Ron Jones, WHK, Cleveland, on the "Music Research: You Can Do It" panel: "It's very difficult to give a lot of credence to the country sales reports we get. A couple years ago some of the retail outlets were really jiving us around because they'd take out top 50 playlist and read it back to us when we called them. ... That problem exists because people that stock country product aren't really into country music that much."

"To try to generate more interest in country music, we have contacted these retail outlets to put up WHK display signs and the WHK chart. We've gotten very good cooperation. Country music record sales comprise 15%-20% of the total record sales in Cleveland."

School Asks NARAS Accreditation

NASHVILLE—Middle Tennessee State Univ. is seeking accreditation from the NARAS Institute for one of its two programs of education in the music industry.

The two programs involve recording industry management, offered by the mass communications depart-

ment, and music industry, offered by the music department of the university. The recording industry management program, with student majors numbering 125, is developed toward a curriculum of business, mass communications and recording classes and is seeking the accreditation. The music industry program is geared towards the future performer or talent.

Within each major program is an organization with purposes of promoting better relations among students, administration and the music industry—the Assn. of Recording Management Students and the Music Industry Students Assn.

The Assn. of Recording Management Students is actively involved with an internship program, in coordination with the mass communications department, and has nine interns currently working in Nashville music businesses, including Billboard, ASCAP, ABC/Dot Records, CBS Records, NARAS, LSI Studio, Music City Record Distributors, Peer Southern Publishing and Buddha Records.

President Deaton

NASHVILLE—Billy Deaton of Billy Deaton Talent has been elected president of the Nashville Assn. of Talent Directors for 1977.

The association member agencies include Top Billing, Inc., the Lavender-Blake Agency, Chardon, Inc., Buddy Lee Attractions, Al Embry International, Century II Promotions, One Niters, the Wilhite Agency, Music Park Talent and the Deaton agency.



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WITHOUT CROSSOVER AID No Pop Help For Statlers' Gold LP

By GERRY WOOD

NASHVILLE—"The Best Of The Statler Brothers" LP has gone gold almost solely on the basis of country activity. "This indicates the power of the strong country acts," comments Harry Losk, Phonogram/Mercury national sales manager in Chicago.

Receiving little activity on the pop album charts, the LP, released July 1, 1975, has spent much time on the country charts and re-entered March 26 Billboard Hot Country LPs chart.

Most country albums that reach gold status achieve it through strong crossover activity on the pop charts. "We don't view the success of this album at all as the result of pop activity," admits Losk.

"That an act like the Statler Brothers can sell that many albums, more than indicating a

change in the direction of music, points out how significant really big country acts are."

Losk terms the album's sales as "phenomenally consistent" through such rackjobbers and distributors as Lieberman, J. L. Marsh, Handleman and Western Merchandisers.

The LP benefited through five marketing programs: two Mercury Country music month promotions; a print advertising tie-in with the group's new album, "The Country America Loves;" a "Best of..." merchandising program; and "Mercury's Rush For Gold In '77" campaign.

The latter effort was aimed at six LPs that were approaching gold status. Phonodisc branch managers will receive personalized gold records for each of the six albums when, and if, they go gold.



SHE HAW—Connie Smith, set to appear on the popular country television series "Hee Haw," gets advice on the script from the show's producer Sam Lovullo, left, and her agent Billy Deaton, right.

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Instant Grits Now

NASHVILLE—Ranwood Records of Los Angeles is serving up instant grits as part of its promotional campaign for Ava Barber's first album release entitled "Country As Grits."

According to Nancy Eddo, promotion coordinator for Ranwood, over 700 country stations reporting to each of the five trades received the promotional grits packet attached to Barber's LP, which is a followup to her charted single "Waitin' At The End Of Your Run."

Rabbitt In Film

NASHVILLE—Eddie Rabbitt has completed recording a song to be included in the upcoming film, "Side-winder One," starring Michael Parks and Susan Howard. The movie tells the story of people who tour the motocross circuit.

Rabbitt is also finishing his third album for Elektra Records.

Billboard's

Country Music Source Book

...a complete reference manual for the country music industry.

On May 28, 1977, Billboard will publish our first Country Music Sourcebook. Billboard was first to acknowledge and report on country music as being a potent force in the industry...growing to the tremendous stature it is today.

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Issue date:
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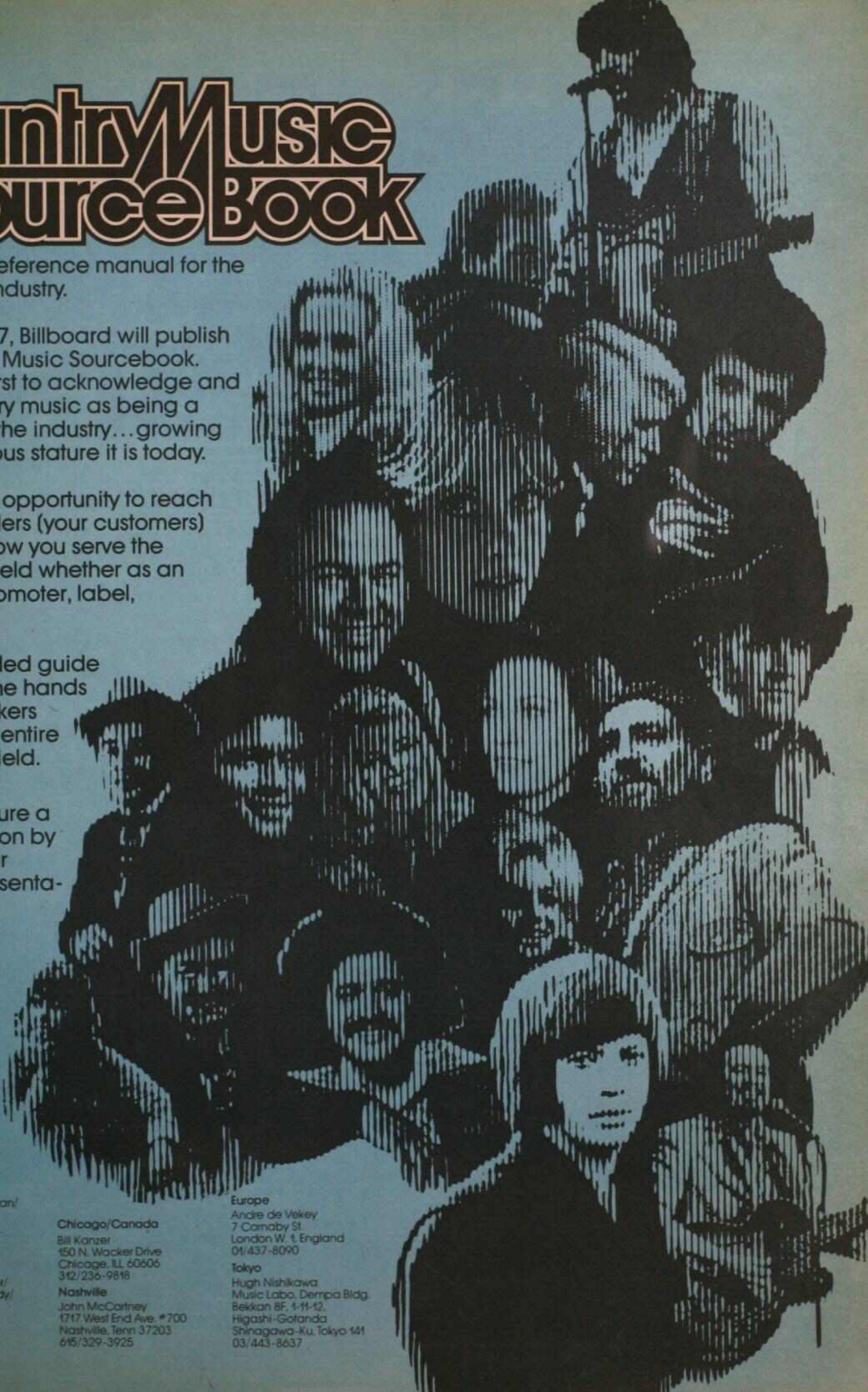
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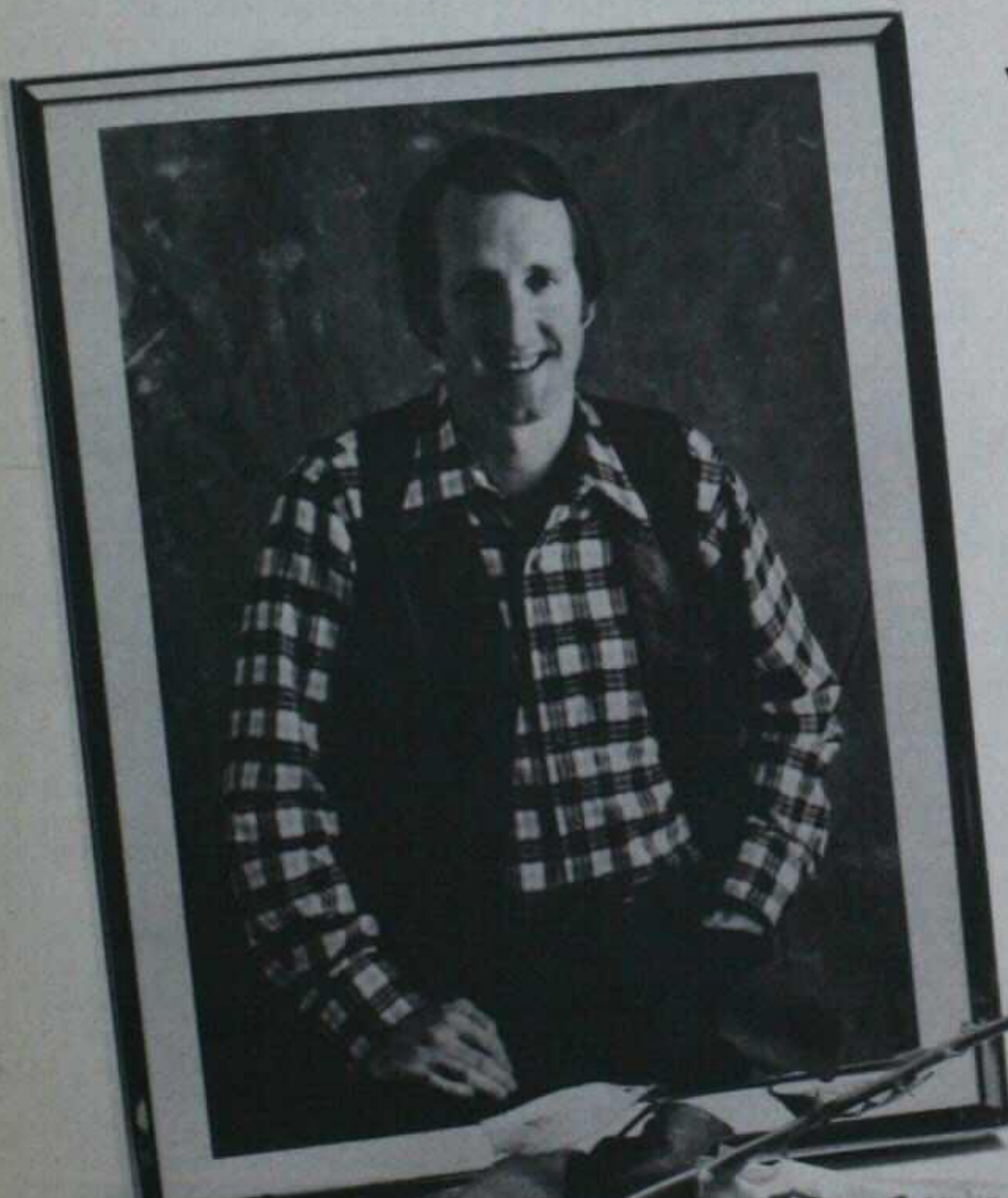
Welcome Home George

It's been quite awhile since George Hamilton IV made his spectacular debut on ABC with "A Rose And A Baby Ruth" and a lot has happened since: A string of smash hit singles for RCA like "Abilene" and "Early Morning Rain," and an extremely successful sabbatical in Canada and Great Britain that brought him the title "International Ambassador of Country Music." And now he's returned to the home of his discovery, a more casual artist with a new producer — Allen Reynolds of Crystal Gayle fame. George Hamilton is back and better than ever with a brand new single...

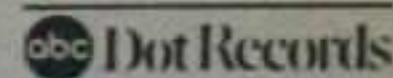
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Gospel

Gospel Scene

By GERRY WOOD

The Imperials have a busy future ahead of them. The popular gospel group recently inked with the record division of Word, Inc. The contract calls for six LPs in the next three years, according to Jarrell McCracken, Word president and Buddy Huey, director of a&r. Gary S. Paxton, who produced the Imperials' successful album "No Shortage," will produce the new releases. Paxton just won a Grammy for best inspirational performance. An extensive marketing program for the album is in the works.

Country humorist Jerry Clower has cut a religious album entitled "Ain't God Good" for Word Records. The new LP, soon to be shipped, was recorded live when Clower spoke at the West Jackson Baptist Church in Jackson, Tenn., and Roswell St. Baptist Church in Marietta, Ga.

Higher ground, a gospel trio, should soon be reaching higher ground as a recording act. Wayne Hilliard, Michael McKenney and Lee Hilliard have signed an exclusive recording contract with Tempo Records of Kansas City.

Colorado's KFZ continues to flood the Rockies with some beautiful music. The station notes that its most requested artists are the Imperials, Evie, Honeytree, the Jeremiah People, the Boone Girls, Andrae Crouch, Maranatha, the Second Chapter of Acts, Len Mink and Marijohn. Meanwhile WNDK, Huntsville, Ala., reports that "He Means All To Me" by Dallas Holm has hit No. 1 on the station's survey. The station has come up with a nifty promo item: It's a metric conversion table that should prove to be a keepable item as the U.S. nears metric conversion.

Willie Wynn & the Tennesseans were scheduled to play a Feb. 25 date at a Christian supper club in Huntsville, but discovered a few days earlier that the club had closed. Since the group had promised so many fans it would perform in the area, it rented the building which had housed the supper club. The group's friend, Jim Hatchett, helped pave the way—and received the first copy of the Tennesseans' new Heart-warming album, "I Am A Seeker," as a gift from the grateful group.

Gerry Limpic and Mark Rayburn have completed their first album for the Myrrh label. It's called "Limpic & Rayburn." They recently performed before an audience of 30,000 at the San Diego Billy Graham Crusade.

Paul Clark's new album, "Hand To The Plow," has been released on the Seed label through the Jubilation Group distribution arm of Myrrh Records. The album highlights Clark's guitar and arranging abilities and shows a trend toward more original compositions.

Bob Ayala of Los Angeles has backed into some success. A surprising sales total of 10,000 copies for his album "Joy By Surprise" has drawn the attention of Myrrh Records. The sales total came during its limited exposure on a smaller label, and now we'll get to see what happens with national distribution.

Teddy Huffam of Teddy Huffam and the Gems has met with Bob Crawford of Cansan Records, reviewing plans for the group's first album slated for a late spring release.

"Bright New Wings," a new musical published by Tribune Music of Nashville and New York, is sweeping the country this spring. More than 65 special performances will be held in a total of 23 states.

"Crosswalk," a new solo LP by keyboardist-producer Terry Ross Altman is being released by ParaKlete Records. The gospel/rock album is heavy into multiple keyboards and synthesizers. Greg Hough adds some guitar licks for the album recorded at Hedden West Studios in Chicago and distributed by Salt Productions of St. Louis.

The Thrasher Brothers must have liked their first nine years at Cansan Records. The group is signing a new contract with the label. Ken Harding, assistant a&r director for Cansan, will produce them.

Tempo Signs Pair

NASHVILLE—Tempo Records announces the signing of two new groups with the label. Higher Ground, composed of professional musicians Wayne Hilliard, Michael McKenney and Lee Hilliard, and Charles & Paula Slagle, whose singing consists of scriptures set to music, keyed together with other recitations and quotations from the Bible.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	47	WALTER HAWKINS & THE LOVE CENTER CHOIR Live Alive, Light LS 5688 (Word/ABC)
2	3	24	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savvy 081, 7029 (Arista)
3	5	20	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Brightside BRG 4005
4	7	12	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savvy 01, 14407 (Arista)
5	2	17	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5633 (Word/ABC)
6	4	82	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savvy 021, 7005 (Arista)
7	6	38	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savvy 021, 14412 (Arista)
8	8	24	GOSPEL KEYNOTES Ride The Ship To Zion, Nashville 7172
9	10	64	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
10	31	5	QUINCY JONES Roots, A&M SP 4626
11	11	17	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2-906
12	32	5	SENSATIONAL WILLIAMS BROTHERS Taking Gospel Higher, Savvy 021, 14426 (Arista)
13	26	5	JACKSON SOUTHERNAIRES All God's Children, MCA 4352 (TK)
14	28	5	TESSIE HILL Think About It, ABC/Pearack PLP 55229
15	15	38	TESSIE HILL ABC/Pearack PLP 55222
16	NEW ENTRY		DONALD VAILS CHORALEERS Savvy 021, 14421 (Arista)
17	14	163	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
18	24	5	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savvy 081, 7011 (Arista)
19	20	47	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savvy 021, 7006 (Arista)
20	NEW ENTRY		MIGHTY CLOUDS OF JOY Truth Is The Power, ABC AB 365
21	9	104	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
22	35	5	REVEREND ISAAC DOUGLAS Sings With The NEW YORK CITY COMMUNITY CHOIR Until You Come Again, Savvy 021, 14425 (Arista)
23	29	5	REV. DR. MARTIN LUTHER KING, JR. I Have A Dream, Creed 2201 (Nashboro)
24	30	5	THE BEST OF THE EDWIN HAWKINS SINGERS Buddah 805 7 5666
25	NEW ENTRY		ANGELIC CHOIR The President & The Missionary, Savvy 021, 14418 (Arista)
26	12	12	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Pearack PLP 55227
27	13	159	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Wait Out, Savvy 021, 14319 (Arista)
28	16	100	THE GOSPEL KEYNOTES Reach Out, Nashville 7147
29	18	159	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savvy 021, 14322 (Arista)
30	NEW ENTRY		DR. MARTIN LUTHER KING, JR. A Knock At Midnight, Creed 2008 (Nashboro)
31	19	100	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savvy 021, 14300 (Arista)
32	21	52	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savvy 021, 7007 (Arista)
33	23	9	THE CONSOLERS Nothing To Lose, Nashville 7175
34	22	138	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 2056 (Nashboro)
35	17	24	JACKSON SOUTHERNAIRES Down Home, MCA 4350 (TK)

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February 1977



THE CONCERT

Persons in attendance

PERTH	16,000
ADELAIDE	15,600
MELBOURNE	32,000
SYDNEY	38,000
BRISBANE	15,000
CHRISTCHURCH	15,300
AUCKLAND	33,000

1% of New Zealand Population

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AUSTRALIA	116,000
NEW ZEALAND	48,300
HAWAII	15,000
	<hr/>
	329,300

GAFF MUSIC WOULD LIKE TO THANK THE NUMEROUS PEOPLE
FOR THEIR HELP IN WHAT WAS FOR US THE CONCERTS.

IN PARTICULAR, KENNY BELL AND COWBELL UK., THOMAS JOHANSON, SCANDINAVIA,
JOHN REID AND KEVIN RITCHIE.

PATTI MOSTYN, HARLEY METCALF, PETER IKEN (THAT ONE, DEAR)
AND W.E.A. AUSTRALIA AND NEW ZEALAND, PETER BUCKLAND AND THE LADS,
AVALON ATTRACTIONS, TONY TOON FOR THE TEA, BRITT FOR ALWAYS BEING
CHEERFUL, RIVA RECORDS AND BILL STONEBRIDGE, CARMINE, JOHN, BILLY, PHIL,
JIM AND GARY, TOM RUFFINO AND HIS ACCOMPLICES IN W.E.A. EUROPE.

OH, AND YOU TOO ROD.

THANK YOU ALL. SEE YOU AGAIN FOR PART TWO,
SEPTEMBER THRU NOVEMBER, U.S.A.

MAJOR CREDIT TO GAMBLE & HUFF

Pro Nucleus Aids Rawls Revival

By ED HARRISON

LOS ANGELES—A solid nucleus of career-involved professionals, including producers Kenny Gamble and Leon Huff, massive television exposure and a slew of concert dates are elements in the comeback success of Lou Rawls, says Sherwin Bash of BNB Management.

"Many times when an artist makes a decision he doesn't see the entire tapestry," says Bash. "The business manager, agent, manager,

public relations man and attorney are the cornerstones of an artist's career. These are the people responsible for turning a career around."

Bash, who has been guiding Rawls' career for 1½ years now, says that Rawls' identifiable sound updated to contemporary style by Gamble & Huff made a relationship between artist and producer "perfect for each other."

With Rawls' latest album "All

Things In Time" being certified platinum, and a gold single in "You'll Never Find Another Love Like Mine," Bash will attempt to sustain the momentum by placing Rawls into other medium to maximize exposure.

His first network television special will air on ABC April 21. Rawls has been seen on all the major talk shows including "Dinah," "Merv Griffin," "Mike Douglas" and the "Tonight" show which Bash feels have most impact in reaching new audiences.

"We want Lou out in front where the public can see and feel him," says Bash. "It's been done continuously for the past year and has been tremendously effective. Previously Lou had solely a vocal career. Through the medium of tv we hope to make the public aware there is a talented body to go with that identifiable voice."

Bash adds that the four major tv commercials Rawls has done for Budweiser Beer, Eastern Airlines, Blue Cross & Blue Shield (in the Midwest) and Dodge Charger greatly increased public awareness. Beginning Jan. 1, Rawls will become an official Budweiser spokesman, a post similar to that held by Ed McMahon. Cutouts of Rawls will be serviced to all liquor stores, supermarkets and other places where beer is sold.

In the past year, Rawls has played nearly 60 concert dates and major clubs including markets where his popularity had previously waned.

To further expand his base, Rawls is seeking dramatic acting roles as another outlet for career growth. Plans are also being formulated to garner Rawls international appeal. "We will consolidate what he has going here and expand it outside the U.S.," Bash says.

Rawls will make a promotional trip to Europe in the fall which will include a taping of the "Muppets" show in England.

His new album, "Naturally Lou," will be released by early April, and according to Bash is an expansion of the last LP. Rawls' rise in popularity has prompted former labels to reissue catalog product.

WISCONSIN'S HOLOUBEK

T-Shirt Transfers A \$3 Mil Business

By NAT FREEDLAND

LOS ANGELES—Verne Holoubek Studios in Butler, Wis., just outside Milwaukee, grossed a reported \$3 million selling T-shirt design transfers last year and is seeking licensing deals with top recording artists for a massive expansion into the music market.

Holoubek started his firm in 1968 and at first specialized largely in industrial tie-ins such as T-shirts for Schlitz and other famed Milwaukee beer-makers.

He now has licenses for specific designs with music stars including Kiss, the Doobie Brothers, Santana, Barry White, Marshall Tucker Band, Charlie Daniels and D. C. LaRue.

Holoubek factory concentrates on plastic-based iron-on transfers, selling to T-shirt outlets via mail catalogs and gift-show booths.

He claims his firm is the second largest iron-on supplier in the U.S. and that this heat-transfer process is the most effective way to color-decorate T-shirts.

Holoubek ran a sample D.C. LaRue iron-on transfer as an insert coupon in Billboard last year and supplied the glitter transfers for the last Billboard Disco Forum.

He says his biggest problem in approaching record stars for T-shirt licensing rights is that their nightly concert grosses lead their managers to ask for \$10,000-\$15,000 front money and "this just isn't in the cards the way business operates."

Holoubek offers 10% royalties to record artists and says his computerized re-order slips sent out with all store merchandise kits guarantees an accurate sales count.

Another major problem the T-

shirt design industry is facing is the heavy incidence of "knock-offs" which is the trade's term for piracy of copyrighted illustrations. Holoubek has recently filed several lawsuits against small companies which regularly copied his designs.

His biggest suit is in Florida against a company that appropriated no less than 15 of his designs.

"When I was at the Los Angeles gift show I saw Ron Boutwell, a top concert merchandise supplier, going around to the design bootlegger booths with an FBI agent taking notes," says Holoubek.

He predicts there will be a lot more copyright enforcement activities by the legitimate members of this booming field in driving out the knock-off bootleggers.

"One good reason for the music business to work with iron-on transfers rather than completed T-shirts for specific tours or albums is that you can wait longer to finish the product," says Holoubek. "Then if there's last-minute cancellation of a tour or a record release nobody is stuck with so much wasted promotion merchandise."

L.A. Starwood's Renovations Roll

LOS ANGELES—The Starwood nightclub here has completed new wood flooring throughout and a Bose sound system for the special VIP balcony as part of multiple-phase renovation that has gone on since December.

The next step is a complete facelift for the outside of the 42-year-old building including all new signs.

Industry Ripe For Change, Ex-Monkee Nesmith Claims

By ROMAN KOZAK

NEW YORK—The record business is ripe for a change. It is changing into a new electronic medium. And if a company does not move with it, if it doesn't study it, research it and doesn't change with it, it will become obsolete, reduced to selling old Janis Joplin records on television."

The words come from Michael Nesmith, the one-time Monkee, who is the founder and president of Pacific Arts Corp., a media firm that deals in films, books and records.

In town to promote his new Island LP "From A Radio Engine To A Photon Wing," Nesmith says he is working on a film for the LP that he sees as "potential software for the videodisk market."

Shooting will begin shortly with a projected budget of \$1,000 to \$2,500

per minute. "Figuring for 40 minutes of music, that can become a \$150,000 nut to crack," says Nesmith. "The use of Super 8 film is helpful on this, since it is cheaper to use and is a highly mobile system. Videotape takes a great deal of light, and you cannot manipulate light and shadow."

Nesmith says that so far no record company is really interested in video, even though it is RCA and MCA/Philips who are developing the videodisk.

"People involved in the music companies," says Nesmith, "are basically ignorant of videodisk. All they know is how to take an artist, exploit him, then throw him out like an empty shell."

Despite his bitterness with record companies, Nesmith has a distribution deal with Island because it has "a young, aggressive core of a good staff. Island is committed to greater visibility."

Nesmith says he is partnered with Island on the distribution and manufacturing of his records, and that now he spends about half of his time on the business end of music and half as a creative artist.

He says he wouldn't mind doing a one-shot reunion concert or show with his fellow former Monkees. But when asked whether he would create a modern video-audio equivalent of the old television group, he says he would not.

New On The Charts



FOREIGNER

"Feels Like The First Time"—★

This six-member group was founded by Englishman Mick Jones, its lead guitarist and songwriter, whose background includes sessions with Jerry Lee Lewis, George Harrison and on Peter Dinklage's 1972 debut album; a stint with Gary Wright in the re-formed Spooky Tooth on Island in 1973; and another with the Leslie West Band on Phantom in 1975.

Early in 1976, while doing backing sessions on a solo project by Ian Lloyd, the former lead singer of Stories, Jones met Ian McDonald. McDonald, a fellow Englishman transplanted to New York, had been (with Greg Lake among others) in King Crimson for its 1969 breakout with the top 30 LP "In The Court Of The Crimson King" on Atlantic. He had also done session work with Herbie Mann and T. Rex, in addition to producing Fireball, which had a 1975 chart LP on Passport.

Next recruit to Foreigner was New Yorker Al Greenwood on keyboards and synthesizer. He had been in Storm, a re-formed edition of Flash after that 1972 Capitol breakout act moved to the U.S. The group is rounded out by New Yorkers Lou Gramm on lead vocals and Ed Gagliardi on bass, plus Englishman Dennis Elliot on drums. Elliot played for two years with H, an early '70s Capitol act. He also played drums on Ian Hunter's debut solo album on Columbia in 1975 and toured with the subsequent Hunter-Mick Ronson U.S. tour.

The group's lineup was complete and it signed to Atlantic last fall. Its debut album, "Foreigner," was co-produced by John Sinclair and Gary Lyons (of Queen and Pilot association) and released in March, when it received a first time around pick in Billboard. In its second week on the album chart it shoots from 161 to 102.

Foreigner's solid, aggressive mainstream hard rock has been compared to Bad Company and is self-described (by McDonald) as being "accessible rather than spacey and intellectual." The group is managed by Bud Prager, who heads Phantom Records in New York, (212) 765-8450. The New York-based act is negotiating for an agent as it prepares its first tour.

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Signings

Robbie Krieger, former Doors guitarist, to UA's Blue Note label. ... Wayne Newton to Warner-Curb. He was formerly on Chelsea. ... Peter McCann to 20th Century. ... Brent Magia to Fantasy.

Ismael Rivera to Fania Records' Tico label. ... Peter Wood, co-writer of "Year Of The Cat," to Chappell Music. ... Rupert Holmes, Epic artist, takes his Widescreen publishing company to Warner Bros. Music. ... Brian Taylor to RCA. ... Lorraine Frisaura to Prelude.

The Rockets, Michigan rock group, to Don Davis's Groovesville Production. Davis produced hits "Disco Lady" and "You Don't Have To Be A Star." ... Connie Stevens to United Artists. ... Songwriter Allen Gordon to Charles Koppelman's Entertainment Company.

Daddy Licks & the Slow Dance Kid Band to Sugar Mountain Records of Allentown, Pa. ... Ben Farrell to Pat Boone's Spoon publishing. ... Dwight Davis to Little Richie Records. ... Bill Carmack to Longneck Records.

Lee Michaels to Peter Rachtman's Management West, the keyboardist is touring live for the first time in three years as a label deal is negotiated. ... Badaxe to Progressive Records.

The Keane Brothers, preadolescent 20th Century artists, to 20th Century Music. ... Bob Harrington, the "Chaplain of Bourbon St." in New Orleans to Celebrity Management.



CYNDI SIGNS—Private Stock artist Cyndi Grecco autographs copies of her new single, "Hello Again," for students at New Mexico State Univ. at a local retail outlet.

WASHINGTON & ATLANTA

Collegians Awaiting 2 Radio Conclaves

By ED HARRISON

LOS ANGELES—Two major college radio conventions are scheduled to get underway the beginning of April. The Intercollegiate Broadcasting System (IBS) will hold its national convention at the Hyatt Regency Hotel in Washington, D.C., April 1-3, while the Southeastern College Radio Assn. holds its third annual conference in Atlanta at Stouffer's Atlanta Hotel April 8-10.

The IBS convention will encompass 39 educational sessions including a music industry forum with college representatives from numerous labels expected to be in attendance. Panel members will answer questions pertaining to the state of college radio and its relationship with record companies.

The panel will consist of Judy Libow, Atlantic Records; Larry Stessel, CBS Records; Bob Frymire, A&M Records; Perry Cooper and Mike Klenfer, Arista Records; Scott Burns, Elektra/Asylum Records; Niles Siegal, Polydor Records; Ben Horowitz and Paul Cooper, Little David Records; Walter O'Brien and Pete Tomlinson, Passport Records; John Montgomery, Warner Bros. Records; Patricia Mack, Philo Records, and Marion Layton from Rounder Records. Panel representa-

tives from other labels are not as yet confirmed.

Between 600 and 1,000 college radio program directors, music librarians, engineers and general managers are expected. There will also be hardware firm representatives setting up exhibitions.

Other sessions will deal with FCC regulations, music playlists (chaired by George Macir of the Walrus report), Top 40 radio and other programming related topics.

The Southeastern convention, a mini version of the IBS, will feature as speakers Lee Abrams of Burkhardt/Abrams research and Alan Meyers of the FCC. Upwards of 350 music programmers and staff from 11 Southern stations are expected. The organization encompasses Virginia, Tennessee, Arkansas, Mississippi, Kentucky, North Carolina, South Carolina, Georgia, Alabama, Florida, Louisiana and part of Texas.

Although there will be no record industry panel, label representatives will be in attendance to answer questions pertaining to the servicing of college radio. Labels and representatives confirmed are CBS Records, Larry Stessel; Atlantic Records, (Continued on page 65)

Penn Concerts Depend On Electric Factory Schedule

LOS ANGELES—Although the Univ. of Pennsylvania is conducting a steady concert series, stiff competition from Larry Magid's Electric Factory concerts has put a damper on the caliber of acts the school is booking.

"We'll get a good show when Magid doesn't have the time, place or energy to promote it himself," says Richard Melzer, co-chairman of the concert committee. "We pick up what Magid doesn't do."

Melzer says that the school used to promote shows in conjunction with the Electric Factory until Magid bought and opened the 2,800-seat lower Theatre nearly three years ago. "He doesn't need us anymore," says Melzer. "It's tough competing."

Nevertheless, this semester the university has presented Peter Tosh, Dave Mason and Southside Johnny & the Asbury Dukes, with Bonnie Raitt and the McGarrigle Sisters set

or April 3 and the Ramones on April 9. "We try to put on six or seven good concerts a semester," says Melzer.

Unfortunate circumstances led to three shows being cancelled that would have featured Kenny Ranken, Flo & Eddie and Shakti with John McLaughlin.

Comprised of 8,000 undergraduates and 10,000 grad students, with much of the enrollment academically inclined, Melzer says that students are apathetic toward the concert program.

"Students don't look to us for concerts, which doesn't give us much support. We're working on how to get them out of their houses and convince them that they'll have a good time," says Melzer.

Because of this lack of student interest, it is difficult to judge what will sell. Nearly half of the concert at (Continued on page 65)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Bob Gaudio wrapped up the new Four Seasons LP at Sunset Recorders ... Wayne Henderson finished cutting Ronnie Laws at Chateau, Mallory Earl engineering ... Wayne Newton was at Kendun working on his new Warner/Curb LP, John Madara producing.

Dwight Twilley was in at Sound Labs working on his second Shelter LP, co-produced with Bob Schaper and Oister Productions ... Stuart Alan Love produced Nick Glider at Producer's Workshop for Chrysalis, Mark Smith on the board ... Actress Dina Merrill taped a narration project at Madelon Baker's Audio Arts Studios.

In out of town notes:

Some jazz greats assembled at Sound Ideas, N.Y., for trumpeter Chet Baker's first LP in 2½ years with Don Sebesky producing the set. Musicians included Paul Desmond, Hubert Laws, Ron Carter, Alphonso Johnson, Tony Williams, Bucky Pizzarelli, Michael Brecker, Ralph McDonald, Kenny King, Kenny Baron, Richard Biorach, Al Johnson and John Scofield. Engineer Neal Ceppos worked with Chet and George Klabin with Scofield. New Roulette artist Sunshine and producer Aram Scheffrin were also in cutting with chief engineer Geoff Daking. Daking also worked on sessions with Bearsville's Meatloaf with producer Todd Rundgren. Steve Jerome also brought in the mixing of Adam Wade's new LP for Kirshner, and Tip Watkins for Hugo & Luigi. Art Blakey was also back in with Fred Bailin producing. Klabin engineering; and Martin Mull & Walter Murphy returned with separate projects as did Grady Tate and Sam Rivers who were produced by Esmond Edwards for ABC.

Also in New York, CBS engineer Stanlet Weiss died March 12. He was 50 ... Richard Gollehrer produced singer Robert Gordon's debut LP for Private Stock at Plaza Sound, N.Y., with Don Hunerberg on the board ... Ed Elerbe produced Mass Productions at Electric Lady, N.Y., Dave Wittman engineering.

At Woodland Sound Studios, Nashville, the Charlie Daniels Band cut the soundtrack for the soon to be released film "Whiskey Mountain," Rex Collier engineering ... John Hartford is slated for Nashville's Sound Shop in April to begin a new LP.

Dick Glasser and Cartee Music Corp. president Al Cartee recently completed co-production of an LP by James Alex Taylor at the Cartee Studio in Muscle Shoals ... Tom T. Hall's new recording studio in Brentwood, Tenn., Toy Box, was the scene of Mike and Linda Shockley's wedding.

Flash Cadillac returned to Northstar, Boulder, Colo., to record another single for Private Stock, Joe Rensetti again the producer with Duane Scott at the board ... Jerry Clower cut a live LP at the West Jackson Baptist Church, Jackson, Tenn., and the Roswell St. Baptist Church, Marietta, Ga., for Word Records.

Reelsound Recording did a remote of the James Polk Quintet at the Casablanca Club, Austin, Tex., Malcolm Harper at the controls ... Ernie Winfrey engineered Skyhorse at the Sound Shop, Nashville ... Blair Mooney produced the Doug Mays Band at Studio 70, Tampa, Fla.

EMI-Cap Opens \$680,000 Facilities In Mexico City

By MARV FISHER

MEXICO CITY—For the first time in years, a major record company has opened new studio facilities in this metropolis. It is a step hailed by many as increasing the output of national product, something the Mexican music industry has been seeking for some time.

Heading the entourage of VIPs for the EMI-Capitol grand debut of its latest complex, estimated to have cost \$680,000, was EMI board chair-

man Sir John Read and Capitol U.S. president Bhaskar Menon.

Some of those who will get first crack at the two 16-track (adaptable for 24-track conversion) include: Paola, "Quico," Ricardo Cerrato, Las Ardillitas and Rosenda Bernal. They all spell what EMI-Capitol calls a "gradual extension" in its buildup of national disk personalities.

(Continued on page 61)

New Minnesota Facility

CHICAGO—A new mastering facility, designed to offer a variety of monitoring situations, has been created by Sound 80 studios, Minneapolis.

"We've made some improvements and upgrading to our Neumann VMS-70 and built a whole new room for it," explains Tom Jung, Sound 80's vice president and chief engineer.

Jung says the mastering room utilizes four separate monitoring systems, each typifying a level of audio sophistication, from pro to low-end consumer gear.

"We want to make sure that whatever we're doing in terms of equalization, limiting, will hold up under all of the monitor systems," Jung explains.

Sound 80's old cutting room is being converted into an electronic music studio, to include Moog, Arp and Oberheim equipment, Jung says.

The engineer reports also that Sound 80 is completing its conversion to 24-track, a process that began in 1976. Three of its studios already offer this capacity, with the fourth ex- (Continued on page 65)

Real Estate Company Leases Studio Homes

• Continued from page 1

completed and is now available for private showings to prospective clients. It is expected to rent for approximately \$1,500 a day.

Ronstadt and Kahn credit the idea to Thomas P. Wilson, a musician and composer from New Orleans who is president of the company. Other principles include Scott Frandsen, vice president; Byron Wagner, chief technician; and J.R. Clarke, assistant technician. Kahn is handling leasing and sales while Ronstadt, Linda Ronstadt's brother, is handling public relations.

"Basically," says Kahn, "we want to rent it for an extended period, say two or three months, for lengthy projects."

The studio in the house which can accommodate all kinds of music, has an API 32 in/32 out automated console, Ampex 24-track, MCI recorder, as well as the usual array of outboard gear.

In addition, a unique feature is that every room in the house doubles as a sound room with both audio and video hookup capabilities.

The A-frame house itself is secluded, has a view of the San Fernando Valley, offers a large living room, bathrooms, fully equipped kitchen, sauna, jacuzzi, loft, and two car garage.

In addition, add Ronstadt and Kahn, any additional recording equipment or additional personnel such as security guards, cook, or engineers can be obtained through Lagniappe as part of the negotiable leasing fee.

"We have the ability to customize," adds Kahn, "according to the client's desires."

One of the key features is that the house/studio is located in the San Fernando Valley and combines a "hideaway" aspect but is not entirely out of the Los Angeles recording mainstream.

"Lagniappe," explains Kahn, "is New Orleans French slang and means 'a little bit of something extra' and that's exactly what we are offering."

Anyone interested in a private showing can contact Lagniappe at the initial house/studio in Sherman Oaks by calling 213-478-8305.

Future projects include a "tennis house" with a recording studio. Kahn adds that the company will either acquire a property and recon-vert it or else build from scratch.

"We built this first studio from scratch inside this house," says Kahn, "but we want to build a house around a studio for a future project."

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KATY MOFFATT
ON COLUMBIA RECORDS & TAPES

APRIL 2, 1977, BILLBOARD

Discos

Discrimination Complaints Step Up N.Y. Investigation

• Continued from page 1

complaints of discrimination received by his department against the club.

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

Even though non-members are allowed into the club, most people are offended by the scrutiny to which they are subjected in order to gain entrance.

The club's main door does not have a handle. For entry members slip their cards through a slot in the door. Non-members must stand on the footpath and rap for attention; they are then appraised through a peephole by a doorkeeper who decides whether or not the person or persons on the other side meet the requirements for admission.

In trying to enforce the anti-discrimination laws against Regine's and other membership-type clubs, the liquor authority admits that it will be walking something of a legal tight-rope.

The laws are vague about right-of-admission to licensed, profit-making clubs. However, commissioner Gedda states that although such a club owner may set a dress code, decorum standards, and charge admission, they cannot deny admission merely because a customer's name is unknown, or his face unfamiliar. This, allegedly, is one of the biases of which Regine's is guilty.

In the course of its efforts to determine whether or not Regine's, and other clubs under scrutiny, are indeed guilty as charged, the authority

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

Spokespersons for Regine's have rejected the charges. Although reluctant to comment on them, they state that there is no discrimination at the club, and as far as they know Regine's is not the focal point of any investigation.

The agency's investigation against discrimination in private clubs began last November (Billboard, Nov. 13, 1976).

Private club owners have since tried to stall the investigations by forming the New York Alliance of Social Clubs, and leveling charges of unfair pressure from the agency and other government regulatory agencies (Billboard, Nov. 27, 1976).

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

Disco DJ Service Started In Calif.

NEW YORK—A national disco deejay placement service has been started by DiscoFair, a mobile disco operation based in West Covina, Calif.

According to Bill Dettman, general manager of the operation, the service works closely with discotheque consultants, designers, builders and owners to place its members.

Member deejays are charged a one-time membership fee of \$10 and 25% of their first two weeks salary if

(Continued on page 52)

MAJOR INVESTMENT IN JEOPARDY

N.Y.'s Abracadabra Goes Dark; Protests Hit Mark

NEW YORK—Its name implied sleight of hand, but the only magician's wand used in shuttering the new Abracadabra discotheque last week was the pickets' placards.

Irate tenants, neighbors, community groups and even a politician or two waxed sufficiently vocal in their opposition to the hapless club that owner E. Roy Webb decided to bow to pressure and "temporarily" shutter the establishment while a workable solution is being pursued.

At this point even Webb is unsure whether the club, located in the old Fifth Ave. hotel, in one of the few remaining elegant residential districts in Manhattan, will reopen on the same site.

He states that he had been offered alternative venues for relocating the disco, labeled as an in-spot for the chic set, but that these are still being negotiated.

Webb claims Park Terrace Caterers Inc. misled Abracadabra into believing that there would be no noise pollution and no tenant complaints.

In its March 26 issue, Billboard reported on the problems being encountered by Abracadabra's operators. At that time Webb, his lawyers, and his business partners had been summoned to the N.Y. Attorney General's office to show cause why his club should not be shuttered.

Acting on the advice of his lawyers, and working in what he calls spirit of goodwill, Webb decided to voluntarily close the club, rather than be ordered to do so by the Attorney General's office.

The young entrepreneur admits that a sizeable investment is being jeopardized by the closure of the club.

1st Ballet On Disco To Open At Calif. School

NEW YORK—The discotheque industry has come up with its first disco ballet, a 30-minute classical dance show choreographed by ballet dancer Marcia Plevin with music provided by Douglas Bennett, disco deejay at the Monster Discotheque, Key West, Fla.

The show titled "Disco" was commissioned by the Univ. of California, and will be presented at its Santa Barbara campus April 6-9.

Plevin and Bennett have worked with the Martha Graham dancers of New York. Plevin as a teacher and Bennett as a classical musician. Plevin is at present attached to the faculty of the North Carolina School of Arts.

The dance sequences, utilizing seven women and three men, are described as modern ballet. Bennett used short segments from about 30 popular disco instrumental tunes to create a composite of the music needed to complement the choreography.

The disco ballet will also be presented at the North Carolina School of the Arts, and Plevin and Bennett will closely monitor audience response with the hope of developing and presenting more elaborate pieces in future.

FREIGHT ELEVATOR ENTRANCE

Puerto Rico's Warehouse: It's Really a Warehouse

By LORRAINE BLASOR

SAN JUAN—Up the freight elevator and into the Warehouse is the latest disco to appear in the on-again-off-again club scene here.

The Warehouse looks like your typical warehouse ought to look: wide, cavernous interior (capacity is 600 but if you're willing to be crunched it can fit up to 700), minimal lighting, bare walls except for projections played on a couple of them, crates stacked up to make a wide square bar counter and on each side of the dance arena, long wooden benches covered with bright red burlap pillows.

The dance floor itself is centered in the back part of the disco and reflected in a giant overhead mirror framed with chaser lights which change color in unison with the music.

Club plays 50% disco music and 50% salsa. The music comes from local distributor, Discobolo, or distributors in the states and abroad. Everything is taped by disk jockey Oscar Rodriguez.

In addition to the Cerwin Vega Sensoround equipment, The Warehouse has a light system from Times Square Lighting in New York.

The club has an informal dress code and is open from 10 p.m. to 5 a.m.

The Warehouse opened two months ago amid much speculation as to whether or not it was going to open at all. Shortly before the first scheduled opening a fire broke out in the building making serious damage and delaying the aperture.

Then, the night of the opening workers were still coating the entrance walls with blue paint and making last minute changes and repairs.

Owner Albert Salas, who calls himself a disco freak and says he has spent most of his life in discos, concedes he had all sorts of troubles in order to open the Warehouse.

To begin with he had little capital of his own but what he lacked in money he made up in imagination. He borrowed money from friends,

got a partner and decided to make the disco an exclusive, members-only affair.

Although membership was but \$50 in the beginning, the rate has escalated to \$200. Salas claims to have 450 members.

If anything, The Warehouse pretends to be almost a self-enclosed little city. So far, in addition to the disco, it has a little restaurant (the Kegg Grill) and soon will boast, says Salas, a game room, a boutique, a record shop and as if this weren't enough a movie house where art and foreign films will be shown.

Although Salas is trying to imprint the disco with the seal of exclusivity, he is willing to let in the public for \$10 which includes two complimentary drinks.

And it's not a teeny bopper clientele either, but instead professionals 25 years old and up, he says.

Salas had originally planned to keep the disco open all week long, but has since changed plans and now opens Thursday through Sunday as the previous setup "didn't pay." Fridays and Saturdays, he says, are always full while the other two days are "somewhat slow."

But Salas seems to have found other uses for his discotheque on those days when it is closed to the public. So he is renting it out to private groups interested in holding a disco activity.

Philly Gets a Club Like New Jersey's

PHILADELPHIA — Encouraged by public response to Memories East, a Southern New Jersey resort discotheque that specializes in the nostalgic music of the 1950s, 1960s and early 1970s, Jerry Blavat, operator of the club will open Memories West in the center-city district here. Memories West which will utilize the same music format as its successful sister operation, will be located in the now-shuttered Tarello's Italian Restaurant. Opening is scheduled for April 29.



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SEMI-PRO VENUE

Multi-Track Expo Exhibitors Upbeat

By JIM McCULLAUGH

LOS ANGELES—Manufacturers participating in Multi-Track Expo April 23-24 at the L.A. Convention Center are expressing a strongly optimistic mood for the two-day event.

The consensus among exhibitors is that the show will give the semi-pro or low-end professional recording market its first clearly visible display; help define a market that's been largely undefined; offer an opportunity for manufacturers in the field to begin a formal group association much the same way the consumer hi fi industry has IHF; and perhaps set a precedent for similar shows in other cities.

In addition, exhibitors feel Multi-Track Expo offers no real conflict with AES a month later at the L.A. Hilton and feel both events will be well attended.

One exhibitor, Bob Rapoport of Rapoport & Associates who reps the SAE and Audio Pulse lines in Southern California, is predicting "as many as 30,000-50,000 people will attend."

Rapoport adds that he will be displaying SAE amplifiers, equalizers, as well as the company's newly introduced "click and pop" machine, a noise reduction system. He will also exhibit Audio Pulse's digital delay system.

Brian Trankle, president of Otari which offers a line of compact pro-

essional recorders indicates, "I think the show concept is a good one. The hi fi industry, the broadcast industry, and the full professional markets all have been promoted extensively and have organized associations."

"The AES is perhaps a bit too high powered for the low-end professional which is what Multi-Track Expo is geared to. If this show is successful, then perhaps it can take place in cities like San Francisco or Chicago where consumers in those cities don't have an opportunity to see these types of products in a situation like this."

Ken Sacks, national sales manager for TEAC/Tascam says, "I think the concept is great. It's geared towards the market that TEAC/Tascam has been pioneering for five years. This market is like the consumer hi fi industry 20 years ago when that was a relatively new field. Perhaps it might offer the opportunity to begin an association or organization."

Sacks, who is predicting as many as 40,000 people to attend the event, adds that he expects large attendance from people who are interested in semi-professional recording from a business point of view.

"Sure," says Sacks, "it's going to draw the creative person who has a

(Continued on page 55)

Phila. Stereo Retailers Eye Reactions To 'Solid' Show

By MAURICE ORODENKER

PHILADELPHIA—With 10% more attendance than its last run two years ago, the most retailer participation ever, and a "sensational" disco, Bob and Terry Rogers' Philadelphia Hi Fi Stereo Music Show is expected to produce good followup area sales.

Described as a "nirvana" for the growing cult of semi-pro recording enthusiasts, as well as audiophiles, the March 18-20 event at the downtown Benjamin Franklin Hotel drew about 22,000, according to the Rogers.

While the music was a loud blend of pop, rock and disco, the emphasis was on projecting a positive image for total sound quality by the 50-plus exhibitors, with no "hard-sell" of merchandise.

There were seven participating dealers running the gamut of product lines. Bob Dinnerman, executive vice president of Audio World/Silo, was chairman of the retailer group committee that included Herb Levin, Radio 437 Store, and Saul Robbins, High Fidelity House.

In keeping with the image-building theme of the show, Sam Goody's, with 10 retail stores in the area, hosted a massive sound and light disco in the Betsy Ross suite in lieu of a traditional merchandise display.

"The disco was a sensational draw," says Bob Rogers, "and a big part of the success was Penthouse Pet Kay Karlson's involvement, on the floor dancing with guests, or helping spin the platters with deejays from WPIL."

Admission was free for all who paid the \$2 show admission. The \$75,000 worth of equipment included a seven-foot diagonal Ad-

(Continued on page 54)



Billboard photo by William Gordon
Formally opening the successful biennial Philadelphia Hi Fi Stereo Music Show, from left, are Bob Dinnerman, Audio World/Silo, chairman of the industry show committee; Penthouse Pet Kay Karlson, official show hostess, and Teresa "Terry" Rogers, co-producer of the event with husband Bob.

More 'Markets' See College Hi Fi Expos

• Continued from page 5

vania coordinator on a possible curriculum for consumer electronics on the university level (Billboard, Nov. 20, 1976).

While a number of individual hi fi companies have recognized the potential buying audience of the campus market—most recently JVC with its ongoing series, it was Frank Viggiano Jr. of Indiana who put the first campus-sponsored event together.

As an instructor in the university consumer service department, he saw the "symposium" as an ideal way to educate the students in "how to buy intelligently." Getting support from manufacturers, reps and area retailers, he drew about 6,000 in 1975, then 8,000 last year.

Viggiano helped Kevin Majkut, then at the Univ. of Tennessee in Knoxville, put on a small but effective event last spring that drew about 4,000, and has provided a "manual" of how-to information to several other schools as well.

Pittsburgh Univ. had a small show last spring with about five retailers. That experience, and information in

Billboard about the Indiana success, gave Marc Gerson of the Penn State Hetzel Union Board the idea for the upcoming Stereo Expo '77 set next week (6-7) in the Union building on the University Park campus.

While the event is patterned loosely after the Indiana success, with direct manufacturer support, rep involvement and seminars, Gerson insists that he has come up with some original ideas, after talking initially with Viggiano.

The only local retailer involved is Radio Shack, which will have its Realistic hi fi line on hand, but eight reps and mostly factory people will provide some 40-plus lines, displays and demonstrations, he says.

Reps and lines include AB&T Sales, with Nikko, Garrard, Dokorder and Audio-Technica; Joel Wolfson Co. with Harman/Kardon and JBL; Ben Goldberg with JVC; Cooper Associates with Fuji audio-tape; Estersohn Assoc. with Dual, Marantz and Sony/Superscope; Gary McGaffie with Watts record care, Koss and Thorens; John Bogle with Epicure, and T. R. Moore & Assoc. with ESS.

Providing both displays and seminar aid are Hegeman Labs, with Stu Hegeman on speaker technology; U.S. Pioneer, with its multimedia presentation; Dynaco, with Jim Elliott on kit building; ESS, with its Transar speaker demonstrations; and JBL, with a representative discussing what recording engineers look for in speaker performance.

Other direct factory confirmations, according to Gerson, include Dahlquist, with Saul Marantz on hand; Acoustiphase, Onkyo, Polk Audio (speakers), Kenwood, Genesis, Advent, Bose, Yamaha, B&O, Technics and possibly Sony.

While Gerson only has a limited

(Continued on page 55)

Superscope Adds 2 8-Track Recorders

LOS ANGELES—Superscope has introduced two new 8-track record/playback decks, both identical except one model features Dolby noise reduction while the other does not.

The Dolby model TDR-830 has a locking electronic pause and fast forward, LED program indicators and a three-digit timer. Other features are dual controls for record level, two illuminated VU meters, and a peak limiter.

The non-Dolby model is TDR-820 and both are available in either a black face plate or a gold design.

'Typical' CB Buyer Profiled

LOS ANGELES—The typical CB buyer, including purchasers of CB/autosound combinations, has a median age of 35.9 and a median income of \$14,900, with 13% earning over \$25,000, and 22% under \$10,000.

The profile was compiled by Pioneer Electronics of America, car stereo manufacturer noted for extensive studies of the autosound market. The firm recently entered the CB and combination mart as well, and the study is designed to aid its marketing effort.

The study also shows that the most important reasons for buying or owning a CB are to report or aid in emergencies; to find out about road conditions and the whereabouts of the Highway Patrol, and to ask directions. Most owners also spend more time in listening, as high as 73% of the total usage time, than they do in talking.

In addition, while people presently involved with CB are likely to be satisfied with their units—88% are either completely or mostly satisfied with the ones they own—many expect to purchase another within the next year.

Figures also show that 38% plan to buy another, while 59% of those who expressed a desire to buy a CB but didn't already own a unit, expected to make their purchases within the next six months.

The buying pattern that has emerged from Pioneer's study shows that most people expect to pay more than they actually need to spend for the unit they want. The median price paid for a CB was \$137, while the intended expect to pay a median of \$153.

Buyers also tend to shop at electronic stores (24%) and special CB dealers (20%) and know what brand they want before they enter the store.

Fifty-four% of those surveyed had decided before they entered, while 40% decided in the store. Only 6% of the buyers studied changed their brand choice at the point of purchase.

At the same time, the company has also expanded its marketing and sales activities, adding two new management staff members and promoting two others.

GRT OFFERS PLAN

Dealers Urged To Test 'Open' Tapes

• Continued from page 5

NARM convention, and retailers throughout the country will have the opportunity to get their own report.

Cooperating in the study with GRT were A&M, Atlantic, Capitol, Columbia, Elektra, RCA and Warner Bros. The test was conducted from May 9 through July 18 last year at five major West Coast specialty stores of Musicland in high-traffic mall locations, and Banana Records, mostly in shopping area locations.

Retailers are urged to "find out if open tape display will work for you" with a simple outline for a suggested pre-test, actual test and evaluation to determine how the system will work in their locations.

For single-store operations, the procedure follows this simple pattern:

- Pre-test Phase
- 1—Take a physical inventory of tapes
- 2—Monitor the following four pieces of information on a weekly basis on tapes as well as LPs, in units:
- Customer sales, which allows measurement of tape movement

with cases locked. To obtain an average weekly figure, add the weekly sales for LP and tape and divide by the number of weeks the pre-test is run.

- Customer returns.
- Additions to inventory by supplier.
- Deletions from inventory by supplier.

3—The returns, additions and deletions, plus the starting and ending physical inventories, will determine the pilferage rate with the cases locked.

EXAMPLE

Starting tape inventory (count)	2,000
Customer tape sales	- 900
Customer tape returns	+ 10
Additions to inventory	+1,000
Deletions from inventory	-400
Subtotal	1,710
Ending inventory (count)	-1,690
No. of tapes pilfered	20
% pilfer rate to sales	$\frac{20}{900} = 2.2\%$

4—When the pre-test is concluded, a set of base figures will be established showing weekly sales move-

ment of both LPs and tapes under locked tape display.

- Actual Test Phase

- 1—Take a physical inventory.
- 2—Open all tape displays.
- 3—Start collecting the same information gathered in the pre-test phase (customer sales and returns, supplier additions and deletions).
- 4—The test period should last at least as long as the pre-test, with a suggestion for at least five weeks.
- 5—Calculate pilferage as in the pre-test phase.
- 6—At the end of the test period, again add up all the information and divide by the number of weeks the test was run.

- Evaluation Phase

- 1—Compare the percentage difference in units sold and units pilfered from the pre-test and test phases.
- 2—Based on the individual pre-unit wholesale cost and the retail selling prices, it should be easy to determine the effect of pilferage on profits before and during the actual test.

Chain and multiple store operations have the option of utilizing a

(Continued on page 55)

Philadelphia Hi Fi Show a 'Solid' Success

RepRap

Continued from page 53

• **Continued from page 53**
vent VideoBeam large-screen television projector for the new Atari Video Music special effects machine bowed at the Winter CES; 24 B.I.C. Venturi Formula 6 speakers powered by SAE equipment, and a light show provided by Light & Sound Specialties. Door prizes included a gold nugget key chest contest, T-shirts, LPs and CB radios.

• Among the retailers, biggest display was by High Fidelity House, an eight-store chain. Three show specials were featured—a Nikko 2025 receiver, Garrard 440-M player and two Jensen 20 speakers for \$297, regularly \$440; a Nikko 6065 receiver, Philips turntable and Genesis speakers for \$647, regularly \$910, and a Technics 1400 turntable for \$177, regularly \$250.

In addition to its big range of hi fi components, the chain's display featured a large accessory section, particularly the Discwasher line, and a video corner through its audio-video products division.

Demonstrated was the new Advent 750 six-foot diagonal VideoBeam retailing at \$2,495, with both the Sony Betamax videocassette recorder (\$1,400) and player-only (\$950), and a \$375 Sony black & white camera that discos are using to create a closed circuit tv setting for dancers, according to division manager H. Ross Manifold.

• **Audio World/Silo**, probably the largest area discounter with 25 stores, called attention to its top name brands. Show specials were virtually hidden away, with the chain's fliers emphasizing its sales guarantee and service policies. Also offered was a free digital watch with any \$200 hi fi buy in its stores by March 31.

• **Radio 437 Store** was the only exhibitor showing any CB units, in contrast to the last show when that

equipment competed with hi fi components for display space. Its hand-out fliers listed specials on all four pages.

• **Sound Plus**, a new retail house in suburban Jenkintown, opened by Mitchell Moses, in cooperation with radio WCAU-FM offered a complete Yamaha system as a drawing prize in the station's suite. He also provided an Advent tv projection unit for the "Live Concert" rock radio programs presented by radio WMMR in its suite, set up as a 100-seat theatre.

A third local station, radio WYSP, also joined in the show, giving the fans an opportunity to meet its deejay personalities in its suite, with LPs, T-shirts and posters as giveaways.

• **Ralph Sommer**, president of Barnett Bros., utilized the show to help familiarize the hi fi cult with his center-city store. Originally a distributor that dates back to the first days of radio, Barnett recently turned retail with emphasis on quality components, systems and accessories.

Sommer says that accessories are becoming an increasingly significant part of his business, about 10%-12%, particularly Discwasher's Gold-ens, Watts' Manual Parastat and Stylus Cleaner, the Editall System, D'Stat and Dust Bug.

Accessories also loom big at the Sound Plus store, where Moses said it represents about 10% of the business, with another 5% accounted for by blank tapes.

• **Byrn Mawr Stereo**, which is readying its fourth store in the suburban areas (opening in Cherry Hill, N.J., about May 1), also featured its top lines like Yamaha, Mackintosh, B&O, Phase Linear, JVC and Epiphone, with Magnespan and Dolph speakers.

• Also of special interest was the

display of Eastern Audio, at nearby Burlington, N.J. Highlight was the new Nakamichi 600 Series "System One." Shown for the first time publicly, it includes an FM tuner, control preamp, power amp, two-head cassette console, a custom rack mount, and a multi-function digital program timer, selling for approximately \$2,000.

Also for the sophisticates, Eastern Audio displayed two TASCAM mixing consoles (TEAC 3 and TEAC 5). For the \$1,400 Onkyo 4-channel system and a number of lesser prizes, show visitors have to go to the store itself to register.

The Philadelphia show also attracted a number of manufacturers not represented at the Rogers' expo staged Feb. 11-13 in Washington, D.C. Of special interest were the speaker displays by Jensen and Analogue Systems.

Jensen introduced its new Spectrum Series, featuring new design and flexibility in being able to shut off the mid-range and high frequency driver so as to adjust speakers to the room's acoustics. Price range is from \$129.95 (No. 520) to \$299.95 (no. 550). The speakers will be a specialty line, according to Richard Quattrone, of Morris F. Taylor Co., Silver Spring, Md., manufacturer's rep. It will have limited distribution among some 200 selected dealers, with High Fidelity House getting the line here.

Analogue Systems, Fairfield, N.J., introduced its new A-L4 (\$269 a pair), featuring the woofer in the rear, to bring up the bass sound; and its new A-L5, with two 10-inch woofers and mounted on a pedestal (\$399 a pair).

Also new here were the direct to disk recordings, a limited edition LP line by Crystal Clear Records, selling at a premium price of \$14.95 and made of clear white vinyl virtually eliminating all surface sounds. Only four area dealers will handle the records—High Fidelity House, Sound Plus, Eastern Audio and Sound Studio in the Wilmington, Del., area. While there are only three LPs in the line at present (classical guitar, pop and disco albums), a fourth is expected before the summer, a jazz LP by Charlie Byrd.

Several Washington exhibitors were able to display new product here for the first time. Of special interest were the new LinearPhase speakers by Technics (SD 5000-A, \$159.95; SB 6000-A, \$299.95; SB 7000-A, \$399.95 each) featuring linear response and phase correction to be able to pick up nearly every musical instrument's "fingerprints." Also by Technics, the new RS-1500US isolated loop Tape Recorder with for 10 1/2-inch reels, including a stroboscope for varying pitch and speed, lists for \$1,500.

For mobile deejays there was Meteor Light and Sound, Syoset, N.Y., featuring its Sonalite 3000 (\$395), a multiple sound-to-light unit with 3-channel lighting controller; and an unfinished wooden cabinet serving as a portable "desk" for the mobile deejays (\$375).

Fisher Corp. added to its display here its newest stereo receiver (RS1080), a high-power amp with a continuous output of 170 watts per channel RMS, with no more than 0.1 per cent total harmonic distortion selling at \$900.

Other special features at the show included a free testing and counseling center set up by Electronic Servicer, local firm headed by Bernie Torner. Technicians were available on a rotating basis to help

detect malfunction, and for specification testing of components as well as answering technical questions.

Acoustic Research Corp. presented a "Live Versus Recorded Concert" in the Poor Richard Room, with a drummer performing live against recordings so that show visitors could compare the two sounds.

Maturing French Mart In Focus At 'Salon du Son'

By HENRY KAHN

PARIS—The 19th Salon du Son, held here at the Palais des Congres, produced no revolutionary ideas but the general approach centered primarily on the elimination of imperfection in sound reproduction and an aim for finding pure sound.

The theory held by many exhibitors was that hi fi is now fully matured and that further technical development in terms of finding pure sound is somewhat unlikely.

On the other hand, the product presented by a total of 239 manufacturers, 69 French and 170 from 21 foreign countries, had plenty new to offer, such as new types of cassettes, more compact than before; string damper suspension of loudspeakers; modified amplifiers; remote control devices and a general aura of greater sophistication.

Emphasis was placed on miniaturization, particularly of amplifiers, and a general improvement in the performance of loudspeakers, particularly in the lower register. There were also visual control units, indicating the saturation level of amplifiers—simplification of control was evident in quite a few different directions.

Jacques Barthe, president of the French industry syndicate, admitted at a press conference that the hi fi industry was still relatively young in France. But he sees signs of expansion, despite punitive taxation and the keenest competition from abroad.

But statistics illustrate the importance of France to foreign manufacturers. Growth is in the region of some 20% annually and it is estimated that around \$400 million was spent on hi fi units in the past year. Nevertheless, it has to be borne in mind that 25% of that sum was handed over to the government by way of taxation.

However, between 1973 and 1976 sales of hi fi units in France have risen from 280,000 to 580,000 and it is estimated that 13% of all French

Len Troutman, manager of the Sam Goody Massapequa, L.I., store, won the chain's recent in-store display contest to promote the sale of Hustler CB antennas, jointly sponsored by Bettan Sales Inc., the firm's metro New York area rep, and SMG Distributors, the Goody wholesale operation. Presenting a CB radio and Hustler antenna to the winner were SMG's Alan Mazur and Bettan's Jonathan Nelson.

homes are now equipped with hardware. This is, though, well behind other countries and, in France, well behind the ownership of color television.

The growth in turnover in monetary terms is only 16.5% during that period, which shows that as the lower income groups get into hi fi ownership, the equipment has to be less sophisticated and therefore less expensive.

The market in France has suffered through misrepresentation in the sense of impressive names and highly technical descriptions being used on inferior equipment. Barthe feels these cases are rare, but they certainly receive perhaps too much attention from the press.

The fact is that the very term "high fidelity" really has no exact meaning in itself and therefore, in France at least, there is no precise definition of what it should do or be. Barthe is convinced there will soon be a set of standards which will provide a proper definition of hi fi.

And that interest in the subject is now spreading from the big towns to the provinces which should aid general expansion. Additionally, France, along with the rest of the world, celebrates this year the centenary of the invention of the gramophone by Thomas Edison and Charles Cros, thus giving the hi fi industry here an extra dimension.

Barthe denies that France has virtually handed the market over to foreign manufacturers, though he admits that competition is very tough. In 1976, he says, around 50% of the buyers in France had bought French equipment. He sees a "far from gray" outlook though he expects a further heating up of the battle between domestic product and the import trade.

What is most important in France is that after a late start, as it was with color television, the gap between this country and the rest of the world is slowly being bridged.

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APRIL 23-24 IN L.A.

Wireless Mikes Get FCC Okay

• Continued from page 6

comply with FCC's type-acceptance requirements, but all applications for use of the cordless mikes after Aug. 31, 1977 must have equipment that meets FCC's specifications.

The wireless mike must operate on one of the frequencies in the 174-216 MHz band, within the unused TV channels in every community. The FCC rules list the frequencies available within TV channels 7 to 13 inclusive.

Any manufacturer can apply for type-acceptance but all wireless mikes marketed after Aug. 31 must be type-approved by the FCC.

The commission announcement admits that there can be some chance of interference from the mikes at certain times and locations—but these are minimal, the commission believes. In any case of complaint, the wireless mike user must bear the burden of clearing up the problem.

Officially, the use of the mikes is authorized only for broadcasters, networks, TV and movie program producers and certain CATV operations. However, the commission says it will consider applications for use of the wireless mikes by live entertainment programmers and performers on a case by case basis.

"We are confident that groups other than broadcast licensees can use these frequencies responsibly, obtaining the benefits of such use while being aware of interference possibilities associated with it," FCC says.

The FCC promises to maintain a strict surveillance on the mikes, in any case, and will apply sanctions when they are altered or used on unauthorized frequencies in violation of the rules.

In comments and replies throughout the wireless mike rulemaking, the Vega proposal's technical criteria and its recommendations that use of wireless mikes go beyond broadcast licensees, won out over opposing views of ABC, the Assn. of Maximum Services Telecasters and others.

'HOW'S YOUR HEAD'

Nortronics' Education Bid

CHICAGO—In a major new campaign aimed at dealer education, a bi-monthly newsletter and a multi-media dealer presentation have been introduced by the Recorder Care Division of Nortronics Co., Inc.

The multi-media production, entitled "How's Your Head," was premiered in March nearby to company headquarters in Minneapolis. The slide-tape production, which will be shown by Nortronics reps throughout the country, treats the entire subject of recorder maintenance, with emphasis upon the key role of the recording head in determining sound quality.

Nortronics says a consumer version of "How's Your Head" also is being prepared for use in a series of dealer clinics to be held in April. The clinics, to which consumers are invited to bring their equipment for testing and maintenance, are being coordinated through Nortronics reps, informs Mike Nystrom, head of the tape care unit.

"Recorder Care News," the company's new bi-monthly bulletin, also will contribute to the dealer education effort. The newsletter, debuted in March, is being mailed to 200 firms, Nortronics says.

Multi-Track Expo Exhibitors 'Bullish'

• Continued from page 53

garage studio but there are also a lot of people like that interested in the business prospects such as setting up a production company, for example."

In addition to exhibiting the full line of TEAC/Tascam products, the firm will also be offering continuous demonstrations and home studio clinics.

Sid Goldstein, of Orban/Parasound, signal processing specialists, offers, "We hope to get as much feedback from consumers as possible on this market. The show will give us an insight as to the types of the products they want and it is really the first time the manufacturer of semi-pro equipment and the consumer will come into direct contact."

NEWCOM Sound Boost—More Features & Exhibits

CHICAGO—Both commercial and consumer sound and video products will have added emphasis at NEWCOM '77, with more seminar topics and special features, and new exhibitors, May 3-5 at the Las Vegas Convention Center.

Virtually all exhibit space is contracted, according to the locally-based Electronic Industry Show Corp., sponsor of the giant parts and products show—a joint venture of the EIA, ERA and NEDA groups.

As of March 7, 270 companies had contracted for 486 booths, 21 conference units, 2,000 square feet of arena space, six demonstration rooms and seven executive suites.

While the growing emphasis is on industrial electronics, the CB and car stereo, consumer electronics and commercial sound and video areas are a vital part of the exhibitor mix, with 44 firms on hand for the first time.

Included are Electro-Voice, which will show its new high-capacity sound reinforcement systems and microphones; Horian Enterprises,

In addition to replacement recording heads, Nortronics manufactures a full line of recorder maintenance items.

FCC 'Q' Evaluation Tests Proceed

• Continued from page 22

total picture, and the added information will be important in the final decision of the FCC.

"But the commission could put out a notice of inquiry of rule-making at the conclusion of these tests, or take more immediate action. We have no way of knowing."

Middlecamp notes that about half the auditors still have to complete phase one, the localization and musical preference portion of the tests, with good hopes for a windup by the end of April.

Five systems are being used—4-4-4 discrete using a 4-channel tape "which we feel gives the ultimate in any 4-channel FM quad system; 4-3-4 discrete using RCA's 3-channel option from the NQRC tests, and three advanced 4-2-4 matrix systems, the CBS SQ, Q, Sansui QS and BBC Matrix "H" proposals.

Phase two will involve the "fold-

"I don't think this market has come anywhere near realizing its potential yet. There are a lot of people out there with small 4 and 8-track home studios who plan to upgrade as well as first time purchasers."

Orban/Parasound will be exhibiting a new stereo limiter/compressor as well as its model 111B reverb.

Adds Rapoport: "I think this show will be the first attempt to uncover an unknown quantity. We really have no idea how big it could be. Naturally we support AES but if you stop and think about it, AES can draw 25,000 professional people by invitation only."

"Imagine how many additional consumers this show might draw. In fact, it might stimulate more interest in AES which follows a few weeks after."

with its full line of record care products and accessories, and Irish Magnetic Recording Tape, blank magnetic products.

Arch Hoynes, Argos Products and commercial sound and video marketing division vice president for NEWCOM, announced an extra feature for attendees to fill out the already ambitious program.

Bob Coffeen of Coffeen Anderson & Assoc., Mission, Kan., will conduct a technical seminar on design installation and equalization of sound reinforcement systems, including discos, opening day.

"The Battle For New Sales Opportunities" Wednesday morning (4) will include talks by Arthur Cusson, United Radio, Portland, Ore., on over-the-counter sound reinforcement products, and Al Barshop, Panasonic, on selling opportunities in video.

That afternoon, a special tour of the sophisticated new sound installations at the new Aladdin Hotel and the Hilton Hotel will be conducted, with the engineers involved on hand to answer questions on equipment performance.

The consumer products distribution marketing clinic Tuesday morning will cover the needs of the typical distributor, with Bill Boss, division vice president, RCA distributor and commercial relations, the headliner, assisted by Justin Albers, vice president, RCA Sales Corp., distribution financial operations.

down" or stereo-mono compatibility evaluation. Middlecamp describes this as determining which quad signal "folds down" the least when sent to a stereo receiver and a mono receiver.

His branch will go immediately into Phase II while the Phase I results are circulated to appropriate members of the FCC staff, so there will be no holdup of their evaluation in competing any commission proposal.

Acknowledging that it has been some time since the NQRC report was filed with the FCC—December 1975 to be exact, Middlecamp points out that "public pressure was more intense on other matters than quad, like CB."

He has hopes that it will take only 45 days for Phase II evaluation, or by late June, but again emphasizes this is no guarantee of definitive FCC action on quadcasting.

Ray Coumbs, UREI, whose firm has just moved into the old Super-scope/Marantz facility in Sun Valley, Calif., adds, "We knew it was an area that hadn't been really touched before. I am very enthused about the show and maybe it might begin to travel around to other cities."

Michael "Tapes" Colchamiro, Sound Workshop Professional Audio Products, Roslyn, N.Y., indicates his firm will be exhibiting its complete line of recording consoles.

Homer Hull of Scully adds that his firm will be exhibiting its one inch, 8-track 284B-8 series of recorder/reproducers.

Campus Hi Fi Shows Expand

• Continued from page 53

\$300 budget for ads in the 35,000-circulation Daily Collegian campus paper, the event will be promoted on the commercial WQWK-FM outlet in State College the week before.

The station and the Hentzel Union Board will offer a donated \$1,000 B&O hi fi system as the grand door prize, with several hundred dollars worth of merchandise giveaways to be contributed by other exhibitors.

The program will run from 11 a.m.-4 p.m. and 6-9 p.m. the two days, with admission free, and no charge to the exhibitors for space, Gerson notes.

At Sherwood Oaks Experimental College, Viggiano is acting as consultant for a weekend hi fi event that will cap an Aug. 15-21 summer music conference at the five-year-old school, according to director Gary Shusett.

Offering a one-year program in record engineering, Sherwood will have five days of seminars in songwriting, record producing, engineering and music merchandising, highlighted by leading industry figures. The hi fi expo will include equipment displays and workshops, Shusett notes.

The Hollywood-based school is also planning a three-day engineering weekend in a studio this summer, and a three-week condensed engineering program for out-of-towners.

While it's hardly a "boom," the proliferation of oncampus hi fi events is certainly a growing trend, as more colleges become aware of student interest in better music playback and recording equipment.

STEPHEN TRAIMAN

Retailers Urged To 'Open' Tapes

• Continued from page 53

control store or stores to offset the effects of seasonal market influences. Control outlets should be selected with characteristics closely matched to the test stores (location, inventory, etc.).

The same test procedure is followed as outlined for single stores in the pre-test phase, but in the actual test phase, locked tape cases should be maintained at the control stores, with the displays opened at the test stores.

In evaluating results, the same procedure is followed as for single operations, for each control and each test store.

Assistance in the tests is offered by McShane at GRT Corp., 1286 N. Lawrence Station Rd., Sunnyvale, Calif. 94086.

Betamax Campaign

NEW YORK—The Sony marketing campaign for its Betamax home video recorder/player received Sony & Marketing Management magazine's distinguished award at a recent Waldorf-Astoria luncheon here.

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Biggs Memorial Album To Come From Columbia

NEW YORK—Columbia Masterworks is reviewing its vast store of E. Power Biggs recordings to assemble a memorial album honoring the late organist. Some material never before released will be included, according to a spokesman.

Biggs, who died March 10 at the age of 70, had been an exclusive Columbia artist since 1954. His albums currently available on the label number 62, with many of them containing two or more records. In all, he recorded well over 100 LPs.

One of Biggs' landmark projects was a series of recordings performed on historic baroque organs in Spain, Portugal, Italy, Austria, Germany and Holland. In many cases the works were by composers who first played these selections on the very same instruments.



STAR TRIO—Baritone Sherrill Milnes, right, awaits his entrance cue as soprano Renata Scott and tenor Placido Domingo duet during recording sessions for RCA's new "Andrea Chenier" album. Recorded in London, the performance is conducted by James Levine, music director of the Metropolitan Opera.

JUMBO KUERTI PROJECT Aquitaine Up & Away With 32 By Beethoven

By ALAN PENCHANSKY

TORONTO—A new integral disk edition of Beethoven's 32 Piano Sonatas has been completed here by Aquitaine Records.

The 14-LP series, described as the most ambitious commercial classical project in Canadian recording history, features Anton Kuerti, the Vienna-born pianist who is now a member of the music faculty of the Univ. of Toronto.

The cycle, Aquitaine's debut production effort, was taped concurrent with the pianist's performances of the complete sonata series in Ottawa and Toronto in late 1974 and early 1975. Volumes one through three of the complete edition appeared in 1976, winning the Canadian Juno classical award for the year (Billboard, March 26, 1977). The culmi-

nating four-record set was offered last month.

The records, accompanied by Kuerti's elaborate notes and commentary are being distributed by CBS, Canada. According to Eleanor Sniderman, Aquitaine founder and producer of the Beethoven cycle, Columbia Records is negotiating for U.S. manufacturing rights to the set.

Sniderman, who formerly headed the classical wing of Canada's Boot Records, also has taped Kuerti in the Liszt B minor Sonata and a previously unrecorded Sonata by Glazounov, a release to appear shortly. Further recordings by the pianist, whose work has been heard in the U.S. on Monitor and London, also will be forthcoming on Aquitaine, Sniderman says.

In addition to Kuerti's work, the Aquitaine catalog lists LPs by cellist Gisela Depkat, violinist Victor Schultz and tenor Alan Woodrow. All are Canadian artists.

Future Aquitaine projects will include new recordings by Canadian soprano Lois Marshall, and issue of a tape of the 1951 Santa Barbara "final recital" by soprano Lotte Lehmann. Sniderman also has proposed the rescuing from oblivion in Ottawa's National Library of numerous rare old 78 sides featuring Canadian performers.

Erato: Most '76 French Albums

PARIS—Statistics concerning classical recordings of French compositions in 1976 show Erato leads with 60 new recordings, followed by EMI-Pathe Marconi with 51. The figures were reproduced via the magazine Diapason in the newsletter of the French National Music Committee.

Next in line came Arion and Fry Carbou with 22 releases each, followed by Caliope with 17. Decca brought out 15 new recordings, Harmonia 13, Valois 11, Philips 6 and DGG 4.

The newsletter stresses "the tremendous expansion of music in France," due mainly to a sales increase of hi fi equipment from 25% in 1969 to more than 40% in 1975. Despite the fact that the late Andre Malraux, when responsible for French cultural affairs, called music "a secondary art," he named noted French composer Marcel Landowski as French Director of Music. Development and expansion has been most marked in the provincial areas.

Jerzy Maksymiuk, made its first recordings for EMI last month. Sessions were held in London. The ensemble is due to tour in the U.S. ... The North American tour of the Royal Philharmonic Orchestra next fall will be handled by the year-old Paul Lundberg Agency, of Rolling Hills, Calif. Antal Dorati will conduct most of the dates, with others directed by Hans Vonk. Soloists include soprano Heather Harper and violinist Henryk Szeryng.

Danny Kaye conducts a special concert of the Montreal Symphony May 2. Tickets at up to \$100 each will be sold for the fund-raiser. ... Next subscription season of the Indianapolis Symphony will present 21 guest artists, seven conductors and the 200-voice Indianapolis Symphonic Choir. John Nelson is music director of the orchestra.

Rights For Gigli Films Assigned

AMSTERDAM—Len del Ferro, Dutch-American talent scout, has obtained exclusive rights to make a television documentary and movie on the life of Beniamino Gigli, the Italian tenor who died in 1957.

It is not yet known just how much money is involved in the deal.

In Rome, Gigli's daughter Rina, aged 56, presented del Ferro with all available family documents, including portraits, authentic recordings and a mass of historic material. A production team is being set up by del Ferro to make the tv documentary this summer, followed by the movie which will be filmed on location in Italy.

'May Night' Radio Launch New Facet Of DG Promo

NEW YORK—More than 20 classical radio stations across the country broadcast the new Deutsche Grammophon recording of Rimsky-Korsakov's "May Night" during the past two weeks.

The airborne launch of the album, released March 15, initiates a new element in the label's promotional plans for market support of unusual operas added to the DG list.

Next in line for similar treatment by DG is a recording of Nicolai's "Merry Wives of Windsor," due for release in May. Both the "May Night" and "Merry Wives" packages mark first complete stereo entries in record catalogs.

Basic plan is to offer the radio premiere to a single station in a market

area. Arrangements are made as much as two months in advance to allow public notice in program guides.

Already, says Jill Kaufman of DG, full commitments have been received for the May broadcasts of the Nicolai opera. The Rimsky-Korsakov program was set early in January.

Allied to the radio drive is local market support in many areas via radio and print advertising and special dealer promotions.

The radio premiere format is designed for rarer items issued as part of DG's expanded move into opera generally. Many of the company's upcoming titles will be in the mainstream of Italian repertoire.

Classical Notes

A group of key New York classical dealers were treated to short but illuminating lecture-demonstration on the baroque flute Monday (21) by Frans Bruggen, ABC Records, which releases the recorder virtuoso's Stein disks, hosted the luncheon event to mark Bruggen's current U.S. concert tour. New records by the Dutch artist being scheduled for release include the Bach flute sonatas, and a new edition of the "Brandenburg" concertos. To be recorded later are collections of works by Vivaldi and Telemann. Kathryn King, head of ABC Classics hosted the luncheon and special guests included violist Walter Trampler and harpsichordist Kenneth Cooper, due to perform with Bruggen in New York.

The Polish Chamber Orchestra, directed by

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.		
This Week	Last Week	Weeks on Chart
TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)		
1	1	9
2	3	8
3	2	10
4	5	8
5	4	13
6	10	6
7	6	17
8	9	6
9	16	8
10	27	3
11	7	9
12	21	4
13	17	7
14	24	4
15	13	5
16	14	13
17	8	15
18	49	2
19	29	4
20	15	6
21	22	4
22	28	4
23	23	11
24	11	6
25	19	17
26	12	13
27	18	18
28	20	7
29	NEW ENTRY	
30	NEW ENTRY	
31	33	3
32	26	8
33	NEW ENTRY	
34	39	6
35	37	4
36	36	3
37	31	4
38	38	3
39	34	11
40	NEW ENTRY	
41	25	15
42	40	6
43	45	5
44	NEW ENTRY	
45	35	8
46	NEW ENTRY	
47	41	8
48	48	3
49	46	3
50	NEW ENTRY	



MOR(E) METAL—After eight performances in London's Royal Albert Hall, Frank Sinatra accepts platinum for U.K. sales of "Portrait Of Sinatra," and silver for "The Reprise Years" set. The painting by Michael Noakes was front-cover art for the "Portrait" LP. With Sinatra, from left, are Don Stone, MOR promotion exec for WEA-U.K.; David Clipsham, director of marketing; and Nigel Milden, U.K. label manager for Warner Bros.

100G PAID

Sex Pistols Fired Again; Act's Antics Sour A&M

Continued from page 6
 sure from A&M in the U.S. or indeed anyone else. They accepted his verdict. He also has the full support of all the staff here.

"At the time the Sex Pistols were signed to A&M we had, and still have, a lot of belief in the band's music. It is a pity this has happened because we are sure that 'God Save The Queen' would have been a hit. Unfortunately, the group's behavior since signing with the company compelled reconsideration of the situation."

Deacon admits the A&M action caused a lot of industry surprise, particularly as negotiations between the record company and the Pistols' management had been underway since January. He adds: "One rea-

son EMI sacked the band was because of pressure from other sources, including the company's shareholders. We thought, perhaps naively, that because we would be free from outside interference that we could succeed where EMI failed.

"So far as A&M is concerned we have washed our hands completely of the matter. As a company we have our good name and reputation to consider. The point is that we believed in the group's music and that is why we originally signed them. But the master tape for what was to be their first single has been returned to them. We have no further association with the Sex Pistols."

The alleged "bad behavior" took place at the A&M offices when it was said the band got drunk, broke windows and offended girl employees.

\$\$ FOR SOFT CURRENCY

U.S. 'Guarantee' Plan In Revival

Continued from page 1
 rating of American recordings in many countries.

In some soft currency areas of the world—Malaysia is an example—pirates are estimated to account for up to 9 out of 10 of all records and tapes sold.

A group of representatives from government and the private sector is now at work in New York to come up with recommendations designed to eliminate or ease the problems that led to abortion of the guarantee program more than a decade ago.

Carol Owens, executive secretary of the State Dept.'s advisory committee on international books and libraries programs, says the group will report its findings to her committee at a meeting in Washington April 21. At that time further steps will be explored for the program's revival.

She feels that a more favorable climate for international cultural exchange now exists in Washington and that the outlook is optimistic for a new implementation of the program.

Impetus also has come from such events as the Helsinki accord, says Owens, and the more recent extension of import tax bypass provisions of the Florence Agreement to bracket a wider spectrum of cultural items, including phonograph records, and video disks and tapes.

3d Leader Exits U.K. Pub Assn.

LONDON—Following the top-level resignations of president Dick James and senior council member Cyril Simons, the Music Publishers Assn. council met to consider future action and unanimously agreed to accept the immediate resignation of Dave Toff, secretary.

As reported earlier (Billboard, March 26), James and Simons resigned due to "increasing unpleasantness" among the membership over the retirement of Toff, announced to take place at the end of the year.

James and Simons approached Toff on the subject of retirement at MIDEM this year and James says: "As president I was in the difficult position of having to look out for a lifelong friend as well as consider the future of the MPA."

At the council meeting, vice president Johnson Dyer said the whole matter of Tuff's retirement had originated with the MPA finance committee on whose behalf James and Simons held discussions with Toff. The council unanimously endorsed the committee's action and "deplored rumors which might have suggested other motives."

Dana Josephson, assistant secretary, takes over from Toff until a permanent successor is appointed. Under MPA rules, the vice-president does not automatically become president and Dyer holds the reins until the new president is elected at the MPA annual general meeting in December.

Caytronics Projects

Continued from page 5
 sales in the Dominican market and being aware of the coming changes," Sousa says, "we are setting up the plant in order to be in the vanguard of the industry's growth. Within two or three years, we expect the plant to be a very lucrative business."

U.K. Radio Report Stirs Controversy

LONDON—Though the Annan Committee's report on the future of broadcasting in the U.K. is officially not out until Thursday (31), several newspapers here have published advance news of the findings and of the points raised have created industry unrest.

The report from Lord Annan and his panel calls for more local radio stations, with special emphasis laid on Scotland. It recommends that the control of local radio should be taken away from both the BBC and Independent Broadcasting Authority, saying that at present "local radio is in a mess."

Criticisms are levelled at the IBA for "betraying its trust" and the stations are spoken of with scorn, in that "many have flagrantly failed to provide what little they had promised."

Capital Radio, regarded by many as the leading Independent Local Radio showcase, comes in for criticism, the committee noting that it is financially successful but the opposite of what a local radio station should be. "The output is so full of music and jingles that the advertisers have a hard time trying to beat the station at its own game."

Other points from the report are: local newspapers should no longer have the statutory right to have a share-holding in commercial radio; the BBC and ILR/Independent Television companies should immediately agree to joint audience research; and both the BBC and independent companies should waive their copyright on program information, with the suggestion that a joint radio and tv program guide should be published instead of, as now, the Radio Times covering BBC and TV Times providing the commercial tv information.

Points of a more general level include: a fourth channel should go to neither the BBC nor ITV but should be an Open Broadcasting Authority which instead of making its own programs would use those provided by outside companies; fewer advertising breaks in ITV programs; a public committee to hear complaints against programs; no more dubbing in of "canned studio laughter;" no advertising at all on children's television.

In many ways, the report appears less drastic than had originally been feared, though few anticipated the disparaging comments about local radio. In the music field, the BBC and ITV programs are barely mentioned, though Annan recognizes that the BBC has contributed a great deal to the national musical growth. "The orchestras which the BBC supports have improved the quality of music in the regions. Indeed, it gives opportunities to musicians of all types of music."

The report runs to 30 chapters and 60,000 words. Millions of words of evidence were heard from 650 organizations and 6,000 individuals. The 16-man committee was reportedly divided over whether the BBC and radio should be under separate boards.

French Disks Bargain Buys

PARIS—The relatively modest price increases for disks in France has been acknowledged at last by the discount house FNAC which, over recent years, has been a constant critic.

In the last issue of "Contact," its own publication, FNAC printed an article giving all the details. They showed that disks in France have remained cheap and that, despite inflation, prices have been kept at "rock bottom."

Taking an index of 100 in 1970, disk prices have risen to 116 against a general price increase to 152.8. School books have risen to 149, books in general to 140, cinema seats to 169.5 and live shows to 181.6. Finally, FNAC admits that, considering the increase in costs (including raw materials, labor and overheads), this is a real achievement by the record industry.

Regarding quality, the distributor admits that all precautions are taken to assure there are no flaws—and these precautions cost more money. Should a faulty disk be sold, the record company accepts the responsibility and will exchange the bad for good.

The analysis proves that in France records remain cheap, even though they carry a 33.3% Value Added Tax.

Vera Lynn Honored

AMSTERDAM—British singer Vera Lynn has been made a Commander in the Order of Orange Nassau here. The regalia of this high-ranking Dutch royal order were presented to her at a charity ball here by Wim Polak, Dutch Under-Minister of Home Affairs.

Vera Lynn gained international fame during World War II, as "sweetheart of the forces" through songs like "White Cliffs Of Dover" and "We'll Meet Again."

Record Label Is Formed In Japan By Radio Group

TOKYO—Japan Cultural Broadcasting (JOQR), a key radio station here, in association with its publishing wing, Japan Central Music (JCM), has established a new record company, Radio City Records.

Shin Tomoda, president of JOQR, will act as the chairman of the new record company; Takae Minami, managing director of JOQR, as president; and Sadao Kaneko, head of the broadcasting department of JOQR, as executive director.

The first release for the company is scheduled for April 5 by a local group, Tomokazu Miura To Nakamatachi, a 6-man act featuring Tomodazu Miura, a popular movie star, as vocalist.

The group's single will be distributed by Warner-Pioneer. The company will eventually build up its own distribution network.

JOQR has long been active in the music field. Besides having a wholly owned music publishing company, it sponsors the annual Shinjuku Music Festival, an event specially designed for new artists. It has a sister-festival relationship with the San Remo Music Festival.

JOQR is also involved in Rock-upation whereby it jointly promotes foreign rock acts with Udo Artists, one of the leading booking agencies in Japan.

Eurovision Song Contest Entries, 1977

Country	Song Title	Artist	Composer/Lyricist	Publisher	Record Co.
Ireland	"It's Nice To Be In Love Again"	The Swarbriggs Plus Two	Tommy Swarbrigg, Jimmy Swarbrigg (Composers/Lyricists)	Rondor Music	EMI
Monaco	"Une Petite Francaise"	Michele Torr	Paul De Senneville, Olivier Toussaint (Composers), Jean Albertini (Lyricist)	Tremblen Delphine	Disc AZ
Netherlands	"De Mallemolen"	Heddy Lester	Frank Affolter (Composer), Wim Hogenkamp (Lyricist)	Universal Songs B.V.	Ariola Benelux B.V.
Austria	"Boom Boom Boomerang"	"Schmetterlinge"	Willi Resetarits, Herbert Zochling-Tampier, Schurli Herrstadt (Composers), E. Lukas Resetarits (Lyricist)	Edition Feuerschwert	Ariola
Norway	"Casanova"	Anita Skorgan	Svein Strugstad (Composer), Dag Nurdtoemme (Lyricist)	Sweden Music	Disco-RCA
Germany	"Telegram"	Silver Convention	Silvester Levay (Composer), Michael Kunze (Lyricist)	Butterfly	Jupiter
Luxembourg	"Frere Jacques"	Anne Marie B.	Guy Beart, Pierre Cour (Composers/Lyricists)	Radio France Musique	Pathe Marconi
Portugal	"Portugal No Curacao"	Os Amigos	Fernando Tordo (Composer), J.C. Ary Dos Santos (Lyricist)	TLD (Toma La Disco)	TLD (Toma La Disco)
United Kingdom	"Rock Bottom"	Lynsey De Paul and Mike Moran	Lynsey De Paul and Mike Moran (Composers/Lyricists)	Chappell/Robinson/Sparkle	Polydor
Greece	"Mathima Solfege"	Bessy Argyraki, Marianna Toli, Paschalis and Robert Williams	Yiorgos Hadjinastios (Composers), Sevi Tiliakou (Lyricist)	Intersong Hellas	Philips (Phonogram)
Israel	"Love Is A Song For Two"	Ilanit	Eldad Shrem (Composer), Edna Peleg (Lyricist)	Not Available	Not Available
Switzerland	"Swiss Lady"	Pepe Lienhard Sextet	Peter Reber (Composer/Lyricist)	Libu Music, Zurich/Taurus, Hamburg	EMI
Sweden	"Beatles"	Forbes	Claes Bure (Composer), Sven Olov Bagge (Lyricist)	Multi-Tone	Metronome
Spain	"Ensename A Cantar"	Micky	Fernando Arbex (Composer/Lyricist)	RCA	Ariola
Italy	"Liberà"	Mia Martini	Salvatore Fabrizio (Composer), Luigi Albertelli (Lyricist)	Come Il Vento/RCA	Come Il Vento-OIV
Finland	"Lapponia"	Monica Aspelund	Aarno Ranninen (Composer), Monica Aspelund (Lyricist)	Edition Coda	Discophon
Belgium	"A Million In One, Two, Three"	Dream Express	Luc Smets	Hans Kusters Music	Vogue
France	"L'Oiseau Et L'Enfant"	Marie Myriam	Jean Paul Cara (Composer), Joe Gracy (Lyricist)	Du Si La Music	Polydor

EUROVISION 'POSTPONED'

• Continued from page 5

be in Britain. Alternate sites under consideration were not disclosed.

Following its success last year at The Hague, the U.K. was named host country this year, with the BBC-TV responsible for the tv linkup expected to attract 500 million viewers in more than 20 countries.

But BBC cameramen of the outside broadcast division withdrew their labor when the Song For Eurovision finals were due to be televised here several weeks ago, blacking out the event.

Alternatives had been sought since then, but the massive cost of staging the contest made it impossible for another Eurovision-linked country to take on the host role on short notice.

Top Names For Dutch Jazz Fest

THE HAGUE—The second North Sea Jazz Festival, to be held in the Congress Center here, July 15-17 is expected by promoter Paul Acket to attract at least 20,000 visitors from all over Europe.

Detailed program has yet to be revealed, but definitely taking part, according to Acket, are Ella Fitzgerald, Count Basie, Oscar Peterson, Dave Brubeck, the Charles Mingus Quintet, the Dizzy Gillespie Quartet, guitarist Joe Pass, Joe Williams' All-Stars, the Muddy Waters Blues Band, pianist Teddy Wilson, Cab Calloway and the Wallace Roney All-Stars New Orleans Band.

Shows will be given simultaneously in the six halls of the center, all of which have good acoustics. The festival will include extra activities, such as jazz video shows and a jazz film festival. All Dutch record companies will be represented.

Acket will not say how much he has invested in the project, but the municipality of The Hague has given a subsidy of around \$35,000. The Dutch ministry of cultural affairs rejected a request for a subsidy, giving no specific reason. And negotiations with a U.S. tobacco company for an additional subsidy were unsuccessful.

Last year the festival, also over three days, pulled 12,000 visitors and featured Ray Charles, Sarah Vaughan, Count Basie, Dizzy Gillespie, Lionel Hampton, Stan Getz, Horace Silver and John Lee Hooker. But then Acket organized it on his own and suffered substantial losses.

Nems & Immediate In RCA License Deals

LONDON—Following a deal signed by Gerry Oord, RCA U.K. managing director, and Patrick Meehan and Vic Lewis, RCA is to market and distribute product on the Nems and Immediate labels in the U.K.

The long-term pact starts immediately with a single by Jeff Phillips, Australian singer on Nems, called "Somebody's Stolen My Thunder." Other artists coming out with new singles include new-wave group The Boys, which supports John Cale on his upcoming British tour, and ex-Honeybus singer Ray Cane.

All Black Sabbath albums in the Nems catalog will be available through RCA in June, in a major catalog campaign incorporating a new Immediate series of "Greatest Hits" albums by Chris Farlowe, Humble Pie, Small Faces, P.P. Arnold, Amen Corner and the Nice.

Joker Has Last Laugh As Italian Budget Line Clicks

By DANIELE CAROLI

MILAN—Joker, set up by Saar at the end of 1966, was Italy's first budget-line company. Greeted initially by puzzlement or open hostility by sections of the then booming record industry, the line has gradually established itself on the Italian music scene.

Today it can count on 1,850 titles (albums, cassettes and 8-track), representing all kinds of music and including poetry, children's tales, historical documents and theatre. Classical, jazz and international pop boxed sets—two, three, four or nine LPs—are special features in the series. A sales split shows 70% of pop, jazz, folk and miscellaneous, and 30% on classical, including opera.

In 1976, Joker units sold totalled around 5 million. The line is directly distributed by Saar to department stores and to record retailers and has licensed its budget catalog to a well-known mail order firm for this area of sale. Pre-recorded tapes now make up 20-25% of overall sales.

Serge Balloni, Saar managing di-

rector and sales manager, looking back over 10 years, says: "The 1960s were the years of the record boom in Italy. It was an unruly and riotous growth industry when many people felt they could set up record companies with no preparation, no taste and often little money.

"Saar was an established firm which had launched talented artists like Adriano Celentano, Luigi Tenco, Enzo Jannacci, Gabriella Ferri, Cochi and Renato and others. But we realized the day of the small artisan labels would soon be over and we looked ahead to different enterprises. Our idea was to provide the public with new and lasting interests and to offer it an industrial product of high quality, in well-designed sleeves, with top artist content and minimum prices to ensure wide sales. Joker met the requirements.

"The line was started in 1966 but I had conceived the idea six years earlier. Then most of the time was devoted to making contacts all over the world to assemble a catalog. The recession of 1964-65 made us put off initial releases until 1966. Now we have one of the most important budget lines in the world.

"Under its banner 'Records For The Italian Family,' Joker has helped the industry fight the counterfeiters. In our catalog we have both original artists and covers, but we duly pay all royalties and rights so we represent a guarantee against the pirates."

The Joker catalog is split into two sections: classical and pop (including jazz and folk). The period 1966-67 in Italy was the transition in sales terms from the single to the album and Joker contributed to that trend. Says Balloni: "We have sold 50,000-60,000 units of Vivaldi's 'Four Seasons' and of Albinoni's 'Adagio' for instance and these were not sold to experts or connoisseurs, but to clerks and workers.

"This kind of achievement comes because we have found the right outlets. The department stores have been selling our product for nearly 11 years. We've had high sales with all Beethoven's Symphonies and, on pop, through Luigi Tenco, Enzo Jannacci, Adriano Celentano, Gabriella Ferri.

"We started 10 years ago what the recent mid-price lines, such as RCA's Linea Tre, Ricordi's Orizonte and CBS-Sugar's Record Bazaar, are doing today. But a decade ago our records cost 950 lire (around \$2 then) at consumer price and today are sold at 1,750 lire (or \$2 at the current exchange rate) which we think is a reasonable price. The other lines I have mentioned sell at 3,000 lire, or \$3.40 a unit. Yet we still secure dealers and department stores favorable profit margin."

Repertoire is drawn from Saar's own catalogs and tape library or through international contacts. "We acquire material from the U.S.,

through West Germany mainly for classical music, and from France. We have used foreign budget catalogs such as Musidisc for classical, pop and movie soundtracks. We add to the catalog as often as possible to maintain consumer interest.

"This means issuing regular hit compilations in cover versions. We run from U.S. country-rock to Italian folk dances. We've had three big-selling albums by Bob Dylan. We have a lot of jazz, including 14 albums by Bix Beiderbecke, 12 by Louis Armstrong, five by King Oliver, all with production details. We're up to date with movie soundtracks, and did well with 'The Godfather' and 'Love Story.'"

Some 70-80% of the 1,850 album titles are available on tape. The line is exported to all the European Economic Community markets, plus Canada, U.S. and Japan. Saar is building contact with Third World countries and already has negotiated with the People's Republic of China.

U.S. ABC LABELS

Anchor Bows Import Service

LONDON—An inventory of some 12,000 albums on various ABC-associated U.S. labels fills Anchor Records' new warehouse premises here and launches the company's new import services for retailers. Basic stock originates from the Backbeat, Blue Thumb, Command, Dot, Duke, Dunhill, Impulse, Paramount, Peacock, Songbird, Bluesway and Westminster Gold labels.

The new venture is run by commercial development manager Alan Wade and Mike Nicholas, production manager. Wade says of the comprehensive catalog of imports he has put together:

"We welcome calls from dealers who want a copy. It took a great deal

of time and research to produce and cost a fortune but it is a fine collection of information about records dealers can be sure are legally available in this territory, with all royalty questions and so on taken care of by Anchor."

Artist-product involved includes Quincy Jones, the Dixie Hummingbirds, Count Basie, Billy Vaughn and country artists such as Tommy Overstreet.

The catalog will be periodically updated and records are being marketed through Anchor's new specialist salesmen. Large walk-in vans act as mobile showrooms/stockrooms, with dealers in the two main sales

(Continued on page 63)

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From the May issue, things are going to happen to Jazz Journal. First it becomes a Billboard Group publication. Second it changes its name to Jazz Journal International.

Editorial Director Mike Hennessey says: "Our aim is to make a great magazine even better. We're going to make Jazz Journal International indispensable reading for every jazz enthusiast."

The new magazine, with a boosted print order, more pages, more features and more reviews than ever before, will be backed by a major promotional campaign in the UK and abroad. It is the most important editorial event to happen in the jazz world since Jazz Journal itself was founded 29 years ago.

*For advertising copy dates and technical information, contact:
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ANTIPIRACY BATTLE CRY

IFPI To Industry: Unite Or Perish

• Continued from page 5

only way to stop the trend. United we grow and prosper. Divided we fall for good."

IFPI is currently coordinating world activity to mark the centennial celebrations of the invention of the phonograph. As a body it deliberately avoids "the cult of personalities," hence the nameless "spokesman" tag.

The statement went on: "Important as they are, the 100 year celebrations are really just a great opportunity to emphasize our united front. Last year we achieved a breakthrough in convincing world governments of the status of records as

'cultural material' in the same way as books or films. They agreed that the rights of artists and producers must be protected. Now we must make them implement their decision before it is too late.

"The trouble is that government departments, the general public, even the average record company executive, sees our business as a booming one. It is, at the moment,

"But the major record companies form small parts of much greater organizations, and if the main boards think their record sides have become economically unviable, they will axe them. There will be no sentiment.

"The pirates are greedy fly boys who don't give a damn if they kill

the goose that lays the golden eggs. They are here today and gone tomorrow. We can't afford to be."

IFPI feels that the 1977 celebrations will help in showing the record business its traditions and bind it together more strongly. "The record business is unique in that it has no consciousness of its own traditions, unlike for instance the oil business, which is about the same age, or the motor industry which is younger.

"And yet we in the recording industry are the only ones who have brought only good to mankind, creating a new kind of international unity through music. We have brought happiness to millions throughout the world.

"We exist solely to please people. It would be a monumental tragedy if we took this for granted, ignored the

pirate threat as a passing phase and committed economic suicide."

Pierre Chinois, director general of the French record industry association, agrees that the problem of piracy is becoming more acute, but was not "of serious proportions in France as yet."

He says: "Perhaps 4% of the market consists of pirate material. But all of this is material originating in the U.K. or U.S. So far there have been no inroads into the home market. The pirate material, particularly cassettes, is coming in from Amsterdam and Hamburg.

"But we are taking active measures to stamp it out, in partnership with other Common Market countries. You could say this is a Common Market problem which we shall all have to solve together."

From The Music Capitals Of The World

LONDON

Elton John's manager John Reid has been appointed to the council of the National Youth Theatre, the artist having played five charity concerts for the organization. ... CBS art director Roslaw Szybo, winner of many sleeve design competitions, has a selection of his LP covers on view at the Polish Cultural Institute.

Group Heatwave declined thoughtful offer by chart team Tavares to share top-of-the-bill spot on alternate nights of a joint tour because the group prefers to be followed by another act. ... Apology printed in the Daily Mail here to Richard and Karen Carpenter following story that they could not compose their own songs.

Sandie Shaw, former Pye chart-topper, has joined CBS roster here and is working on singles comeback bid with producer Barry Blue. ... Teeny-bop support for Scottish group dEAd End KIdS growing fast with chart-potential sales for its first single "Have I The Right." ... Japanese tv crew, journalists and photographers in London from Tokyo to film and interview Merseyside group Buster, Far Eastern interest having been built through video clips of the band.

Thanksgiving service for John Franz, a&r manager of Phonogram who died in February aged 54 at St. Martin-In-The-Fields. His range of hits included Dusty Springfield, Shirley Bassey, Frankie Vaughan, Peters and Lee, the Springfields and Harry Secombe.

Veteran comedian Max Wall has joined new-wave label Stiff Records on an artist roster which includes the Demand, Rockpile and Elvis Costello, and his debut single is produced by Dave Edmunds. ... Construction has started on the new \$40 million EMI center in London's Tottenham Court Road where all the company's music and entertainment operations will be brought under one roof. They are currently scattered in 22 separate locations round the city.

Island Records signed the Ian Gillan Band, world-wide, the line-up now featuring ex-Deep Purple singer Gillan with guitarist Ray Fenwick, bassist John Gustafson, drummer Mark Nauseef and keyboard man Colin Towns. ... Gerry Rafferty, one half of the now-disbanded Stealers Wheel has signed a three-year recording deal with United Artists. ... Selection of the "Water-ship Down" four-album box-set as best spoken-word recording of 1976 in the Music Trades Association award list gives Argo first place in the section for the third consecutive year, previous winners being "The Hobbit," read by Nicol Williamson and Alec Guinness reading the poems of T.S. Eliot.

Two small independent companies have got together for greater market penetration—Circle Records, set up by Reg McLean, and Don Lawson's Calendar Records. ... Big campaign by Phonogram on behalf of San Francisco band Clover and its first British album "Unavailable" includes a 5-minute flexi-disk inserted in the April 1 issue of Time Out magazine. ... Victor Borge back in May to appear in selected concerts with four top orchestras, the London Philharmonic, Liverpool Philharmonic, Birmingham Symphony and Bourne-mouth Symphony. ... Chuch Berry starts 26-date European tour at the New Victoria, London April 29.

Fantasy Records acts David Bromberg and Country Joe McDonald in for national tour this June, receiving equal billing. ... Late April gigs for Eric Clapton and his band here, the line-up now comprising George Terry (guitar), Carl Radle (bass), Jamie Oldaker (drums), Dick Sims (keyboards), Sergio Pastora (percussion) and singers Marcy Levy and Yvonne Elliman.

Hollies' new album "Hollies Live Hits" certified gold on first day of release. ... BBC disc-jockey Jimmy Young has his radio show transmitted live from Moscow (May 16-17), guests including gymnast Olga Korbut, cosmonaut Alexei Leonov and tennis player Anna Dimitrova.

Monty Alexander, West Indian pianist, makes his fourth appearance at the Ronnie Scott Club here (April 2, one week). ... The Bobby Hutcherson Quartet closes (April 2) the Jazz At The Shaw Week, organized here by the British Jazz Centre Society, other visitors including the Clark Terry Big Band, Jimmy Raney, Buddy Tate/Jim Galloway, Stan Tracey, John Dankworth.

PETER JONES

AMSTERDAM

U.K. band Smokie, which topped the Dutch chart with "Living Next Door To Alice" for three weeks, recorded its new single "Lay Back In The

(Continued on page 62)

Top Italian Promoter Sees Hope For Rock

By PAUL BOMPARD

ROME—David Zard, Italy's biggest rock impresario, thinks the state of crisis which has all but put an end to live international concerts in Italy is coming to an end.

He says: "Now that there are virtually no big concerts here, people are realizing how important rock music is, both culturally and economically, and the revolutionaries have turned their attention from music to other things."

Violence, political and for other reasons, has been an occasional characteristic of Italian rock concerts even in the late 1960s and the "boom" years of the early 1970s. But from 1973 on, the situation rapidly deteriorated with increasingly systematic sabotage of important concerts. Groups of extreme leftists protesting high ticket prices would clash with riot police who sometimes reacted with too much zeal.

But many observers felt that the real motives behind this violence and the increasing difficulty in organizing a rock concert, were more sophisticated and perhaps politically inspired.

In February, 1975, a scheduled concert by Lou Reed at Rome's Palazzo Dello Sport was killed off when small groups vandalized the arena, with police firing tear gas pellets into the crowd and with the evening ending with a pitched battle in the parking lot. After this, only concerts with some kind of political involvement took place and the emphasis switched from hard rock to jazz and jazz-rock.

In June, 1976, a two-day event

featuring Weather Report, John McLaughlin, Billy Cobham and George Duke was the scene of sporadic outbreaks of violence and what witnesses described as "a constant feeling of tension." It was also, Zard says, a financial disaster and to date it is the last rock concert of international status held here.

In almost all cases, the violence was fomented by small groups of "guerrillas," describing themselves as extreme left wingers, but never clearly identified—and they were accused by others of being extreme right wingers in disguise. An official statement by the Italian Communist Party after the Lou Reed fiasco described them as "misguided extremists who operated in a fascist manner, whatever their ideological banner."

Zard is of the opinion that the Christian Democrat government was more or less directly responsible. "It was a way for the government to discredit the leftist-oriented youth movement. I believe that the police could have avoided violence if it had wanted to, but that instead it was useful to the government. A few people were manipulated for this purpose."

Certainly Zard is the last of Italy's top impresarios not to have abandoned the idea of organizing rock concerts here. "We have just had a very successful and peaceful concert by Banco Del Mutuo Soccorso, one of the top Italian rock bands, and Angelo Branduardi. We're planning concerts by Genesis and other international names, starting in the fall.

International Turntable

Brian Southall and John Preston have been named artist development managers with EMI Records' group pop repertoire division in London. Southall moves from the post of senior press officer for the company's U.K. labels and continues to concentrate on the public relations and marketing aspects of artist development. Marketing will also be a prime concern for Preston, who joins EMI from a management post with the Scottish retail chain, Bruce's. Both report to Paul Watts, general manager.

EMI has also appointed Glyn Evans as international repertoire and liaison manager for the group pop repertoire and MOR divisions, responsible for auditioning EMI overseas repertoire for U.K. release

and for liaison with repertoire-owning territories regarding U.K. marketing and promotion. He reports to Watts and Vic Lanza, general manager, MOR division.

Independent publicists Annette Bicknell and Richard Ogden have formed a partnership under the name Heavy Publicity. Assisted by Steve Gilmore, they have a roster which includes Ted Nugent, Aerosmith, the Michael Chapman Band, Dr. Feelgood, Leo Kottke, the O Band, Smokie and Sweet. Ogden is moving into management with a new company Ozone Management, handling with John Seilis a new band, Motors, fronted by former Ducks De Luxe men Andy McMaster and Nick Garvey.

Sales In Austria Continue To Rise For Most Majors

By MANFRED SCHREIBER

VIENNA—Reports from large Austrian record companies on 1976 sales, and expectations for this year, indicate an industry expansion rate of between 12% and 15% for the period.

For Amadeo, Dominique Dauphin-Meunier says: "We exceeded our planned turnover in 1976 by some 24%, producing a total of \$2.9 million. This was mainly due to the success of artists like Waterloo and Robinson, the worried Men Skiffle Group, Roger Whittaker, Lolita and Drupi.

"But 1977 looks like a very difficult year and it will take a great effort to match the previous year's figures. We're looking for a similar increase in the fields of easy listening and classical music."

Stephan von Friedberg, of Ariola, reports: "Last year was our best yet and our best-selling artist was Peter Alexander. For this year I'm cautious but optimistic. Pop will be in the foreground, while there is a virtual saturation point in folk music. I don't think classical music will be as successful as last year."

CBS executive Jaroslav Sevcik says: "Last year we increased turnover by some 20%. Our top artists were Bob Dylan, Tina Charles, Neil Diamond, Sailor and Santana. For 1977 we look for a further plus of 15% and we're waiting on new product from Santana and Neil Diamond to pave the way."

Frank W. Beh, of EMI Columbia, says: "Our sales last year were up by 10%, roughly the average increase in the record and tape market. Most successful artists were Pussycat, Bay City Rollers, Harpo, Elton John, Hot Chocolate, Kraftwerk, Otto and Andre Heller. This year I look for a 12% increase in records and 20% in tape."

At Musica, Franz Wallner comments: "Last year showed around 17% higher sales than in 1975. We look for a similar bonus this year

WEA Pushes Quad Catalog LPs In U.K.

NEW YORK—WEA here is pushing quadrophonic disks from its Electra/Asylum catalog. The 20 imported titles are touted to dealers via special mailings and selected ads. The LP artists include Carly Simon, Judy Collins, Bread, Doors, Joni Mitchell, Eagles, Jackson Browne and others.

New Companies

Continued from page 20

Image Marketing and Media formed in Los Angeles by Shelly Heber and Leanne Meyers. Firm provides total merchandising and display coordination and a national overview of rack, one-stops, retailers and jukebox operators to record manufacturers and artists' managers. Initial accounts include Atlantic, Bang and Jet Records and the Creative Radio Network. Firm is located at 1420 N. Beachwood Dr., (213) 464-8341.

Cousin Enterprises, a record production firm, has been launched in Cincinnati specializing in pop and disco. Barry Gee is promotion director and can be reached at 320 Swifton Center, (513) 531-4346.

Johnny Powers Music, a management, production and publishing firm specializing in r&b, pop and country, launched by Johnny Powers. Initial artists signed include Jack Scott, Innervision and Jack Rainwater. Charles Kerr is vice president and general manager. Address is 3384 W. 12 Mile Road, Berkley, Mich., (313) 543-0588.

Full Sail Productions formed in Boston by Jeff Gilman and Fred Berk of Music Designers Recording Studios. First artists signed are Jim Lang, Bill Goebel and the Back Bay Rhythm Section. Also established is Full Sail Records with initial releases by Lang and the Rhythm Section. Address is 1126 Boylston St., (617) 262-7880.

Truce Declared

Continued from page 16

The latest court action extends indefinitely the order restraining the city from closing the Capitol. Although the legal questions remain undecided, court observers believe the city-wide elections in May will have a bearing on the case.

In any event, Scher wants it made clear that the beat will go on in Pas-saic without interruption.

UCLA-Billboard Course Shaping Up

Continued from page 8

Star," with panelists Irwin Steinberg, president, Polygram Record Group; Rick Taylor, personal manager; Charlie Fach, executive vice president and general manager of the label; Mike Gormley, national director of public relations, and Robin McBride, international director of a&r.

The second session will be a discussion on "Presenting The Artist To The Public—Identifying The Image And Marketing The Product." Panelists for this session are being firm.

On May 2, Warner Bros. Records will present "Promotion Of The Record Album" with panelist Ed Rosenblatt, vice president, market-

For the Record

NEW YORK—The new address of International Music Consultants is 888 Seventh Ave. here. The phone number is 765-2715. The address was listed incorrectly in a previous issue of Billboard. IMC is liaison for Polydor International's pop a&r operation.



HELEN CLOSE—Harold Thau (left), president of Windsong, and Robert Sumner, division vice president, RCA Records International, huddle with artist Helen Schneider after she opened an extensive engagement at Tramps in New York.

BASKIN SCORE SCORING

Film Based On Pop Music Suite Doing Okay In N.Y.

By DICK NUSSER

NEW YORK—A movie based upon themes developed in a pop music suite is enjoying a successful run here.

"Welcome To L.A.: City Of One Night Stands" was originally conceived as a suite by composer Richard Baskin while working on Robert Altman's "Nashville." Writer/director Alan Rudolph suggested it be expanded into a film, with Altman producing. It was.

United Artists has the soundtrack LP, and reports it doing well considering the movie has been panned by the critics. "It's not 'Rocky' or 'The Pink Panther,'" a label spokesman says, but sales averaging 2,500 units per five-day week are seen as an encouraging sign.

The film opened here March 10 at the Baronet, a 430-seat house. "We're initiating a whole new way of selling the music," says composer Baskin, who also appears in the film as a rock star. "We're pushing nighttime programming for the soundtrack because the music demands listening. We're going for hours

when people are relaxing and more receptive. The theme of the music is largely based on night happenings so it's an interesting way to go."

Baskin says Keith Carradine's version of "Welcome To L.A." and his own rendering of "City Of One Night Stands" are emerging as the strongest cuts in terms of airplay and singles potential.

A spokesman for the Walter Reade Theatres, which runs the Baronet, remarks on the youthful character of the audience.

"It's lovely to see them back in the theatres," the spokesman says.

Film Score Firmed

LOS ANGELES—Michael Arciaga's Filmusic company will supervise the musical score for Sidney Poitier's First Artists feature "Something Big Coming Up." The picture marks the second collaboration between Poitier and Filmusic, which packaged and produced the music for the film "Uptown Saturday Night."

Billboard, and others to be announced shortly.

Registration for the course is \$50. Ronnie Rubin, executive with the UCLA Extension School's Arts Dept., emphasizes that each person must register for the entire six weeks. For information call 213-825-6059. Checks may be made payable to the Regents of the Univ. of California and mailed to Dept. of the Arts, UCLA Extension, 10995 LeConte Ave, Los Angeles, Calif. 90024.

Feliciano Wins Halt

LOS ANGELES—Jose Feliciano has obtained a preliminary injunction against RCA releasing a "Greatest Hits" album after a Superior Court hearing here Tuesday (22).

As reported earlier, Feliciano, now recording for Private Stock, filed suit against his former label seeking \$200,000 for two delivered albums, more than \$43,000 in recording costs and \$5 million exemplary damages.

Under RCA's 1972 contract with the guitarist-singer the label could only release new product upon Feliciano's written approval of the master and the packaging.

Closeup

GHOST WRITER—Garland Jeffreys, A&M SP4629.

Although a cult figure in New York music circles, Jeffreys has never reached the masses mainly because he doesn't write conventional AM commercial ridden hooks.

But following shortlived stints on Atlantic and Arista after leaving the group Grinder Switch, Jeffreys has resurfaced on a new label, after sporadic periods of retirement, with his most powerful musical statement to date.

"Ghost Writer" is comprised of a series of autobiographical stories about prejudice, busing, his movie madness and love for his native New York.

Whether it's a rocker, reggae-infused ballad or poignant narrative, he always drives home his point. But most of all he manages to capture the essence of the New York street sounds with his vocal intonations expressing his fears, frustrations, anxieties and admirations.

Jeffreys makes references to his mixed Puerto Rican-black heritage as he expresses the highly emotional conflict as he is torn between communities and left lost and alone.

This theme is most obvious in "I May Not Be Your Kind" with a chorus which emphasizes his doubt and uncertainty as to who his "brothers" are. Michael Brecker provides a background sax solo which gives the song a light jazz feel.

"Cool Down Boy" and "Why-O" run parallel in theme as both depict Jeffreys' racial frustration. In "Cool Down Boy" the urge within him to speak out is stifled by those around him. "Why-O," about segregation, busing and prejudice, puts Jeffreys in a state of confusion as he questions the rationale for the races being separated from one another. Guitar and bass bring home the point with penetrating riffs.

While Jeffreys paints musical visions within all his songs, the album's best and most politically-oriented is the Dylan sounding epic "Spanish Town." Running close to eight minutes, Jeffreys combines elements of calypso, reggae, Latin and pop.

The narrative, with a haunting, almost maudlin sounding orchestration, comes to life in Jeffreys' sincere vocals and lyrics. Although he plays acoustic guitar in this one he relies on competent instrumental support for total impact.

Jeffreys skips to different time periods within "Spanish Town's" political framework as he makes references to revolutionaries Allende and Zapata in the same breath.

Percussion, trumpet and a piercing horn and string section gives the strong vocals the kind of melodic instrumentalization it needs.

"Wild In The Streets," displaying Jeffreys' ability to rock 'n' roll with the best of them, was released previously on Atlantic. The song imaginatively and instrumentally depicts the hot summer tensions of New York street life. Accompanying acoustic guitarist Jeffreys are the Brecker Brothers, Dr. John, David Sanborn and David Spinozza among others, who give this contagious raunchy rocker added zest and high level energy.

"Rough And Ready" was also initially recorded in early 1974 while he was still on Atlantic. He describes the tribulations of failure after being on the verge of stardom. But the song is optimistic as Jeffreys is "rough and ready" and eager to bounce back. As an outcry against

LP SERIES

Savoy & Verve Excavate Jazz From '40s-'50s

NEW YORK—Jazz of the late '40s and early '50s is available on old and previously unreleased tracks from both the Savoy and Verve labels.

The Savoy releases, under the Savoy Sessions series, distributed through Arista, contains six albums, three of the double LPs with a \$7.98 list price tag.

The double LPs are "Discoveries" by Art Pepper recorded in 1951 and 1954 with half of the material not previously released, "All Star Swing Groups: Pete Johnson, Cozy Cole" with three new tracks recorded in 1944 and 1945, and "Fat Girl" by Pete Navarro, recorded in 1946 and 1947 and containing four new cuts.

The single Savoy LPs, listed at \$6.98, are Stan Getz' "Opus De Bop," recorded in 1945, 1946 and 1949 with three previously unreleased cuts, "The First Q" by Milt Jackson originally recorded in 1951 and 1952 and "Encores" by Charlie Parker, recorded in 1944, 1945 and 1947.

Parker is also featured on one of the four Verve Reissues: "Jazz At The Philharmonic" with Lester Young. Like the other three reissues on Verve, it is a double LP package, retailing at \$8.98. The cuts in the "Philharmonic" LP were recorded in 1946.

The remaining Verve series LPs, distributed by Polydor, are: "Lester Swings," by Lester Young, recorded in 1945, 1950 and 1951; "Sixteen Men Swinging" by Count Basie, recorded in 1955 and 1956 and "Stormy Blues" by Billie Holiday recorded in 1954 and 1955 including previously unreleased recordings of "Softly," and "P.S. I Love You."

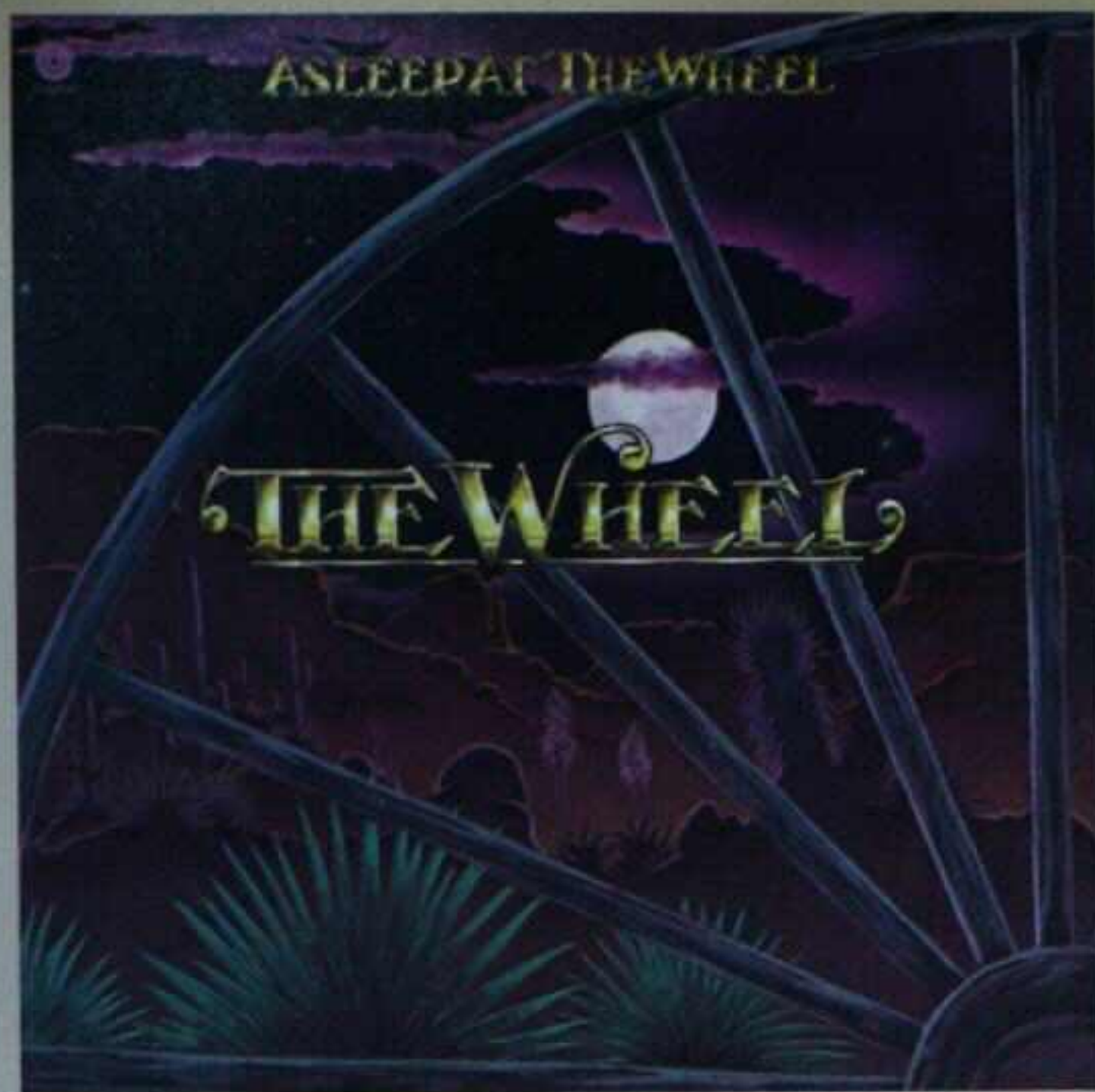
an injustice previously done him, he cries "Sick sick of taking a back seat/takin' a back street/playing it cool/I'm sick sick sick of bein' mistreated/bein' defeated/and playing the fool."

His love and affection for New York comes across in a poignantly moving midtempo ballad, "New York Skyline." A domineering sax adds a feeling of melancholia as Jeffreys sings of his home town love as if it were a female companion. "But the New York skyline/it's calling me home tonight/female, feline, feminine/she's been making my world so bright."

The title cut is clearly autobiographical. The narrative is a bitter depiction of Jeffreys' personal struggle and frustration in breaking through and being heard. He includes himself in the same class as Shakespeare, Spencer and Sydney, declaring that he too is "a poet of a kind." While his efforts have not been futile, he now knows what is required of him.

An habitual movie freak, Jeffreys uses film images and names freely as topics for many of his songs. "35 Millimeter Dreams" expresses his desire to join immortals like John Garfield, Bogart and Brando on the screen.

"Ghost Writer" is a work of great personal magnitude. Much of Jeffreys' soul is opened to his audience. His use of topnotch musicians like Hugh McCracken on guitar, Anthony Jackson on bass, Steve Cadd on drums and David Spinozza's hot guitar solos add to the effectiveness of the lyrics. ED HARRISON



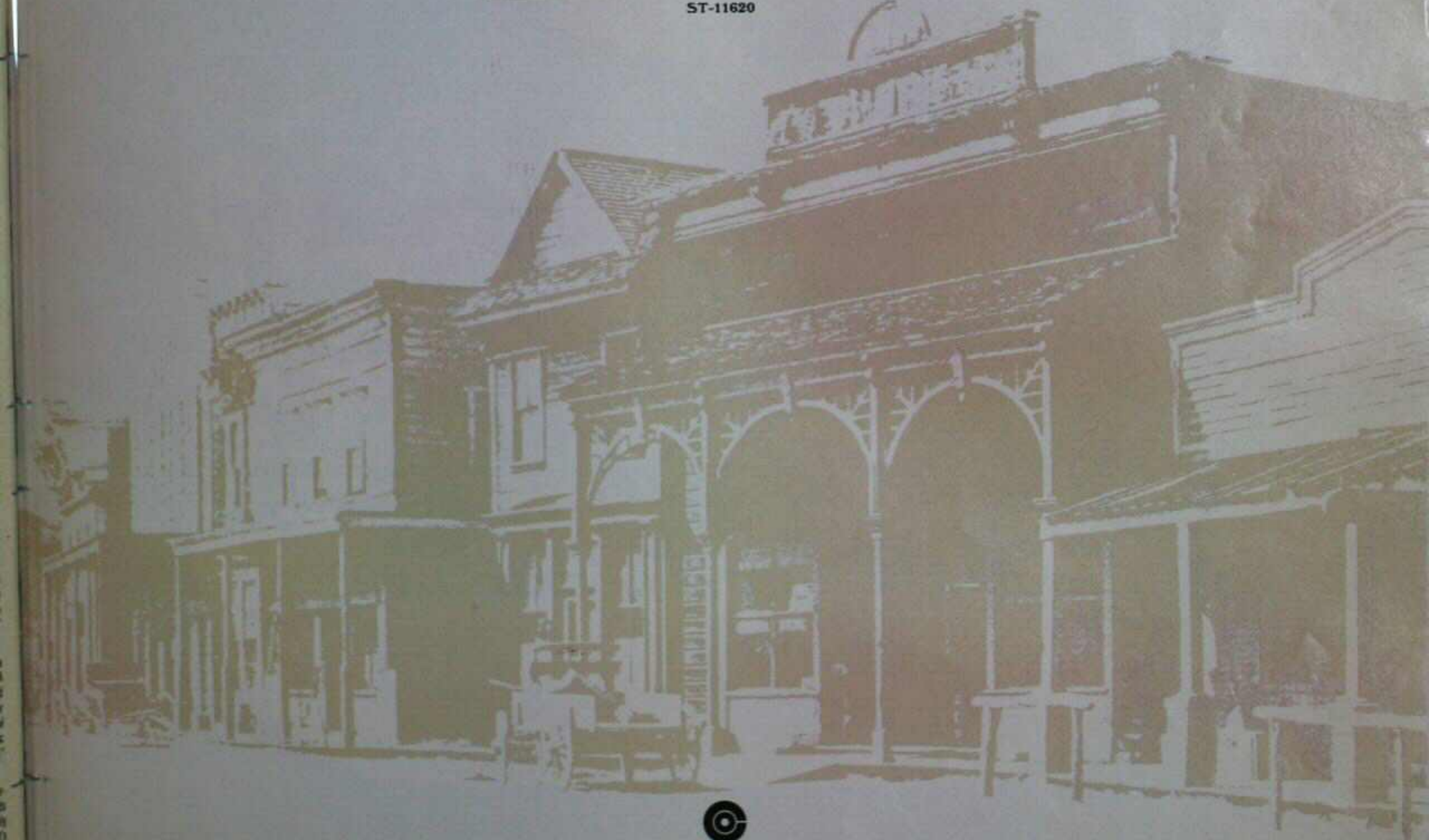
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A MUSICAL ADVENTURE



"Raggedy Ann & Andy: A Musical Adventure." The First Full-Length Animated Musical Comedy!

The new 20th Century Fox film of "Raggedy Ann & Andy" is the first full-length animated musical comedy ever produced, and the original motion picture sound track promises to outdo even such old family classics as "Peter Pan" and "The Wizard of Oz" in its universal appeal.

The delightful score boasts twelve original songs, written by the gifted Emmy and Grammy Award winner Joe Raposo of "Sesame Street" fame.

With these distinctive, bright and melodic songs, Raposo proves once more his unique cross-over versatility. When Raposo wrote such enormously popular songs as "Bein' Green," "Sing" and "Somebody Come and Play" for "Sesame Street," they were immediately recorded by the likes of Peggy Lee, Frank Sinatra, Diana Ross, Ray Charles and Barbra Streisand. With his exciting new "Raggedy Ann & Andy" score, Raposo again offers singular musical gifts for both kids and adults.

Directed by Oscar winner Richard Williams, and produced by Tony winners Richard Horner and Lester Osterman, "Raggedy Ann & Andy" also features the voices of such notables as George Irving, Alan Seuss, Sheldon Harnick and Arnold Stang.

To aid in merchandising the album, retailers will be supplied with festive four-color hanging mobiles and four-color posters. Self-shipper containers for counter browser display will also be available, as well as high back divider cards for record bins.

"Raggedy Ann & Andy" will open on April 1st in Baltimore, Cincinnati, Dallas, Denver, Des Moines, Indianapolis, Las Vegas, Los Angeles, Miami, Nashville, New Orleans, New York, Philadelphia, San Francisco, Seattle and over 200 more cities around the country. The original sound track is available now on Columbia Records and Tapes.

On Columbia Records and Tapes.



IMIC '77



**Amsterdam
May 15-18
1977**

Sponsored by: Billboard/Music Week/Music Labo

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(More to be announced)

The Music Industry Summit Meeting

**SEE RIGHT HAND PAGE FOR
SPECIAL TRAVEL ARRANGEMENTS**

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THE SUMMIT MEETING OF THE INDUSTRY

The opportunities and vital issues which challenge today's music-record industry demand a meeting of this industry's top echelon.

Economic changes throughout the world and their impact on our industry, the changing global political picture, new U.S. copyright legislation and its repercussions on world markets, technological developments and the timetable for their launching as sources for new profit, building growth and profit potential in the face of today's economy and ever-mounting competitive forces . . . these and many other key issues will be met head-on by some of the industry's most brilliant minds who will participate in IMIC '77.

Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

REGISTRATION

Registration fee is \$400 per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted. Please submit no later than April 15.

Complete this registration form and mail to your representative. (SEE RIGHT).

Please register me for IMIC '77 in
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I am enclosing a check or money order in the
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Twins	\$65	\$70	\$75	\$80
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This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

*U.K. currency exchange rate of 1.80
No refunds on cancellations after May 2, 1977

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MUSIC WEEK
7 Carnaby Street
London W1V, IPG
ENGLAND
Phone: (01) 437-8090
Telex: 262100

FAR EAST REGISTRATIONS:

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UCLAeXtension

UCLA Extension, in cooperation with *Billboard*, presents

Number One with a Star: The Process of Making a Hit Record

The apparent magic of transforming a talented artist into a recording superstar is in fact a clearly defined process that requires the knowledge and organizational skills of a collaboration of experts in the recording industry. Artists, producers, managers, record company personnel and all who aspire to careers in the recording industry have the opportunity to learn how to reach the top from the leaders in the art and business of making hit records.

MODERATOR & COORDINATOR: Ewart Abner

First Session—April 18—Title:

The Deal: SIGNING THE ARTIST & PROJECTING CAREER DEVELOPMENT.

A Multi-media introduction:

"FIND 'EM, SIGN 'EM, RECORD 'EM, AND MAKE 'EM A STAR."

A Mercury Record presentation.

Panelists:

Irwin Steinberg, President, Polygram Record Group; Charlie Fach, Executive V.P. & General Manager; Mike Gormley, Nat'l Director of Public Relations; Rubin McBride, International Dir. of A&R; Rick Taylor, Personal Manager, The Bar Keys; Jim Maddox, Program Director, KDAY, Los Angeles.

At UCLA, **Stevie Wonder** joins coordinator **Ewart Abner** and leaders in the art and business of making hit records to talk about how to reach the top.

You as artists, producers, managers, record company personnel and students who aspire to careers in the record industry have the opportunity to learn from professionals of the major record companies in the music business.

Program:

6 evenings, April 18—June 6, 7:30-10:30 pm.
Grand Ballroom, Ackerman Union, UCLA

Second Session—April 25

PRESENTING THE ARTIST TO THE PUBLIC, IDENTIFYING THE IMAGE & MARKETING THE PRODUCT
(Panelists to be announced)

Third Session—May 2

PROMOTION OF THE RECORD ALBUM
A Warner Brothers Records presentation

Panelists:

Ed Rosenblatt, Vice President, Marketing; Russ Thyret, Vice President/Dir., Promotion; Bob Regehr, Vice President Artists Development & Publicity; Joel Friedman, President, WEA Distributing Corp.; Bill Wardlow, Association Publisher, Billboard.

Fourth Session—May 9

THE EFFECTIVE USE OF PERSONAL APPEARANCES AND PROMOTIONAL TOURS IN MAKING THE STAR
A Casablanca Records presentation

Panelists:

Neil Bogart, President, Casablanca Records/Filmworks Corp.; Larry Harris, Executive Vice President; Bill Aucoin, Manager of Kiss, Stars & Piper; Bob Birch, National Program Director, Century Broadcasting (K-WST, Los Angeles; WABX, Detroit; KSHE, St. Louis); Jim Rissmiller, Wolfe & Rissmiller Concert Promoters.

Fifth Session—June 1

MUSIC INDUSTRY FORECAST: WHERE DO WE GO FROM HERE.
A President's Panel

Panelists confirmed to-date:

Barney Ales, President, Motown Records; Neil Bogart, President, Casablanca Records & Filmworks Corp.; Bruce Lundvall, President, CBS Records; Jerry Rubinstein, President, ABC Records; George Schiffer, President, Corporate Affairs Ltd.; Irwin Steinberg, President, Polygram Record Group; Lee Zhitto, Publisher & Editor-In-Chief, Billboard.

Sixth Session—June 6

A SUPERSTAR'S LOOK AT THE PROCESS
Speaker: Stevie Wonder, Artist, Motown Records

FEE: \$50.00

Watch *Billboard* for announcement of further program details.

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No single admissions are permitted.

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Spring 1977

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BILLY JOEL TOUR

SPECIAL

SPRING 1977

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4 Encores at Muhlenberg

Piano Man Wows 'em in Song

By EILEEN KENNA
Staff Writer

Dressed in a brown suit, a long-sleeve white shirt and green striped tie, Joel, 27, looked more like a charismatic young presidential candidate than the

His hands are like mari- onettes.

But he came be- more and sang. "H- self a Merry Litt- mas." He

Backed by his magnificent five-man band, Joel played

Too bad you can't strap a piano on like a guitar," Billy Joel told a sell-out crowd at Muhlenberg College in Allentown, Saturday.

Billy Joel Reception Fit for a Star

Billy Joel's fans gave the singer-song writer an adoring reception Sunday night at the Santa Monica Civic that was more fitting if Elton John, Harry Chapin, and Paul Simon had been on stage.

Joel's best numbers were those in which he'd gone for more than one source for inspiration (as with Leon Russell and Elton John in "Ain't No Way Back Now") and the- sized his influences. The dual style emerged. The Hollywood

Review Music: Billy Joel

BILLY JOEL - Rock performer appeared in concert Sunday night in the Music Hall. Opening act, Fever Tree. Presented by Southwest Concerts and Foley's.

By BOB CLAYPOOL

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Billy Joel gives UA crowd

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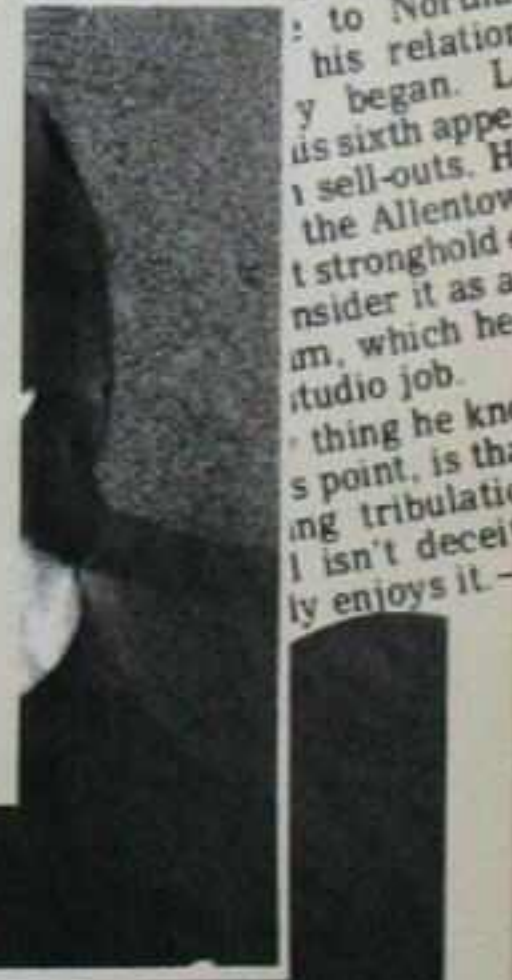
Personalism

peasants.' If I were watching get burned."

excellence

ear called "The Executive Re- te name Bill Martin. Later ne Malibu mountains to write l for "Piano Man," the 1977 echoed both the piano be- showed his New York influ-

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February

- 14—Utah State Univ., Logan, Utah
- 16—Paramount Theatre, Portland, Ore.
- 18—Berkeley Commun. Theatre, Berkeley, Ca.
- 20—Santa Monica C.C., Santa Monica, Ca.
- 21—Celebrity Theatre, Phoenix, Ariz.
- 24—N. Arizona U., Flagstaff, Ariz.
- 25—U. of Arizona, Tucson, Ariz.
- 27—Music Hall, Houston, Texas

March

- 2—Paramount Theatre, Austin, Texas
- 4—Tulane U., New Orleans, La.
- 5—Mobile Mun. Theatre, Mobile, Ala.
- 6—U. of Gainesville, Gainesville, Fla.
- 9—Cook Conv. Cntr., Memphis, Tenn.
- 10—U. of Alabama, Tuscaloosa, Ala.
- 11—U. of Tennessee, Martin, Tenn.
- 12—Municipal Aud., Spartanburg, S.C.
- 13—U. of S. Florida, Tampa, Fla.
- 15—W. Palm Beach C. Aud., W. Palm Beach, Fla.

- 18—Ovens Aud., Charlotte, N.C.
- 19—Knoxville C. Aud., Knoxville, Tenn.
- 23—War Memorial Aud., Greensboro, N.C.
- 24—Alderson-Broadbous Coll., Philippi, W.Va.
- 25—Municipal Aud., Charleston, W.Va.
- 27—Capital Music Hall, Wheeling, W.Va.
- 30—U. of Richmond, Richmond, Va.

April

- 1—Miami U., Oxford, Ohio
- 2—Civic Center, Akron, Ohio
- 3—U. of Pittsburgh, Johnstown, Pa.
- 4—Hamilton Place, Hamilton Ont.
- 7—State Theatre, Minneapolis, Minn.
- 20—Dickenson Coll., Carlisle, Pa.
- 21—Bloomsburg State Coll., Bloomsburg, Pa.
- 22—Fairfield Coll., Fairfield, Conn.
- 23—Ithaca Coll., Ithaca, N.Y.
- 24—Mid-Hudson C.C., Poughkeepsie, N.Y.
- 25—Rutgers U., New Brunswick, N.J.
- 27—Fairleigh Dickenson U., Rutherford, N.J.
- 28—Academy of Music, Philadelphia, Pa.

- 29—Academy of Music, Philadelphia, Pa.
- 30—Tawes Fine Arts Theatre, College Park, Md.

May

- 1—York College, York, Pa.
- 4—Loyola College, Baltimore, Md.
- 5—Cumberland Comm. Coll., Vineland, N.J.
- 6—C.W. Post College, Greenvale, L.I.
- 7—State U. of N.Y., Oswego, N.Y.
- 8—Glassboro S. Teachers Coll., Glassboro, N.J.
- 12—Clarion St. Coll., Clarion, Pa.
- 13—Rockland Comm. Coll., Rockland Co., N.Y.
- 15—Bushnell Memorial Hall, Hartford, Ct.
- 17—Soldiers & Sailors Mem. Hall, Pittsburgh, Pa.

June

- 2—Carnegie Hall, N.Y.C.
- 3—Carnegie Hall, N.Y.C.
- 4—Carnegie Hall, N.Y.C.

Labor-Management Panel For Arts In Work In N.Y.

NEW YORK—Convinced that the arts play a critical role in the urban economy, city officials here are taking steps to create a permanent body charged with stabilizing union-management relations in the entertainment industry.

Under the aegis of the Institute of Collective Bargaining here, the proposed new panel has already been given an unwieldy handle—the Commission on the Creative Uses of the Labor-Management Relationship in the Arts, Entertainment and Cultural Activities in New York City.

The need for such a panel was underscored in last winter's crippling strike at the New York City Ballet. A similar crisis is feared at forthcoming labor talks at the Metropolitan Opera.

The panel would oversee disputes in both the public and private sectors, sources indicate, with the aim of alleviating labor tensions in the Broadway and nightclub areas also.

Former U.S. Labor Secretary W. J. Usery Jr. has been asked to head the new agency, which reportedly has the endorsement of arts union leaders and both public and privateities.

No timetable has been piecing the plan.

Tape Co. Raided By FBI In L.A.

LOS ANGELES—Premises operated by Pearl Music, also doing business as The Tape Co., were raided by FBI agents armed with a U.S. Magistrate's search warrant Monday (21). Both firms were defendants in Federal District Court civil actions filed in late 1975 by seven labels here.

The premises, located at 5075 Warner Blvd., Huntington Beach, Calif., were two rooms containing more than 6,000 prerecorded cassettes and 8-track tapes, duplicating equipment and master tapes.

Agents did not disclose details of the raid. No arrests were made. The investigation of the operation con-

Will there be an announcement soon of the uncovering of a singles return scam, wherein counterfeit singles have been coming back to labels by the thousands? Some well-known, established firms could be involved. ... To persistent rumors concerning Jerry Rubinstein, chairman of ABC Records, as anklung that label, Rubinstein says: "There's nothing at all to it and I'm not leaving voluntarily or involuntarily."

American Can Company really did its homework in the last eight weeks when it asked the SEC to fully study its token offer to buy Pickwick International. Not only did the firm's investigators confer with key Pickwick personnel at all levels, but they consulted with suppliers and major accounts served by the various entities of the wholesaling and reissue giant. ... Glen Glancy of United Studios, Burbank, Calif., complex which had built a self-sustaining recording studio through finished album business over the past three years, is out. It's understood that an announcement will soon come out over disposition of various elements in the operation which Glancy founded and headed. ... The first Music Market store, a retail offshoot of Round Up Music, the wholesaler operation projected by veteran rackjobbers Lou Laventhal and Stan Jaffe, will probably open April 1 near their warehouse in Seattle.

Owen Bradley, owner of Bradley's Barn studio in Mt. Juliet, Tenn., near Nashville, has leased the quarters occupied by the RCA Nashville studios and purchased the equipment thereof. The operation will be renamed Master Sound Studios. Only studios A and B were taken over; two smaller studios were not included in the transaction.

Inside Track

out of L.A., claims Paul Call who claims a report out of London that the rock band was going to be released in the U.K. on the Obnoxious label is incorrect. ... Columbia Pictures denies it is looking to sell Arista following publication last week in another publication of this alleged intent. Alan Hirschfield, Columbia Pictures Industries president, says the parent has extended its arrangement with Clive Davis, also mentioned in the story as leaving Arista to go with ABC Records. ... Chrysalis presented MS Distributing in Chicago with a gold LP for Robin Trower's album which is also the label's first gold LP since going with independent distributors last Sept. 1. Mary Heffer, Chrysalis national sales manager, made the presentation.

Enchantment has worked magic tricks into its new road show. ... Brownsville Station vocalist Michael Lutz came in 16th in a field of 500 in recent trial heats in Toledo for the famed Boston Marathon. He claims running helps his lungs. ... Tommy Flanagan, Ella Fitzgerald's long-time pianist, solos with the National Jazz Ensemble Saturday (2) at New York's New School. ... The Roxy, Los Angeles citadel for rock names, offers Steve Allen April 1-2. ... The staff and management of WBAI, New York, nearing a compromise that involves recognizing an employees' union in return for upgrading the programming of the New York Pacifica outlet. ... Is Capitol Records notifying accounts of a general \$1 price up in some catalog series? ... Is Irving Mills, who published most of Duke Ellington's early hits through 1946 through Mills Music, which he later sold, about to make a deal for a

Radio Station Double In Pro

NEW YORK—Arista of twins to hit radio 3 copies of a special "T-Better Than One" single were the singles "Sleepy the Kinks' new LP pl single by the Hollywood The Kids On The Street

The twins, who c mended by friends of il and hired from local tal visited two or three stat respective markets.

Altogether 1,000 radi retailers and critics rec of the gold plastic singl

Stoney Cooper Dead In Nash

NASHVILLE—Ston 58, of the Wilma Lee Cooper "Grand Ole Op here Tuesday (22).

A heart ailment an nesses hospitalized Co He had been in critical condition since his admission to West Side Hospital.

A country and bluegrass fiddler and vocalist, Cooper and his wife Wilma Lee performed for 40 years and joined the "Opry" in 1957. The West Virginia natives once had radio shows on WWVA, Wheeling, and WJJD, Chicago, and recorded for such labels as Columbia, Hickory and Decca (MCA).

Banjoman Package

NEW YORK—"Banjoman," the soundtrack LP to the film tribute to Earl Scruggs, will be released by Sire Records in conjunction with the film's premiere.

Recorded in concert, the LP features Scruggs, Joan Baez, the Nitty Gritty Dirt Band, the Byrds, Doc & Merle Watson and Ramblin' Jack Elliott. The Byrds perform a version of "Roll Over Beethoven" and Baez sings "Blowin' In The Wind" in French and English and mimics Bob Dylan on another cut.

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Flying to Tokyo for the four concerts will be Jackson Browne, John Sebastian, The Flying Burrito Brothers, Ry Cooder, Country Joe McDonald, J.D. Souther, Lonnie Mack, Danny O'Keefe, Richie Havens, Eric Anderson, Mimi Farina, Odetta, Fred Neal, Terry Reid and Warren Zevon.

Some 10 major Japanese record artists will also take part in the shows. The series is sponsored by 25 Japanese environmentalism organizations. The U.S. coordinator is the Dolphin Project, based in San Francisco.

Toni Delacorte, Dolphin Project public information director, says "All the profits from the concerts will go to a fund for the participating Japanese environmentalist groups. But the main purpose of the shows is to raise Japanese awareness of the worldwide campaign to stop the commercial hunting of whales before the entire species is wiped out." Japan has the world's largest whaling industry.

now being chosen by Lundvall and will be announced in the near future.

A special session, "Revolution In Retailing," will be chaired by Sam "The Record Man" Sniderman, top Canadian retailer. The session will provide an update on developments at the retailing level of the industry with the panel comprised of noted retailing specialists.

Nesuhi Ertegun, president of WEA International, will chair a special session entitled "The International Marketplace Today."

Another session will deal with the live concert industry on a global scale and will be composed of noted managers and concert promoters from around the world. This seminar will provide an in-depth analysis of the concert field today, exploring new opportunities for talent exposure and possible solutions to problems such as immigration and tax barriers affecting the international concert scene.

A session titled "Lawyers—Makers Or Breakers Of Deals" will be devoted to the mounting impact

heretofore untapped opportunities for Western performers, writers, record labels and music publishers.

"Music Publishing Today," a session devoted to new trends in publishing transactions in the international marketplace, will be attended by publishers from major markets firms.

Other sessions will cover technological innovations including the impact of videodisk and videocassette, the impact of the new U.S. copyright law on music publishing around the world, the expanding international market for country music and the growing stature and presence of European talent in worldwide markets, among others.

Sir John Read, chairman and chief executive officer of EMI, is slated to deliver the keynote address.

Since the first IMIC which was held in the Bahamas in 1968, the event has been gaining status as the summit meeting of the international music industry. The decision to make IMIC an annual affair was made at IMIC '76 in Honolulu last May.

should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Chicago Club's Heavy On Blues

CHICAGO—Four evenings of non-stop blues music are planned here Thursday through Sunday (31-3) to celebrate the official "grand opening" of Elsewhere, Northside bluesery that was "homeless" for two months this winter (Billboard, Dec. 18, 1976).

The celebration is slated to culminate on the weekend with nine consecutive hours of performances, stretching afternoon to evening each day. Club's coterie of regular performers will take part, including the Jimmy Walker Band, Sunnyland Slim, the John Brim Band, Erwin Helfer, S. P. Leary and the Eddie Taylor Band.

The club is initiating a new Saturday and Sunday afternoon "forum" for younger blues artists.

BILLY JOEL TOUR

SPECIAL

SPRING 1977

EDITION

4 Encores at Muhlenberg

Piano Man Wows 'em in Song

By EILEEN KENNA
Staff Writer

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Billy Joel Reception Fit for a Star

Billy Joel's fans gave the singer-song writer an adoring reception Sunday night at the Santa Monica Civic that might have been more fitting if Elton John, Harry Chapin, Jackson Browne and Barry Manilow had been on stage together.

In a way, they had. Throughout the two-hour show, Joel's music invited comparison with each of these artists in turn, often matching their efforts as entertainment but lacking a distinctive direction of its own.

The bearded New Yorker—best known for his 1974 hit "Piano Man"—was engaging in several ways. His humorous

Joel's best numbers were those in which he'd gone more than one source for inspiration (as with Leon Russell and Elton John in "Ain't Nothin' Goin' On Here"). He synthesized his influences into a dual style emerged. The "Goodbye to Hollywood Young Man."

But too often the superficial and his identity a generally pleasing, too far into slickness enough to be reason-

Billy Joel gives UA crowd a lesson in professionalism

Some things are well worth waiting for.

good performance.

"I THOUGHT the audience was great," Joel said. When asked what makes an audience good, he said, "basically, if the audience

peasants.' If I were watching get burned."

'Piano Man' Joel as Independent Rocker

BY DENNIS HUNT

ager," he said. "But it has become less important to me I make a decent living without being very famous. Anyway, if I had a hit single I might have to do things like go on the Dinah Shore Show and

in at off for a axle in equipment 0 hours

Joel: formula for excellence

After four albums in the last five years and tours that have criss-crossed the country during the last three, Billy Joel convincingly, as he did after Muhlenberg

a bar called "The Executive" the name Bill Martin. Later in the Malibu mountains to write an album for "Piano Man," the 1977 album echoed both the piano influence of his New York influence

Billy Joel: A Singer-Songwriter

By PAUL WILLISTEIN
Globe-Times Arts Editor

Billy Joel walked slowly into the locker room and plunked himself face-down on the trainer's table. He was tired. He had just played a two-hour, non-stop concert before 3,950 of his fans at Muhlenberg College's Memorial Hall. It was the second-last stop on his 10-week tour. After that, it would be home to Manhattan for Christmas.

"It's a rough game, coach," Joel wisecracked. "But we'll win 'em."

There were few laughs. He sat bolt upright and swung his boots over the table's edge as if to say, "Hey, whalss matter wit' you guys."

He looked uncomfortable. The interview was over. If someone asked a

"Why doesn't somebody ask me how I like Allentown," Joel said.

The magazine writer obliged.

"That's such a stupid question," Joel answered. "How am I supposed to know how I like Allentown. Whenever I see it, it's dark. I mean, all I've ever seen in Allentown is the Sheraton, streetlights and dark buildings."

"As long as you say you like it better than Hoboken, N.J.," a reporter piped up. Joel lowered his eyes and glared at him. Joel got out a pack of cigarettes, took one out and lit it.

WHEN YOU GET DOWN to it, Joel is a nice guy. The tough-guy exterior which he sometimes flaunts masks a soft heart. You can see this in his record albums and concerts. He's serious, yet he's not serious.

But at 27, he's staked out a reputation. It's what he's always enjoyed doing

travel from the Mart her first bar he is too s had release thevious. Boy Mans to appc Free him, imp ng hands wi best manne simply belt liam Marti ore secur d allo' ketz



that time, on to Northar his relation y began. L us sixth appe sell-outs. H the Allentow t stronghold e nsider it as a m, which he studio job. thing he kno s point, is th tribulatio I isn't decei ly enjoys it-



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- February**
14—Utah State Univ., Logan, Utah
16—Paramount Theatre, Portland, Ore.
18—Berkeley Commun. Theatre, Berkeley, Ca.
20—Santa Monica C.C., Santa Monica, Ca.
21—Celebrity Theatre, Phoenix, Ariz.
24—N. Arizona U., Flagstaff, Ariz.
25—U. of Arizona, Tucson, Ariz.
27—Music Hall, Houston, Texas
- March**
2—Paramount Theatre, Austin, Texas
4—Tulane U., New Orleans, La.
5—Mobile Mun. Theatre, Mobile, Ala.
6—U. of Gainesville, Gainesville, Fla.
9—Cook Conv. Cntr., Memphis, Tenn.
10—U. of Alabama, Tuscaloosa, Ala.
11—U. of Tennessee, Martin, Tenn.
12—Municipal Aud., Spartanburg, S.C.
13—U. of S. Florida, Tampa, Fla.
15—W. Palm Beach C. Aud., W. Palm Beach, Fla.

- 18—Ovens Aud., Charlotte, N.C.
19—Knoxville C. Aud., Knoxville, Tenn.
23—War Memorial Aud., Greensboro, N.C.
24—Alderson-Broadbous Coll., Philippi, W.Va.
25—Municipal Aud., Charleston, W.Va.
27—Capital Music Hall, Wheeling, W.Va.
30—U. of Richmond, Richmond, Va.
- April**
1—Miami U., Oxford, Ohio
2—Civic Center, Akron, Ohio
3—U. of Pittsburgh, Johnstown, Pa.
4—Hamilton Place, Hamilton Ont.
7—State Theatre, Minneapolis, Minn.
20—Dickenson Coll., Carlisle, Pa.
21—Bloomsburg State Coll., Bloomsburg, Pa.
22—Fairfield Coll., Fairfield, Conn.
23—Ithaca Coll., Ithaca, N.Y.
24—Mid-Hudson C.C., Poughkeepsie, N.Y.
25—Rutgers U., New Brunswick, N.J.
27—Fairleigh Dickenson U., Rutherford, N.J.
28—Academy of Music, Philadelphia, Pa.

- 29—Academy of Music, Philadelphia, Pa.
30—Tawes Fine Arts Theatre, College Park, Md.
- May**
1—York College, York, Pa.
4—Loyola College, Baltimore, Md.
5—Cumberland Comm. Coll., Vineland, N.J.
6—C.W. Post College, Greenvale, L.I.
7—State U. of N.Y., Oswego, N.Y.
8—Glassboro S. Teachers Coll., Glassboro, N.J.
12—Clarion St. Coll., Clarion, Pa.
13—Rockland Comm. Coll., Rockland Co., N.Y.
15—Bushnell Memorial Hall, Hartford, Ct.
17—Soldiers & Sailors Mem. Hall, Pittsburgh, Pa.
- June**
2—Carnegie Hall, N.Y.C.
3—Carnegie Hall, N.Y.C.
4—Carnegie Hall, N.Y.C.



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