**Spotlighted This Issue** 

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# Japanese Production Zooms 24% Over '75

# Audio Expo Scene Undergoing Study

By STEPHEN TRAIMAN

NEW YORK—The dust is settling on the 1977 audio expo scene, with several key meetings in the next two weeks expected to clear up the picture.

It appears likely that the latest proposal of Jack Wayman, EIA/CEG senior vice president, for a satellite hi fi exhibit/demo show at Chicago's McCormick Inn. across from the main Summer CES at McCormick Place, will satisfy the group headed by Irv Stern of Harman International (Billboard, Aug. 14).

However, Stern and other mem-(Continued on page 63) By ALEX ABRAMOFF

TOKYO—Production of records and tapes in Japan rose to a new high of 114 million units the first six months of this year, up a dramatic 24% over the same period in 1975.

Singles. LPs. cassettes and tape cartridges all showed unit increases, with the only categories of recorded product declining for the period being EPs and reel-to-reel tapes.

Figures disclosed by the Japan Phonograph Record Assn. (JPRA) show the dollar value of records produced for the half-year segment up 29% to \$253 million. Recorded tape, at \$83.4 million, rose by 20% over the first six months of 1975.

The breakdown shows that the production of singles January through June increased by 23% to 55 million units. The production of LPs (Continued on page 76)

#### 200 Artists To 3 Labels Within Year

Ry HM FISHEL

NEW YORK—More than 200 artists signed recording contracts with CBS, WEA and Capitol in the past year, including more than 70 established acts that changed label affiliation, in one of the most active a&r campaigns ever by these labels.

The tally is exclusive of additional artists signed by custom labels distributed by these manufacturers.

While these labels have also dropped artists since last summer, the additions have swelled total artist rosters.

Leading the barrage of signings is CBS Records with more than 80 acts, including at least 30 that switched label affiliation.

Among the established artists now calling CBS home are Joan Baez, the (Continued on page 18)

# CBS, Sansui In

Own 'Q' Action

By MILDRED HALL

# **Broadcasters Hit Arbitron Policies**

By CLAUDE HALL

LOS ANGELES—A number of broadcasters have voiced strong protest against the Arbitron radio audience ratings survey firm the past few weeks—some because of high prices, some because of alleged "irregularities" in diary reports

regularities" in diary reports.

In Norfolk, Va., several radio stations, after a meeting with two executives of Arbitron, tendered letters of cancellation. Broadcasters in Houston, Memphis and New Orleans are also stirred up.

The Norfolk, Va., meeting, ac-(Continued on page 22) WASHINGTON—CBS has petitioned the FCC for a rulemaking change that would, in effect, standardize the CBS SQ matrix 4-channel broadcasting system. A similar move is anticipated from Sansui Electronics on behalf of its competing Q8 quad system.

Both the CBS petition, filed Aug. II and officially published in the FCC docket Monday (16) and the projected Sansui countermoves are linked to new FCC listener tests in prospect for comparison of discrete and matrix quadraphonic sound systems for broadcasting.

The tests could be a fairly significant factor in any final decision on authorizing discrete broadcasting.

(Continued on page 22)



ORLEANS, who spiced the summer of '75 with "Dance With Me." The very same ORLEANS that's heating up this summer with "Still The One," a triumph of pure, rollicking rock'n'roll. Now there's WAKING AND DREAMING, their second Asylum album: sizzling r&b, joyous gospel and delicate ballads, sewn together by the brilliant musicianship that's earned this quintet a reputation as one of America's best live bands. WAKING AND DREAMING (7E-1070) on Asylum Records and Tapes. (Advertisement)

MCA2-6000

# Nuisance Suits Bug Acts Once They Hit the Big \$

By NAT FREEDLAND

LOS ANGELES—Nuisance fawsuits are a little understood but nearly universal hazard to contemporary rock stars who make it to the top after difficult struggles and suddenly find themselves bombarded with legal papers demanding money on the flimsiest of pretexts.

Michael Shapiro, attorney for Fleetwood Mac, says. "It has gotten absolutely absurd in the past 90 days. Five different claims have been filed against the group and we are being threatened with two more.

"If Fleetwood wasn't giving up valuable touring to come in and go through days of depositions to fight such claims, they might well be paying off more than \$1 million now just to avoid fighting off old ac-

(Continued on page 92)

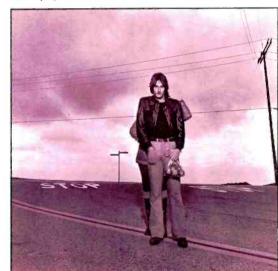
A 'Sound Education' Gaining At Colleges

NEW YORK—One of the fastest growing areas of collegiate curriculum is education in the areas of audio engineering and recording studios, according to the president of a Connecticut-based firm that specializes in installing studios.

Hamilton Brosious, president of Audiotechniques of Stamford. Conn., says a lot of schools are beginning to realize the importance of recording as an actual element in their curriculum.

"At many schools, the music departments are getting money in their budgets to put in a studio for the purpose of recording student per-

(Continued on page 40)



Here's a fine new album from Michael Dinner. This talented L.A. based singer-songwriter is solidly breaking through in nationwide FM airplay, generating stunning reorders across the board. Keith Olsen's effortless production and soaring and tasty arrangements by Dave Foster make this a splendid addition to everyone's record library. A definite must. On Fantasy Records and Tapes. F-9512. (Advertisement)

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# Kirshner Turning A Now Direction

LOS ANGELES-Rock impresario Don Kirshner is revamping his "Rock Concert" forwhile simultaneously introducing a new singing group on its own network television show. The show will be Kirshner's first major undertaking since his successful "Monkees"

and "Archies" series.

With "Don Kirshner's New Rock Concert" entering its fourth year on the air and with a new distributor, Syndocast, the show moves to NBC in Los Angeles. New York and Washington, D.C., following the network's "Saturday Night Live."

While the series will continue to present top name attractions. including Rod Stewart and George Benson, Kirshner will broaden the show to include

comedy, a players group and bits

"The young comedians today who are shaping comedy like Jimmy Walker, Freddie Prinz, David Brenner and Gabe Kaplan are akin to the music area and what young people like and are buying," says Kirshner.

Another format change will be the incorporation of concept shows. Kirshner believes his audience is interested in the behind-the-scene music personalities who receive little credit.

"The Shep Gordons, Phil Waldens, Jerry Weintraubs and Irv Azoffs are the same as the Thalbergs, DeMilles and Zanucks were in the motion picture business. These men are shaping the

(Continued on page 19)

# General News Pressure On

# N.Y. & N.J. **One-Stops**

By STEPHEN TRAIMAN

NEW YORK-It's not just retail competition that's been heating up in the New York-New Jersey metro area, but one-stops also have felt the pressures since the expansion of Transcontinent Record Sales' onestop operation from Ohio to the Garden State in March (Billboard, July 10).

Small retailers have been the winners, says George Zaremba. Transcontinent vice president in charge of East Coast operations. The reason: other major one-stops in the already competitive area are lowering prices to meet One Way of New Jersey's \$3.39 specials for any quantity of the

top 100 \$6.98 list chart product.
With a perpetual inventory of from \$500.000 to \$750.000, representing 150,000 to 250,000 LPs at

(Continued on page 19)

#### **Audience Response Disco Chart Debuts**

LOS ANGELES-Billboard introduces a new feature this week, a national survey on top audience response records in discos. The chart, appearing on page 39, reflects input this week from more than 100 top clubs nationally in 15 national mar-

The complete agenda for Bill-board's Disco II Forum in New York, Sept. 28-30, appears on pages



James Nederlander: turning a profit for the Greek Theatre.

#### Nederlander Era At L.A. Greek a Fat \$2 Mil Click

By ELIOT TIEGEL

LOS ANGELES-With a balanced program of attractions, the Greek Theatre, booked for the first time by the Nederlander organiza-tion, has grossed \$2 million with six weeks to go in its season.

"I predicted before we got into the theater that we would gross in excess of \$2 million." states James Nederlander confidently.

"The Greek will pay the city of Los Angeles more than \$80,000 in rent, which was my original esti-

Although he chooses not to cast (Continued on page 40)

# Goody's N.Y. **Metro Stores** To Stay Open Now 7 Days

NEW YORK-As anticipated (Billboard, July 31), Sam Goody. Inc., will open at least six of its metro area stores on Sundays, following the action by Korvettes which began seven-day operations at 18 of its 23 New York outlets Aug. 15.

George Levy, president of the 27-store Goody chain, says the Massa-pequa, L.I., store will open Sunday (27), with the five other L.I., Queens and Brooklyn outlets to start sevenday sales Sept. 12.

There are no plans to open any of the Manhattan stores on Sunday "at this time," but he intends to keep his options open, depending on results and the competition.

Korvettes' record and tape de-partment had no reaction yet to the initial Sunday sales, with the first computer run not expected until Monday (23). However, a spokes-man acknowledges that Saturday is usually the strongest day for software sales, and the chain itself has indicated that the first Sunday sales overall were the best on an hourly basis of any day except Saturday.

Korvettes did not open its three Manhattan stores, nor its Bronx or Lawrence, L.I., outlets. There was minimal advertising on the Sunday opening, for the stores overall, or for records in particular, with only a small tagline to that effect in week-

end newspaper ads.
Alexander's, the only other area department store chain which is a competitive factor in record/tape merchandising, has not yet made a decision on Sunday openings.

#### Name Disk Acts Are Contracting To Arista Label

By JIM FISHEL

NEW YORK-After almost two years of constant growth largely dependent on career building of new artists, Arista Records has broadened its scope with the signing of eight established artists in the past few weeks.

The recent signings of Mandrill, Don McLean, the Hudson Brothers, Alan Parsons, Randy Edelman, Rick Danko, the Kinks and Lou Reed display the label's attraction to established acts.

According to Clive Davis, Arista president, none of these acts has yet hit its sales potential.

He cites the career building of Barry Manilow, Melissa Manchester, Eric Carmen, Patti Smith, the Outlaws, Gil Scott-Heron and the Bay City Rollers as reasons why these newly acquired acts chose Arista.

He says Arista did not enter into (Continued on page 16)

#### An FBI Tape Raid

SIOUX FALLS, S.D.-More than 1,200 allegedly pirated tapes were seized by FBI agents during a raid on Action World and a concession stand operated by the owners of Action World at the Sioux Empire Fair. Authorities say the investigation is continuing.

#### **Korvettes Leader in Natl** Ad \$ Allowances: Survey By JOHN SIPPEL

Venture Stores, Sam Goody and Music Plus finished in that order in the first week of a Billboard study to determine what accounts grab the biggest share of national advertising allowances. Sunday (Aug. 1) editions of metropolitan dailies in 25 key cities were checked in the study.

Korvettes ran % page ads in the Detroit News, Chicago Sun-Times and the Philadelphia Inquirer and % page in The New York Times. RCA and A&M took quarters of the ads run in Detroit, Chicago and Philadelphia, with A&M offering Ester Satterfield at \$3.47, while all other LPs in the ads ran at \$3.97.

Columbia took half the Detroit ad, while Capitol ran the half in Chicago and Philadelphia for Helen Reddy product. In the New York ad, Aretha Franklin, Steely Dan, David Bowie and Carly Simon were offered at \$2.99, the week's lowballer.

Goody's ¼ page in The Times and % page in the Inquirer featured Warner Bros./Reprise product at \$3.99, Helen Reddy at \$3.59 and an assortment of new chart product at

### **Bogart Talk Will Highlight First** NARM 'Mid-Year'

CHICAGO-Neil Bogart, president of Casablanca Records, will keynote the 1976 mid-year meeting of NARM, scheduled to be held at the Continental Plaza Hotel here

This will be the first complete mid-year confab of the organiza-tion's membership, notes NARM president Jules Malamud. Last year three separate meetings were held for rackjobbers, retailers and distrib-

At this year's gathering, each of these groups will hold its own meet-ings, as well as attend general ses-

One representative from each (Continued on page 18)

\$3.59. The Venture stores ran fullpage ads on CBS and its custom labels. In the St. Louis Post-Dispatch ad, two prices, \$4.98 for single pocket and \$6.79 for two-pocket LPs were carried. The same ad in the (Continued on page 75)

#### Court To Decide Who Owns Stax Tapes By ELTON WHISENHUNT

MEMPHIS-Union Planters National Bank has filed suit in Bankruptcy Court against CBS over ownership of the master recording tapes formerly owned by bankrupt Stax

Both CBS and the bank claim they are entitled to the tapes.

Here is how the dispute evolved: In 1971 CBS sought to acquire a major recording firm specializing in black music. When CBS attention turned to Stax, however, CBS learned that outright acquisition might entail federal antitrust viola-

As an alternative, CBS entered into a distribution contract with Stax. For these rights, CBS loaned Stax \$6 million

As part of the agreement, Joseph P. Harwell, a vice president of the bank who was representing the bank in the negotiation, agreed to subordinate the bank's loans to Stax to give CBS first claim on its \$6 million

That's the main rub in the case. The bank's suit charges that Harwell schemed to subvert the bank's security interest in Stax in the loan agreement with CBS.

The master tapes value of \$5 million was set by Bankruptcy Judge William B. Leffler for the purpose of putting a value on them.

Harwell resigned from the bank in the fall of 1974, pleaded guilty in April 1975, to embezzling \$284.000 from the bank and was convicted

two weeks ago of making false loans

Harwell has served 16 months of a five-year sentence on this first mat-

Recently. Harwell, co-defendant with Al Bell in the month-long bank fraud trial, was sentenced to 21/2 years in prison by U.S. District

Judge Harry Wellford.

Harwell was found guilty by a jury which acquitted Bell. The government had contended the two were guilty of a conspiracy to de-fraud the bank of \$18 million in

Harwell, who was scheduled for parole from federal prison at Springfield, Mo., Aug. 25, now must face the second prison term.

#### TV SOUND: A PROBLEM

#### Personal Mgrs. Add Protests By JIM MELANSON

This is another in a series of articles on the dismal condition of television sound. This week personal managers decry the lack of quality sound reproduction for their clients.

NEW YORK-Personal managers believe that television's home screen image is overwhelming and can help build an artist's career, but when it comes to tv sound, their clients are being cheated.

In general, managers and their clients try to make do, bringing in their own sound technicians to aim for the best possible mix under existing conditions, looking to record tracks in-studio and use them for lip synchs.

From monitor equipment to sound consoles, the consensus is that most tv sound gear is "antiquated" when measured by music industry

The subject of home tv speakers fares little better. Most managers agree that the tiny mono speakers used by manufacturers are woefully inadequate. But there's little they can do about it. Demand for change will have to come from the viewing audience. Meanwhile, they say, you just have to try to do your best with what you've got to work with.

A toll is still taken, though. "We had constant problems with Melissa (Manchester) when doing tv shows,

says manager Larry Bezner. He explains that the artist has become "adamant" about performing on tv. "She is shying away completely."

Bezner feels that sound is not all that important to most television people. He prefers to have an act prerecord a performance in a 16track studio and lip synch it on the air, something, he says, which was done "very successfully" with a Manchester appearance on "Rock Concert."

"Television is so inadequate when it comes to sound that it's ridiculous," says Labelle's personal

(Continued on page 18)

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LONDON-"Band On The Run," by Paul McCartney and Wings, is to become the first British rock album released in the U.S.S.R.

This follows a deal between EMI Records here and the Russian Dept. of Foreign Trade. The LP will be released under license on the Melodiya label toward the end of the

The agreement is the result of a gradual build-up of export and import trade between EMI and the Russians, mostly in the classical field, with some MOR and classical material licensed to Melodiva and,

more recently, Melodiva classical titles issued by EMI in the U.K.

David Finch, controller of licensing for EMI Records International. says "Band On The Run" was chosen by the Russians from samples supplied by EMI to a Russian trade delegation to the U.K. in September last year, at the time a Cliff Richard concert tour of Russia was arranged.

There were also Beatles' albums in the batch of samples, and other material has been sent to Russia in recent months. Though only the

(Continued on page 77)

#### **Deport Illegal Musicians** From L.A.'s Night Life

By JOE X. PRICE

LOS ANGELES-The Federal Immigration and Naturalization Service, responding to pressure exerted in recent months by AFM Local 47's officials and mariachi musician members over illegal aliens taking work away from union members, is finally cracking down.

According to Joseph Ernetz. INS deputy director under deputy district director S. Joseph Sureck, the Federal agency staged five raids in the month of July alone, apprehending 24 illegal alien mariachi musi-

The "illegales," who for the most

#### Lieberman Meeting In Wisc. To Attract 120

CHICAGO-Lieberman Enterprises Inc. has scheduled its national sales meeting for Sept. 19-22 at the Playboy Club Hotel in Lake Ge-

One hundred and twenty Lieberman personnel working out of seven regional offices of the major rack supplier will attend, according to Steve Salsberg, Lieberman's director of advertising.

Salsberg says the itinerary reads more like a music festival than a sales convention, because of the number of recording artists who will entertain. These include the Charlie Daniels Band, Wet Willie, Frannie Golde, Dr. Hook, Narvel Felts and

part performed for no fee and in some cases paid the club owner 25 cents per song played for the privilege of working just for tips, were all deported and given warning that future violations would be dealt with more severely.

Scenes of the raids include the following East L.A. Latin Clubs: La Hacienda Club, the Palacio Bar and Dance Hall, Club La Roca and El

Of the five raids made in July, two were carried out on a Saturday (24) and one on a Friday night (30).

In so doing, the Immigration Dept. satisfied a union beef which criticized INS for not working weekends, the time of the week when the majority of illegal aliens from Mexico make their trek north.

Additionally, according to union complaints, raids staged prior to July were ineffectual because subjects were not apprehended at the place of employment but at residence addresses on weekday after-

Reacting enthusiastically toward these new developments is Max Herman, Local 47's president. "They (INS) have helped more now than they have in many, many years," he says. "Some of the places where the illegal aliens were working and thriving have become ghost towns. What's more, business is booming for some of our members, when only a short time ago they were out of work and desperate.

(Continued on page 92)

#### Copacabana In N.Y. Will Reopen In Oct. As Disco

NEW YORK-The Copacabana, once one of Manhattan's poshest East Side supper clubs until it was shuttered three years ago, has been acquired by the Halron Restaurant Corp., and is scheduled to reopen in late October as a combination discotheque and showcase for live acts.

The Halron Corp. is funneling more than \$4 million into the club for restoration and initial operating expenses, and will redecorate it to create a 1940s nostalgia look.

E. Roy Webb, the club's new director of operations, says a light and sound system that "will be second to none" will be installed. Webb also plans to work closely with record companies and management agencies in his efforts to showcase the top disco acts in the nation.

Webb intends to deliberately keep the Copa's initial operating schedule as flexible as possible, until definite trends can be determined. Early plans call for the establishment of a drinking bar only, but Webb admits that snacks and full course dinners will be added at a later date. A tentative minimum of between \$12 and \$15 will be imposed on patrons. It will include a number of

Initially, and Webb stresses that this is still tentative, the disco will function Wednesdays through Saturdays. During the rest of the week the club will be available for private parties, and the showcasing of live acts in a supper club environment.

Other plans still on the drawing boards for the club include a tv show which (Continued on page 38)

#### General News



GREETING-Playboy artist Barbi Benton receives a congratulatory embrace from Motown chief Berry Gordy during a Los Angeles party launching Benton's newest LP, "Something New."

#### N.Y. Times Pub Sale Imminent

NEW YORK-Trade reports that a foreign firm had replaced RCA Records as the prime prospect to acquire the music publishing interests of the New York Times were spiked here last week by a Times spokes-

He says that discussions with RCA are continuing and indicates that the sale should be consummated by the end of September.

The West German firm of Ariola had surfaced earlier as a strong prospect for the takeover of New York Times Music publishing. Such a deal would have transferred ownership of yet another important catalog to interests abroad. Only a month ago, EMI had come to an agreement with Columbia Pictures Inc. for the purchase of the latter's Screen Gems-Columbia Music and Colgems Music (Billboard, July 4).

The Times decision to divest itself of its music publishing division comes less than three years after it acquired the Metromedia catalogs for a reported \$4 million, and placed Murray Deutch in charge as presi-

"We have found that it is really not for us." says Sydney Gruson, Times exceutive vice president in charge of affiliated companies. "We have a field of operations we feel more comfortable with. We strayed out, and now we're straying back."

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# **Executive Turntable**

Tony Martell promoted to vice president and general manager, CBS Records' Associated Labels, from vice president, marketing, for CBS in Nashville.



Paul Smith upped to newly created post of vice president, marketing, CBS Records branch distribution, from vice president. sales and branch distribution. . . . Danny Alvino, sales chief for UA Records for the past three years, has left to join MS Distributing, Denver, where he'll head up that operation. Joe Carbone, regional man and former ABC Records sales executive, is the replacement for Alvino. . . . Mary Helfer, former vice president at ABC Records during the Lasker regime, has joined Chrysalis as national sales chief. . . . New general

manager of Angel Records in Los Angeles is Raoul Montano. He succeeds Mike Allen, who briefly headed the classical label and will be reassigned to an EMI desk in London. Montano joined Angel/Capitol in 1968 as a salesman. . . . Mel Fuhrman joins Lifesong as director, sales and marketing, from head of East Coast operations for A&M.... Ralph Ebler fills the newly created position of general manager, East Coast, for Elektra/Asylum/Nonesuch Records. Since joining the label in 1971, Ebler has held the posts of Midwest regional promo



director and artist relations manager. . . . Tim Lane has been appointed vice president and general manager of Marsel Records based in Los Angeles. Lane, an 18-year industry veteran, formerly held the post of national sales manager for Atlantic Records and general manager of Capricorn Records. . . . QCA Records. Cincinnati, has augmented its staff with Dick Spatta, who serves as Eastern territorial sales rep under sales manager Joe Sluder and Larry Roberts, artist and ex-deejay, who covers the Midwest on deejay promotion. ... Heywood

Collins moves to vice president of Chanticleer Records, L.A. His responsibilities will include all business affairs, artist negotiations, worldwide distribution and publishing arrangements for the label. ... Simo Doe moves to Atlantic/Ateo as director of press information, special markets, from CTI publicity director. . . . Pat Pipolo named vice president, promotion at UA from the same post at Island Records. He is headquartered in the label's Los Angeles office and will report directly to Artie Mogull, president. . . . Bunky Sheppard, na-



tional promotion director for Motown Records, has resigned his post effective Sept. 1, to re-activate his own label, Bunky Records in Detroit. . . . And Buster Sullivan, formerly with Capitol, RCA and Mega Records, joins Motown's Hitsville label in Nashville as director of Southern regional promotion. .. Edie McCrosky joins Con Brio Records in Nashville as

promotion assistant. Carol Marrero, who previously held the position, has been promoted to sales and finance co-ordinator. Diana Parker also joins the firm as public relations coor-

dinator. . . . Paul Klopper named executive assistant to Terry Van Zerr, president of Theta Records and Musical Illusions publishing firm in Los Angeles. . . . Steve Rudolf exits as national promo manager for H&L (formerly Avco) to open his own independent promotion firm.

Richard Fischoff joins MCA Inc. as vice president of MCA publishing. He will be in charge of development and acquisition, and generation and licensing of publishing rights to all



feature film and television properties of Universal City Studios. ... GRT Music Tapes appoints three divisional vice presidents: Biruta McShane, vice president, marketing services; Jack Woodman, vice president, sales, and David Travis, vice president and general manager, custom products. All three have been with the company more than five years. . . . Karen Layland moves to ABC Record & Tape Sales as director of marketing, from director of promotion/sales development for ABC-FM Spot Sales. ... At The P.K.S. Group of companies in New York, Shelley Snow Siegel joins as general

manager, from Polydor assistant a&r director, from similar post with ATV/Pye.... Veteran producer Bob Wyld joins the executive staff of Dawnbreaker/Jasmine Music Co. in L.A.

Sid Payne adds responsibility of general manager for Larry Magid and Allen Spivak's Electric Factory Concerts in Philadelphia, to his duties as manager of the Tower Theater. Award-winning producer/director/choregrapher Joe Layton joins Motown Productions as vice president in charge of special projects. . . . Mark Alan, formerly director of con-



Woodman

temporary music for Sutton Artists, joins the staff of Gemini Artists. . . . Judy McLead joins Somerset Talent Associates to head the new rock division, from the Richard Nader Organization, and Lloyd Alan Silverman, who had his own Washington, D.C., agency, comes in as head of the college division. . . David Elder will exit the post of vice president and general manager of the Don Anderson Agency, Inc. of Burlingame, Calif., to pursue full-time artists management as principle

with Amusex Corp. . . . Louise Mastromano named new head of the Harry Fox Agency film synchronization department, after an extensive period as associate to Marion Mingle, retiring from the position Sept. 1 after 36 years with the agency. She reaches the mandatory retirement age at that time, after a long career with the Fox Agency. Theodore Presser Co. and Clayton F. Summy. . . . Jan Bridge, corporate associate producer of Metromedia TV's "Wonderama," has left to pursue freelance tv music endeavors. ... Fran Fiman joins the new





Danny Goldberg Inc. p.r. agency as general manager, after working with Goldbert at Swan Song and Solters & Roskin. . Allan Marcy moves to Pioneer Electronics of America in the newly created post of marketing director from a similar position with Dymo Industries. . . . At Sony, Don Marro promoted to manager, radio station equipment product management for RCA Broadcast Systems, from manager, antenna product management.

# Tower of Power: a can't miss album.



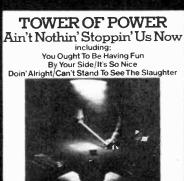
A sure shot—Tower of Power called it

and they're just about to put it away!

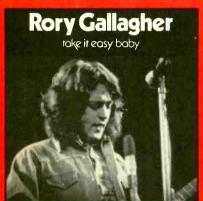
Tower of Power: A band that since 1967 has been making music for rock, pop, progressive and R&B audiences, with a horn section that has to be the hottest around (sessions for Elton John, Rufus, Rod Stewart, and many more). And total album sales that reach well past the two-million morel. million mark.

They're on Columbia now, with a debut album called "Ain't Nothin' Stoppin' Us

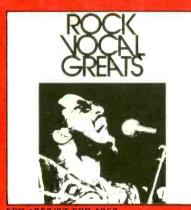
Now"—and an upcoming national tour in September. All their markets—and all their audiences—are in for something big.
"Ain't Nothin' Stoppin' Us Now," featuring the hot single "You Ought To Be Having Fun." The irresistible force of Tower of Power. New on Columbia Records and Tapes

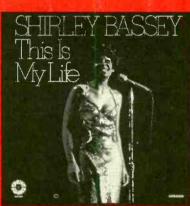


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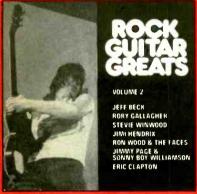




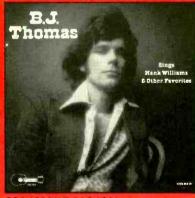


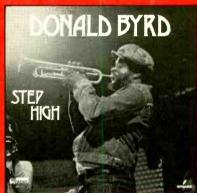




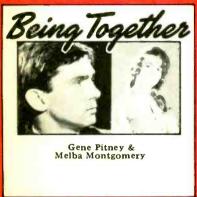




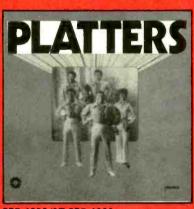




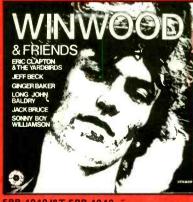




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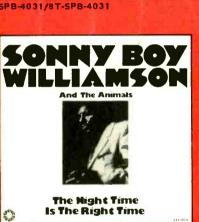
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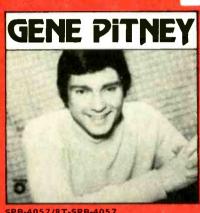
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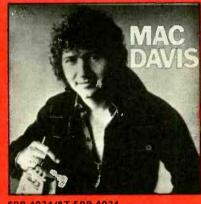


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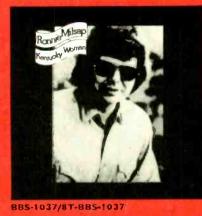




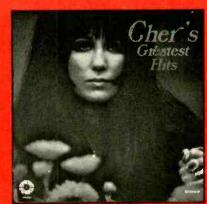


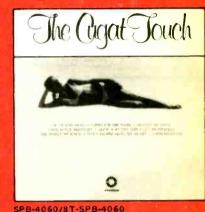




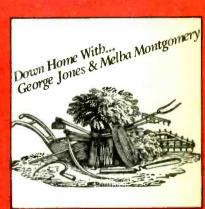








SPB-4060/8T-SP8-4060



BBS-1035/8T-BBS-1035



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The International Music-Record-Tape Newsweekly

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Vol. 88 No. 35

#### Livingston Vows To Help Regan 20th's New Exec Will Give Label Chief Full Command

By CLAUDE HALL

LOS ANGELES-Recording artists on 20th Century Records will not only receive "a very, very powerful shot" of exploitation, according to Alan W. Livingston who last week re-entered the record industry, "but 20th will also be trying to break new acts" and will be willing to stay with those acts for "three, four or even five albums once we get some kind of judgment of their sales value."

Livingston says that 20th will be willing to take a loss on these initial albums, as long as artistic and commercial merit is there.

As the just named new vice president of the entertainment group at 20th Century-Fox, Livingston has many duties. Reporting to the former Capitol Records president are the tv division, the record company, the music publishing company and Marineland

"I'm looking forward to Marineland because, unlike record artists, fish don't talk back," he says laughingly.

He says it was natural that he quickly became involved in the record company's activities, because of his 17 years in the business before leaving Capitol in 1968 to become involved in the movie industry and then his own leisure time firm of Mediarts Inc.

"It's going to be a long job-to make sure that things grow the way I want them to grow . . . in particular, the record company. But Russ Re-



Alan Livingston: providing support to records again.

gan is a fine record man-and my appointment is in no way a reflection on him. Russ is president of the record company and will remain president of the record company. And he will continue to operate as he has in the past, except that he'll report to me instead of Dennis

Livingston points out that Stanfill. chairman of the board and president and chief executive officer of the parent firm, has "tremendous" responsibilities. In his new position, Livingston's job is to help ease some of those activities. Livingston feels

that Regan's role will be eased somewhat, "because he'll be reporting now to someone who's had a lot of experience in the record business and understands his problems bet-

He says the record company's situation (the record and music publishing operations reported a sixmonth loss June 26 of \$2.610,000 but it's reported that the publishing operation is successful) "reminds me of the early years at Capitol Records.

"Russ last year had a very big year. The record company came on like a house afire: it exploded. This year, things fell off. When I started at Capitol, the record company was only doing \$8-\$9 million. It was smaller than 20th Century Records is now. We had that kind of explosion with Johnny Mercer. Nat "King" Cole, and the Slack-Morse 'Cow Cow Boogie' hit. Then, suddenly, we had some tough times. I was the hot young man at Capitol then doing children's records that maybe represented as much as 40% of the label's business, and suddenly we had rough times. My salary was actually deferred for a time. But since the president of the label was also an owner, there was no question about him being out of a job."

Livingston laments industry rumors about Regan being on thin ice. "He's a hell of a man and as long as (Continued on page 92)

#### MAKING DEALS, SHIFTING STAFF

# 20th Rebuilding Under Regan

By JEAN WILLIAMS

LOS ANGELES-Russ Regan. president of 20th Century Records, is restructuring the label by hiring and promoting persons to positions which he feels are necessary if 20th is to pulled out of its current slump.

He is also signing new acts and making deals with several produc-

Mel DaKroob has been named vice president of national sales; Harvey Cooper, senior vice president of marketing; Jack Hakim, vice president of promotion; and for the first time, the label has hired regional

cannot leave it up to guesswork." says Regan.

He admits that 20th has been built around Barry White, but he feels that no label can survive by being built around one act. He claims that 20th may have also been built too

"Often you can build a label so fast, you tend to extend yourself. There are only so many things that you can do, and I think that I extended myself by signing too many acts," he offers.

At the same time he declares that dealing with just one major act is too much pressure on the artist and the label. "It's not a healthy situation for the artist or the company," he says.

Love Unlimited, the female Barry White trio which recently left the la-(Continued on page 16)

### **Memorex Gains Rule** In Suit Vs Taxes

LOS ANGELES-Defendants Rick and Ron Taxe, convicted tape pirates, and a group of defendant companies are permanently enjoined from trademark infringement and unfairly competing with Memorex Corp. in an order handed down last week by Federal District Judge William P. Gray here.

The tape manufacturer accused

the Taxes, Tom Klinck and Peter J. Kratz of deceiving the trade and consumers by imitating Memorex packaging and intimating in their advertising that they were selling Memorex-manufactured tape prod-

Memorex alleged that the defendants used "only a small percentage" (Continued on page 64)

#### **A&M In Unique Test With** A Freebie Mangione Disk

LOS ANGELES-A&M Records the retail price of either album or is test marketing, in Los Angeles only, a special record offer on Chuck Mangione's last two albums, "Bellavia" and "Chase The Clouds Away," which was used by ABC television in its coverage of the Montreal Olympics.

A&M is offering a free single containing the title songs from both LPs simply by mailing in a coupon that appeared in the Sunday Los Angeles Times (15). Customers will then be eligible to turn in the single for \$1 off

According to Barry Grieff, A&M advertising director, there have been nearly 2,000 replies in the first three days since the ad appeared. People have been delivering the coupons in person and there have been additional encouraging letters and comments flooding A&M headquarters.

If results prove successful, the offer will be expanded to other mar-



Russ Regan: seeking a new hot streak.

sales managers. It has also brought in regional promotion people.

"We have found that regional sales managers and promotion people are very important because we have people who can go into the marketplace and check to see if our product is getting penetration. We

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# If you only read Billboard this week, you'll know why MERICAN FLYER is getting such incredible radio action reports in R&R, Cashbox &

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Radio & Records:
 Debut at 18 on Album Airplay Chart

- Record World: FLASHMAKER of the week
- Billboard:
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   First in National Breakouts section
- Cashbox:
  Number four in Most Added LP's section

American Flyer is Craig Fuller formerly of Pure Prairie League, Eric Kaz, songwriter extraordinaire, Steve Katz formerly of Blood, Sweat & Tears, Doug Yule formerly of the Velvet Underground. Their debut album. Produced by George Martin. On United Artists Records & Tapes.

Management: Dennis Katz/Survival Management. Booking: William Morris Agency, Inc. Bob Ringe.

(Such A Beautiful Feeling)



BILLBOARD

Sieberts chain, installation of a computerized Retail Inventory Management System at most of its branch operations and planned computer expansion for its warehouses, plus consolidation of its distribution fa-

cilities are among highlights in the Handleman Co. annual report for

As noted earlier (Billboard, July 1), the Little Rock, Ark,-based Sieberts group, purchased for \$3.8 million in cash and notes payable over five years, had its sales and earnings consolidated with Handleman as of July 1, 1975, 10 months of the fiscal

Sieberts provided net sales of \$25.5 million, or approximately 25% of the fiscal 1976 Handleman total of \$125 million, up 20% from the prior year, and \$668,000 of income prior to a major accounting change. or 29% of the corporate total of \$2.3

Installation of the computer sys tem at 10 of the consolidated 15 branches by the end of the fiscal year, and development of the warehouse program, resulted in gross expenses of \$1.8 million in fiscal 1976. with extension of the computerized system to all U.S. branches by calendar vear-end.

Additional economies are anticipated with three branch consolidations this past year-Edison, N.J., and Woburn, Mass., at Albany, N.Y.; Cleveland and Pittsburgh at Youngstown, Ohio. both new facilities, and Houston and Dallas, in Dallas. Handleman's first book warehouse is being set up in Atlanta. with books distribution expanded elsewhere this coming year.

The accounting change adopted as of May 4, 1975, recognizes a provision for returns at the time merchandise is sold, rather than charging income for merchandise returns at the time returns are received. Management believes it will more accurately match costs and revenue in the current and future years, although reducing current income net of income taxes by \$1.54 million in fiscal 1976.

Sales returns increased approximately 13% to \$73.6 million in 1975 from \$65.1 million the prior year. One Handleman customer—S.S. Kresge-accounted for about 42% of sales for both 1976 and 1975, and the firm's three largest clients were responsible for 65% and 66%, respectively, of Handleman sales for these

Looking ahead, both Handleman and Lou Kwiker, named president and chief operating officer in March—the first non-Handleman to head the firm- expect that the commitment to the new and computerized inventory systems will mean additional outlays, mostly for support operations.

### Schwartz's Quarter Up

WASHINGTON-A 20% sales increase in Schwartz Bros. Inc., 15store Harmony Hut retail chain, and a combination of higher sales and tighter cost controls in wholesaling operations, resulted in increased sales and a profit turnaround for the second quarter and first six months.

"Our internal controls are better than they have been in recent years, notes president James Schwartz. "As a result, we are translating sales increases into profits.

For the second quarter ended June 30. Schwartz Brothers reported net income of \$12,319 or two cents per share, compared with a loss of \$83,026 for the similar 1975 period. Sales rose more than 11% to \$5,305 million, from \$4.9 million a year

In the first six months, net income was \$31.148 or four cents per share, versus an \$86.322 loss for January-June 1975. Sales topped \$10.35 million, nearly a 10% gain from \$9.58 million the prior year.

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Avnet
Bell & Howell
CBS
Columbia Pictures
Craig Corp.
Disney, Walt
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Handleman
Harman Industries
Lafayette Radio
Matsushita Electronics
MCA
MGM
3M
Motoria Inc.
North American Philips
Pickwick International
Playboy
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Sony
Superscope
Tandy
Telecor
Telex
Tenna
Transamerica
20th Century
Warner Communication
Zenith 420 223 12 323 21 270 49 76 831 161 382 20 21 51 4 60 60 485 200 46 118 42 402 322 29 444 37% 8% 6% 6% 19% 12% 4 19% 6 6 20% 29% 13% 63% 52% 32% 18% 9% 28% 90% 30% 30% - ¼
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OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
						-			
ABKCO, Inc.	66	_	2	21/2	M. Josephson	8	_	73/4	81/4
Gates Learjet	3	50	91/2	10	Schwartz Bros.	10	_	11/4	21/4
GRT	0	41	33/4	41/8	Kustom Elec.	7	15	2%	31/6
Goody, Sam	3	_	1 3/4	21/4	Orrox Corp.	0	_	3/4	1
Integrity Ent.	3	_	1/2	3/4	Memorex	8	114	24%	24%
Koss Corp	7	1	6	61/2	Recoton	25	_	4 %	4 1/8

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#### **Ampex Profits Rise**

LOS ANGELES-Ampex Corp.'s first-quarter profits jumped to \$1.136.000 or 11 cents a share, up from \$952,000 or 9 cents a share a year ago. Tax credits added another 6 cents per share up from 5 cents the prior year. Sales through July 31 rose to \$63,700,000. \$65.400.000

#### **Pickwick Change**

NEW YORK-Final fiscal 1976 figures for Pickwick International Inc. (G.B.) Ltd., which showed a net income gain in British pounds (Billboard. Aug. 21), should have indicated a 32% loss to \$780,000 from the vear before, when translated to U.S. dollars-due to the decline of the pound versus the dollar.

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RC/I Records

MEMPHIS-Alvertis Isbell who changed his name to Al Bell when he became a DJ in Washington, D. C., appears full of confidence and optimism for the future.

Recently acquitted of federal bank fraud charges, his troubles are

Stax, his once successful soul music recording company, has been declared bankrupt and creditors are now in the beginning stages of a

court fight over the remaining assets.
Bell, 36, who once pulled down \$90,000 a year as board chairman of Stax, says now he's broke and living primarily off money from family

Confident is perhaps the last thing

Bell should be. But his associates describe him as a "super salesman." He leaves the impression he is sure, no matter which way he is thrown, he will, like a cat, land on his feet.

For example, he was confident he would be acquitted of charges he conspired with former bank officer Joseph P. Harwell to defraud Union Planters National Bank of \$18 mil-

He is articulate and sometimes flowery in his speech – perhaps from his earlier days as a DJ. But sometimes when speaking on something new in his experience, he measures his words and occasionally pauses to find the right word.

Before he became a DJ he was studying to be a minister. He related that experience to his acquittal:

"When the not guilty verdict for me was read. I felt like a minister who has preached a sermon and had the feeling the people understood what he said and believed.

The trial was a severe hardship on him and his family, he says, "This has taken me completely away from them for 11 months. (He and his wife, Lydia, have two sons. Gregory 11. and Jonathan. 2.)

"It has created a terribe hardship on them emotionally and I was particularly concerned at a certain stage about the psychological impact it might have on my two sons-particularly my oldest.

But I took the time to answer all his questions and he had many. My was a tower of strength. And me. I just knew it was a cross I had to bear

Bell's home is decorated with paintings. A Lincoln Continental and a Mercedes Benz are in the ga-

But for all the appearance of luxury, Bell says he has no money. He says the house payments are small, the Lincoln part of a business arrangement and the Mercedes paid

And it wasn't just the trial that broke him, he says. (Reports are that a Chicago group raised \$100,000 to pay for Bell's defense.) "I haven't received a salary from Stax in two years." (Stax has been financially troubled for several years before being forced into bankruptcy.)

Says Bell: "I am not and never have been a wealthy man. I became a wealthy man on paper when I acquired Stax (from co-founder James Stewart in a deal which has never been fully consummated).

"The bank foreclosed on my publishing company (East Memphis Music), they foreclosed on some real estate Lowned in Germantown, they sued me and my wife personally on my home and everything else I had. The company is sitting down there adjudicated bankrupt. I've been able to survive because of friends and my parents.

Bell's future is unclear, but he remains optimistic nevertheless

"It is my intention to vigorously pursue the rehabilitation of Stax. I don't know at this point, because I haven't been brought up to date, just where we stand legally. We will appeal anything that is appealable. In my opinion, Stax can be saved."

If Stax can't be salvaged, Bell is sure another company will arise. "There's no question about that. It may be advisable for us to have part of the operation someplace else.

Which brings up the question as to whether the Bell family will remain in Memphis. Bell says he wants to stay in Memphis, but his wife has reservations and a move is under consideration.

Bell is confident he can still deal with "traditional financial institutions where I have had relationships in the past-even Union Planters. They might deem it in their best interest, being pragmatic, to want to do something to help rehabilitate Stax. It is not in their best interestlooking at it dollars and cents and dollars with sense-for Stax not to be rehabilitated because the bank has nothing to gain if Stax is not revived.

"I do not wish to believe, now that I've been acquitted, that my adversaries will do anything to stand in the way of the rehabilitation of Stax.

#### Chelsea Shifting

LOS ANGELES-Chelsea Records will end its worldwide distribution affiliation with Polydor International except in the U.S. and Canada as of Oct. I.

The label will set up new licensing agreements with various companies throughout the world

Billboard photo by Grier Lowry

Eye-catchers: Three female employes at Tigers new suburban Kansas City lo cation view a new release with owner Anthony Cardarella. From the left: buyer Cathy Nigro and sales girls Toni Simpler and Donna Minx.

#### CARDARELLA EXPANDS

# **Kansas City Gets New Tiger Store**

KANSAS CITY-Anthony Cardarella has opened his first suburban Tiger retail location in the Overland Park section of Johnson County

The location is in the middle of an area studded with high per capita in-

With his innercity store generating somewhere between a \$900,000 and \$1 million volume last year, Cardarella promises more Tigers to come in the Kansas City mar-

Selling formula to physical format, the thrust in the new store is a carbon copy of that in the old: reduced prices. At the in-town store all LPs are priced at \$3.89. In the suburbs, it's \$4 on all LPs and \$5.77 on 8-track tapes and cassette.

Rock and jazz dominate the inventory which totals about \$75,000. in the suburban spot. Jazz is the comer with artists like Chick Corea. Ramsey Lewis, Keith Jarrett, Bob James and Santana leading the pack. Jazz gets its special section at the back of the new store.

"Country-rock is also big in our volume picture," says Cardarella. "Artists like Waylon Jennings do

The 8-track stock adds up to only about 1,000 tapes for the present but Cardarella says that's due for some beefing up. Tiger buys exclusively from Liebermans, the old Musical

Isle one-stop. It's a relationship that has firmed over the years.

Main difference in new and old Tigers is that displays are more organized in the new spot. Jazz. rock. female vocalists, etc., are all departmentalized.

The staffing philosophy duplicates the innercity store plan. Three sharp, good-looking girls, knowledgeable in music and with good attitudes toward serving customers, keep the machinery running. Cathy Nigro handles buying, Donna Minx and Toni Simpler are the sales girls.

Fanfare for the new store was created with a lively promotion staged on KY102. For 10 weeks, the station played tiny bits of melody from five current tunes. Prize for guessing all five tunes was all the LPs a person could earry out in 102 seconds.

The second prize?

"Everybody won a second prize." Cardarella says, "We put a special of \$2.90 on LPs of eight artists who were appearing live at Arrowhead Stadium. They included Gary Wright, Peter Frampton, the Beach Boys, Doobie Bros., Jeff Beck, Other albums were priced at \$3.37.

"You couldn't have squeezed another body in the store on the day we awarded the prize and featured the special prizes." Cardarella says.

GRIER LÓWRY

### **Major Intl Jazz Festival** Firmed For Japan In '77

By RADCLIFFE JOE

NEW YORK-An international jazz festival, patterned after the format of the annual Newport and Montreux festivals, will be held in Japan Feb. 15-March 1, 1977.

The show, believed to be the first of its kind ever produced in Japan. will feature top American and Japanese artists including Lionel Hampton, the Hank Jones Trio, Roy Haynes & the Hip Ensemble, Japanese jazz pianists Yosuke Yamashita and Kiminiko Saito. Terumsan Hino, trumpet, Alichi Kitamura, clarinet. George Otsuka, drums and Sadao Watanabe, an alto sax player, patterned in the mold of the late

The festival is being sponsored by the Coordinators Group Corp. (a group of Japanese classical concert promoters) in cooperation with U.S. jazz impresario L. Bruce Hopewell

and U.S.-based Japanese businessman, Tony Yoshikuni.

The festival players will tour eight Japanese cities including Hiroshima, Fukuako, Sapporo and Sendai, before returning to Osaka and Tokyo for the climax of the fes-

In Osaka the artists will play two shows at the 4,000-seat Osaka Festival Hall, and in Tokyo they will also play two shows at the 4,500 seat Nichiegeki Hall. Special dinner shows are also scheduled for Osaka

According to Hopewell, original venues for the Osaka and Tokyo concerts were the 10.000-seat Osaka Taikukan and the 14.000-seat Bodokan arena in Tokyo. The change to the present venues was made after

(Continued on page 75)

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General News

## 20th Label Rebuilding Under Regan

• Continued from page 16

ber to sign with another major has returned to 20th Regan explains that it was a decision made by White and himself to release the trio because they felt that White had too much product on one label

"In fact, I ove Unhanted was Barry White, the orchestra was White and White was White. We felt that we might be doing a disservice to the girls to have them on 20th. We thought that it they went to another label, they would be on their own. But on the other hand, we decided that we have all been together too long to split now. So the girls came back.

"If I believe an artist has hit potential but we are not bringing the

#### Dinner Back At Sahara After Attendance Famine

LAS VLGAS—After a week experimenting without dinner shows, the Hotel Sahara reinstituted the traditional Strip format Monday (16) due to a serious decrease in showroom and casino attendance.

Jack Eglash, the entertainment director, reflects: "It just didn't seem to work for this hotel. We saw a serious decrease in our showroom figures which noticeably changed when we put the dinners back in."

The hotel switched to a cocktailsonly format Aug. 5 without much fantare and changed the traditional show times for the dinner shows from 8-9 p.m. and the midnight performances to 12:30 a.m.

Buddy Hackett-I ddie I isher were the artists during the experiment, the hotel's strongest draw, according to Lglash. Reasons, behind, the trial-basis were lipked to cutting costs for the entertainment operation.

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Replies in Strictest Confidence

T glash says the showroom was only opened to customers 45-minutes before showtime, allowing more gaming in the casino area for 75

minutes, but the figures proved a

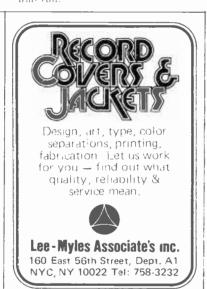
drop rather than an increase.

First reports circulated that Hackett, a long-time Sahara act and stockholder, was angered over the decision, but publicity officials deny the assertions. Hackett moved to Caesars Palace prior to the experiment

Industry sources foresee most if not all Strip facilities going to a hard-ticket policy for main showroom entertainment backed up by individual hotel restaurants to offset both labor, food and show costs,

Caesars Palace was the first major Strip hotel to trim dinner shows from its facility in May and formally adopted the policy in July after a trial run.

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act home. I will release the act to go to another label."

During this more than one year downfull trend. Regain says he has learned several lessons. "The first lesson." I learned was that unless you're hot with product, you are nothing.

"The other lesson is that a lot of people will count a talented artist out when he or she gets cold." He was speaking of White.

He claims that a portion of the record industry has become negative toward him because of the label's cold streak. "I left a secure position with superstars and started a new company from scratch, not with a catalog, but with nothing.

"In building 20th, I was building a total label, but everyone thought I was building an r&b label because I have always been involved in r&b music.

"The product that we have coming," notes Regan, "is some of the best that we have had in the four-year history of the company. We have pulled off a miraele with the new 'World War II' soundtrack. With the London Symphony Orchestra we have some of the greatest stars in the world on this soundtrack."

"We distribute Westbound Records, and it got cold along with us. It also has good product coming, including new LPs by the Funakelies. Fantastic Four, Detroit Emeralds and others,"

Regan has signed the 10 and 12-year-old Keane Brothers, a new pop group. The act's first single is "Sharing." Tommy Keane, the 12-year-old, writes most of the duo's material and the two play nine instruments between them.

Regan also feels that White will return bigger than ever. 'If you listen to the radio, you will find that it's scary how many acts have gotten hits using the White drum riffs, guitar riffs and the general White Sound.

"He has been influential for other attists, and yet, the very man who started the whole thing, when he puts out a record, they say. 'Oh God, he should change his sound,' But another artist will be playing with the same sound, Barry is in a creative mood now and the product coming is incredible. The evidence of this is with his new Love Unlimited Orchestra single, "My Sweet Summer Suite."

#### NARAS Admits 2 Label Bosses To Its Council

LOS ANGELES Walter Yetmkoff, president of CBS/Records Group, and Artic Mogull, president of United Artists Records, have been selected to the president's advisory council of NARAS.

The council, designed to create closer communications between the Academy and record companies, also includes Ahmet Ertegun, Atlantic: Ken Glaney, RCA: Berry Gordy, Motown; Art Kass, Buddah; Mike Maitland, MCA: Jerry Moss, A&M: Mo Ostin, Warner Bros.; Russ Regan, 20th Century: Jerry Rubinstein, ABC: Joe Smith, Electra/Asylum: Irwin Steinber, Polygram; and D.H. Toller-Bond, London.

Five national vice presidents were also elected by the Academy. They are Bill Hure, Atlanta: Jerry Butler, Chicago: Knox Phillips, Memphis: Don Gant, Nashville; and Fred Catero, San Francisco. The other national officers include Jay Cooper, president: first vice president Al Steckler and secretary-treasurer Sid



Key performance: Epic Records' new group Mother's Finest launches its career before a national audience of music and record executives at the Electric Ballroom in the group's hometown of Atlanta. Here, Joyce Kennedy, lead singer, and Gary "Mo" Moore, lead guitar, perform to the SRO crowd.

#### **Heavy CBS Promo On Mothers Finest**

NASHVILLE. The launching of Mothers Finest, a new Epic act, was witnessed by Ron Alexenburg, vice president and general manager of Lpic Records and Associated labels, plus a CBS contingent which flew to Atlanta.

Executives and deejays from Atlanta radio stations and key program directors from other cities across the U.S. attended the Aug. Hevent held at the Electric Ballroom

Jim Jeffries, vice president of promotion for Epic, and LeBaron Taylor, vice president of special markets.

attended the function that also included a cocktail party before the performance and a breakfast party after the SRO show

The group visited radio stations and misse accounts on the day proclaimed as "Mothers Finest Day" in Atlanta, by Mayor Maynard Jackson. The Epic event drew the national media and was climaxed by Alexenburg who cited Atlanta as a major launching ground for recording artists.

The Atlanta group's first Lpic LP has just been released.

### 8 Acts Signed To Arista

• Continued from page 5

price bidding wars with other labels for these acts.

At a recent press conference, where Davis announced the six most recent signings (Parsons, Danko, Edelman, the Hudsons, McLean and Mandrill), he spoke about the label's future.

"We are moving to a new level of market penetration," he stated "Arista has proven itself to be a significant force in the breaking of new artists.

"Because of our track record of success- including both the unprecedented high percentage of releases making the charts and the ability to launch long-term careers, not just records artists of quality and distinction at other companies want to be with us."

Davis says he has put no quota on the number of new and established acts that Arista will sign. In addition, he says there will be more established artist signings announced in the near future

Among the acts most recently inked to the label are Parsons, on the

charts with his Edgar Allen Poe concept LP and single. Danko, of the Band, who will record as a solo artist. Mandrill, whom Davis asserts has the sales potential of an Earth. Wind & Fire: McLean, who has been a strong selfer since the introduction of his "American Pie" single: Ldelman, who had a top 10 international hit with "Concrete And Clay" and is represented by a song on the new Manifow LP; and the Hudson Brothers, who will continue with their weekly television show and now be produced by Lambert and Potter

#### Monarch Mfg. Sues Scepter And Island

LOS ANGELES Monarch Record Manufacturing, the local division of Viewlex, has filed suit against two labels, seeking allegedly overdue payments.

Monarch claims in Superior Court that Scepter Records owes it \$14,782,30 and that Island Records owes \$5,921,20 for a quantity of record stip cases and label backgrounds it imprinted for the firm.

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#### Mgrs. Protest TV Sound

• Continued from page 5

manager Vickie Wickham. "Whenever we do a show, we always bring our own sound mixer," she offers. One of the best programs the group has performed on, she rates, was "Rock Concert." "Mike Douglas" the "worst." The monitors used on the "Cher" show she describes as "horrendous."

Lip synching is "avoiding the issue" Wickham adds

sue," Wickham adds.
"Television sound is terrible,"
states Marc Gordon, the Fifth Dimension's manager.

He too feels that television had little respect for how important sound is to musical acts. For Gordon and the group it's gotten to the point where they are "very reluctant to do shows."

Will the home speaker situation improve? Stereo speakers are a long time off. Gordon offers, maybe 10 years away at least.

"I never really understood why television has never done anything to improve quality of sound," states Butch Stone, manager of Black Oak Arkansas. He's quick to add, though, that tv has done the group a lot of good over the years.

"Television can do a lot of damage if an act isn't visually oriented," Stone states. It's this fact that he credits much of Black Oak's tv success to. "We also try to exercise as much control as possible over sound," he adds.

The television industry is 20 to 30 years behind, claims Mile Laurie, manager of Barry Manilow. Is he pleased with the current state of the art when it comes to sound? "Absolutely not," Laurie states, adding that television sound is "probably no worse than transistor radio sound."

Laurie says that one of the constant excuses given them is that most

#### **Labels In Move**

LOS ANGELES – Polydor/MGM Records, Inc. and Phonodisc, Inc. have been reheadquartered here in the UDC Building at 6255 Sunset Blvd. The firms join Polygram sibling companies Phonogram/Mercury, Inc. and Chappell Music Co., already at that location. Polydor/MGM and Phonodisc had been housed in the MGM Records Building, 7165 Sunset.

people wouldn't be able to tell the difference in better sound anyway. He views television as a "closed system"

"You can never be fully satisfied with tv speakers." offers Sid Seidenberg, manager of Gladys Knight & the Pipe. "We try to control conditions as much as we can," he explains

Seidenberg feels that all tv recording should be done in-studio and synched. "Lip synch sound is usually the best sound," according to him. Seidenberg rates the Johnny Carson show and the Douglas show as "excellent."

For Dee Anthony, manager of Peter Frampton, among others, the key is to aim for the "best mono mix you can get." Anthony says that he has no real complaints at all. "It's all relative to what to is. There's not much you can do about it," he says.

Besides, he continues, "I don't think that the average person is into it. The visual aspects take away from those that are audio."

Anthony is another who places strong emphasis on having as much control over existing sound conditions in tv studios. "We always have our own sound guy mixing," he explains.

What was one of the better tv sound experiences he's had recently? "The Mike Douglas program. They were very concerned."

#### Al Wilson Asking Out Of Contracts

LOS ANGELES—Al Wilson seeks voiding of management contracts between him and March Gordon and/or Marc Gordon Productions in a petition which has been filed with the California Labor Commissioner.

The Playboy label vocalist claims that Gordon acted in the capacity of an unlicensed artist's manager and attempted to obtain employment for him in violation of the California Labor Code.

The petition also seeks return of all commissions received from Wilson and that money received by Colon-United Records Inc. as a result of property produced by Wilson be returned to the singer.



# Singer In Suits

NEW YORK—A flurry of legal crossfire between Columbia artist Bruce Springsteen and his manager, Michael Appel, is threatening to snarl the career of this much-publicized young artist.

In the aftermath of a relationship turned sour, Springsteen has brought a million dollar complaint against Appel and the management firm of Laurel Canyon, charging fraud, breach of trust and undue influence.

Appel in turn has brought three counter-suits against Springsteen, a concert promoter named Phillip Genovese, and the Monmouth County Art Council, charging breach of contract, and seeking to restrain Springsteen from receiving compensation for a series of concerts performed Aug. 1-7 at Red Bank, N.J., until commissions allegedly due to Appel from these concerts are naid.

In additional complaints filed in State Supreme Court of N.Y., Appel has managed to obtain a temporary restraining order preventing Springsteen. CBS and producer Jon Landau from recording or producing any record or tape of Springsteen's music or performances in violation of CBS/Springsteen/Appel/ Laurel Canyon contracts.

#### **NARM Meet**

• Continued from page 5

NARM associate member company also has been invited to attend the three days of meetings that will conclude with a tour of the Lieberman Enterprises Warehouse in nearby Elk Grove Village.

One of the important new meetings scheduled is the premiere gathering of the "Young Turks" club. This group is made up of young executives relatively new to the industry, second generation members of the business and young people who have new ideas but tend to get lost at the convention where the industry veterans take over.

Other meetings are: the 1977 NARM convention committee, manufacturers advisory committee, rackjobbers advisory committee, retailers advisory committee and the indie distributors advisory meeting.

Among the other scheduled speakers are Robert Curtis of Dayton-based Executive Contacts, who will discuss security at each of the three group's meetings; Joseph Cohen, who will present a research evaluation; and Dr. Steven Star of the Harvard Business School, who will discuss "the implications of the growing adult market on the music industry's marketing opportunities."

Another important segment of the meetings are the individual rap sessions, geared for personal exchange of information, particularly among middle-management people who are involved in the day-to-day operational activities of their companies.

#### 'NIPPER' IS REAPPEARING

NEW YORK—The original RCA Victor logo of "Nipper" listed as an early Victrola is back on the labels of RCA pop and country product, along with the stylized corporate graphics. The symbol had continued to adorn the Red Seal labels after removal from other lines, but now has been returned to all product as part of the company's 75th anniversary celebration this year.



SELMA MARCH—In a tribute to the Detroit opening of "Selma," a musical based on the life of Dr. Martin Luther King Jr. (cast LP on Cotillion), the community stages a re-enactment of the famed Selma to Montgomery, Ala., walk in 1965. Participating in the march is Rosa Parks (pictured in the white dress and hat), the first black to be ejected from a public bus in Selma.

#### 200 Artists To 3 Labels

• Continued from page 1

Miracles, Doc Severinsen, Marty Robbins, Bobby Womack, Tom Jones, Rick Nelson. Charlie Daniels, B.T. Express, Chip Taylor, Hubert Laws, Gunther Schuller, Odia Coates, Mahogany Rush, Kinky Friedman, Elliott Murphy, Rusty Weir, Bobbi Humphrey, Ted Nugent, Roy Orbison, Return To Forever, the Jackson Family, Brush Arbor, Tyrone Davis, Sparks, Tower Of Power, Englebert Humperdinck, Bonnie Koloc, Burton Cummings and others.

New CBS artists include Bobby Scott, Paul Lynde, Al DiMeola, Wah Wah Watson, Jaco Pastorious, Gene Pitney, Jane Olivor, Libby Titus, Cash McCall, Albatross, Mingo Lewis, Tony Bird, Valerie Carter, Herb Pederson, Southside Johnny and the Asbury Jukes, Lee Ritenour, Starcastle, Peter Tosh, Webster Lewis, Bernard Purdie, Les Dudek, Mary Kay Place and Ricci Martin.

At the recent CBS convention. Bruce Lundvall, president of the CBS Records Division, stressed that the "strategic game plan for the future" is market share.

"Our primary goal is to carve out the largest possible piece of that pie," he stated.

In the same address, he also said: "We must continue to sign established artists in every musical area, to selectively sign unique new talent and be prepared to stick with them until they break through."

Immediately following CBS is Capitol Records with 62 new signings in the past year.

New acts include Charlie Mus

selwhite, Linda Hargrove, Sun, Steve Fromholz, Paris, Broken Glass, Dejavu, the Sylvers, Charo, Kraftwerk, Larry Ballard, Jimmy Rabbitt, Side Of The Road Gang, Snafu, the Earl Slick Band, Porsette Dast Band, Bo Donaldson and the Heywoods, Jackie Lomax, Dolenz, Bouce, Hart and Joes, Billy Cosby, Stars, White Horse and many others.

Keeping pace with CBS and Capitol was the WEA Group which signed almost 60 artists in this period.

Leading this pack in new signees is Warner Bros. with 26. According to a label spokesperson, the number is seven more than the year before.

Inked to the label are George Benson, Donna Fargo, Buck Owens, the Funkadelic, the Four Seasons, Bootsy's Rubber Band, the Bellamy Brothers, Lamont Dozier, the New Birth, Rahsaan Roland Kirk, Pat Martino, Miraslav Vitous, Jeannie C. Riley, David Newman, the Staple Singers, Ray Stevens, B.W. Stevenson, Randy Crawford, Toni Basil, Mike Finnegan, Sammy Walker, and Ray Wiley Hubbards.

Following Warner's is Atlantic with 19 new signees. These include Redd Foxx, Wishbone Ash, Melanie, Firefall, Roy Buchanan, the Impressions, Lou Donaldson, Impact, Luther, Ringo Starr, Johnny Bristol, John Edwards and the Don Harrison Band.

Elektra/Asylum signed 11 new artists this year including Terry Boylan, Archie Campbell, Keith Carradine. Blondic Chaplin, the Cate Brothers, Jelly, PFM, the Shakers, Shandra Sinnamon, Dixon Steele and Warn Zeyon.

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# Kirshner Jiggies 'Concert' Format: Adds 2nd TV Series

• Continued from page 5

whole musical aspect of entertainment.

"I think the young are interested in people in addition to seeing acts just perform. We're developing a whole new interest. There's an audience of young people who can't be singers but they can be managers, agents or just interested in how a record company works," says Kirsh-

Other concept shows in the works include a Midland International special featuring the first late night appearance of John Travolta and other label stars like Silver Convention and Carol Douglas. Casablanca and private Stock shows are also

In addition to the "Rock Concert" format changes, Kirshner in coordination with Alan Landsburg Productions will introduce another halfhour musical comedy-adventure series called "The Kids From C.A.P.E.R." Aimed at the 2-17 age market, the show will be in the same vein as his successful Monkees and Archies series with a new song presented each week. The show will

air on Saturdays at noon on NBC.
Kirshner claims that groups like Chicago and the Bay City Rollers are "faceless" with unidentifiable images. The C.A.P.E.R. kids (there are four who all sing leads) will each have individual characteristics and identities similar to Mickey Dolenz and Davey Jones.

The show will be produced by Kirshner and written by Romeo Muller who has done scripts for the Osmonds and the Jackson Five. A major merchandising campaign is also planned involving "Kids From C.A.P.E.R" skateboards and decoder rings

As a publisher and producer, Kirshner is renowned for the launching the careers of such super-stars as Neil Sedaka, Carol King. David Gates and Olivia Newton-John, with an impeccable sense of market timing and finds it personally gratifying to be able to expose

new acts.
"I try to adjust my mind to the layman and to what he or she would like to see," explains Kirshner. "A lot of it has to do with the psychological and sociological timing of what's happening in the market.

"I saw the whole evolution of Sedaka, Anka, Valli and Rawls hap-pening again. It's something you feel instinctively and a sense of timing.

Kirshner is now doing everything in the entertainment spectrum. Kirshner Productions is building a strong records and tape base in addition to owning the copyrights to countless all-time hits.

#### **One-Stop Pressures**

• Continued from page 5

any one time, the operation has made itself felt with a combination of service, no returns and cash on delivery terms.

Both Zaremba and Lenny Silver. head of the Buffalo, N.Y.-based Transcontinent operations, acknowledge that the expansion of One Way from Ohio to New Jersey was in part to offset the loss of the firm's W.T. Grant rackjobber business after the giant retailer folded, and to keep its key people with the company, and keep them busy.

Zaremba admits he's working on a tight margin, particularly with the July 12-cent subdistributor price increase by RCA from \$3.36 to \$3.38 for all \$6.98 product.

Both Zaremba and Silver see more expansion ahead for the One Way concept, but emphasize they will go slow

Today's creative music publishers need new outlets," says Kirshner. 'They can't reach and sustain the levels of today without production outlets and a record company. It's the new wave of the future.

As for the future of contemporary music, Kirshner believes there is going to be a return to a period of romanticism, evident in the success of Barry Manilow and Eric Carmen.

"We're returning to simpler lyrics,

simpler melodies and songs you can relate to on a boy-girl level.

He feels that the days of heavy acid rock are behind us with the black influence and soul sounds becoming more prevalent especially

with disco sounds because people want to dance.

Kirschner also sees the return of the writer/artist since they perform their own material better than anyone else.

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marketing—will once more have the chance to get together to discuss their special brand of entertainment . . . DISCOS.

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#### **DISCO II AGENDA**

#### Tuesday, September 28

10 a.m.-6 p.m.—REGISTRATION 6:30 p.m.-8 p.m.—WELCOMING COCKTAIL PARTY 8 p.m.-10 p.m.—TK Records Special 10 p.m.-10:30 p.m.—Disco Dancing 10:30-11:30-Ecstasy, Passion & Pair 11:30 p.m.-Midnight-Disco Dancing Midnight-1 a.m.—Act to he Announced 1 a.m.-1:30 a.m.—Disco Dancing

#### Wednesday, September 29

9 a.m.-10 a.m.-CONTINENTAL BREAKFAST 10 a.m.-11 a.m.-DISCO II OFFICIAL WELCOME Lee Zhito, Editor-in Chief, Publisher Billboard Magazine, Los Angeles

KEYNOTE SPEECH INTRODUCTORY REMARKS Bill Wardlow, Associate Publisher/Disco II Director Billboard Magazine, Los Angeles KEYNOTE SPEECH

"Discos-A Multi-Billion Dollar Business Annually"

"Discos—A Multi-Billion Dollar Business Annually"
Laury Minard, Reporter
Forbes Magazine, New York
11:15-12:15 p.m.—CONCURRENT SESSIONS
1) "Specialization of Advertising and Marketing Techniques
for the Exposure of Disco Product"
Moderator: NANCY SAINE, Nat'l Pop Promotion
Director United Artists, Los Angeles
Panelists: STANLEY CAYRE, Chairman of the Board
SalSoul Records, New York
ALAN LOTT, Nat'l R&B Operations
Director Buddah Records, New York
TOM HAYDEN, Nat'l Disco Promo Director TOM HAYDEN, Nat'l Disco Promo Director 20th Century Records. Los Angeles ANITA WEXLER. Director of A&R East Coast Phonogram, Inc/Mercury, New York TONY KING, Executive Vice-President

Rocket Records, Los Angeles
DAVID CLEW, Senior Vice-President, Marketing Atlantic Records, New York
JERRY LOVE, Love Productions, New York MARC PAUL SIMON, President

2) "Professionalism in Design and Installation of Disco

Moderator:

WALTER KOLE. President, Power Audio.

Provocative Promotions, Los Angeles

Panelists:

Anaheim, Ca. RANDY VAUGHN, Vice-President, Disco Scene, Hampton, Va. R.F. LONG, President, Disco Sound, New

DAVID DURIE. Sales Manager Optikinetics, Luton, Bedforshire, England PETER FRANK, President, Video Vision,

DONALD W. SLACK. President Total Concept Sound, Woodland Hills, Ca. DR. RICHARD IACOBUCCI. President

Roctronics. Cambridge, Mass.
JAMES W. BURG, Vice-President, LTD.

Inc., Denver HOWARD R. RHIENER, Sales Manager Times Square Theatrical & Studio Supply

Corp., New York City
HANK LOCONTE, President, The Agora

Clubs, Lyndhurst, Oh. MICHAEL LEVIN, President, The

Danserium, Van Nuys
12:30 p.m.-2 p.m.—LUNCHEON
2:15 p.m.-3:15 p.m.-CONCURRENT SESSIONS

3) "Disco DJ Pools—Organizing, Functioning, Feedback to Records Labels" (Including Panelists that are not Disco

Moderator: DENISE CHATMAN, Disco Promotion

Salsoul Records, New York

Panelists: JEFF STOT, New York Record Pool, New

JANE BRINTON, Vice-President Aristrocrat Discoteques, Inc., Los Angeles PATRICK JENKINS. Independent Disco

Promotion, Los Angeles
\*ERICA SMITH, Arizona Power & Light,

\*JACK WITHLRBY, Arizona Assoc. of Disco Announcers, Phoenix JOHNNY HEDGES. B.A.D.D.A.. San

Francisco
\*SAM MEYER, Disco Texas Record Pool,

Houston
\*RAM ROCHA, Disco Texas Record Pool,

Houston

JOHN LUONGO, President Disco DJ Record Pool. Boston SEAN ADAMS. Disco-Tech, Chicago RONALD COLE, Disco Promotion Atlantic Records. New York

DOMINICK ZARKA, Canadian Record Pool

Montreal. Canada EDDIE RIVERA. President International Disco Record Center. New

BO CRANE. President B.O.K. Music Productions. Miami GARY FRIEDMAN, Northwest Disco

DJ Record Pool, Seattle
JACK McCLOY, President, Long Island
Disco DJ Record Pool, Elmont, NJ
BARRY CHASE, B.U.M.P. for Greater

ARTIE JACOBS, President
South Florida Disco DJ Association

4) "Disco Club Owners Only Session (Financing Selecting Locations, Staffing, Operating, Membership versus Paid Attendance, Day To Day and Long Range Planning, Private versus Public Operations, Admittance Controls, etc)"
Moderator: SCOTT FORBES, Owner, Studio One, Los

Angeles
JOHN FELIZZI. Director of Operations. Crescendo, Inc., Anaheim, Ca. MIKE O'HARRO, Co-owner, Trammps,

Washington, D.C. RONALD L. CLARK, Homers Odyssey,

Colorado Springs ALAN HARRIS and TONY MARTINO. 12 West New York City

\*OLIVER COQUELIN, Owner,

Hippopotamus, New York City
\*J. EMERICK or JIM RITTENBERG, Coowner, Faces, Chicago \*BILL BERG, Owner, Honey For The Bears.

Miami \*TOM SANFORD, Owner, The City, San

Francisco
\*FRANK CAVEN, Owner, Old Plantation,

Dallas JULIUS COLMAN, Hot Cat Victoria,

Australia
MICHAEL POPE. Electric Radio, Hong
Kong B.B.C.
3:15 p.m.-3:30 p.m.-COFFEE BREAK
3:45-4:45 p.m.-CONCURRENT SESSIONS

5) "New Sight and Sound Technology For The Discos of Tomorrow Moderator: STEPHEN TRAIMAN, Editor-Tape/

Audio/Video Billhoard. New York City VINCE FINNEGAN. National Sales Manager, Meteor Light & Sound, Syosset, L.I., NY

MIKE KLASCO, President, G.L.I., Inc.,

JOHN BUBBERS, President, Audio Dynamics Corp., New Milford, Conn. CARY RILLING, Altec Sound Products

Div., Anaheim, CA www.americanradiohistory.com

GRAHAM SMITH, Sales Manager, Digital Lighting, New York City
JIM PARKS, National Sales Manager.
Technics, by Panasonic, Secaucus, NJ RALPH MARTIN, Vice President and Sales Manager, Video-Disco, Kansas City, Mo. GEORGE ALEXANDROVICH, Vice President-field Engineering, Stanton Magnetics, Plainview, L.I., N.Y.

6) "Disco D.J.'s Only Session (With guest Panelists)-The Fine Art of Programming" (This session is in addition to the Disco II Disco D.J. Aircheck room, where top Disco D.J.'s will present Spun Down tapes of their program concepts, via reel to reel tape playback equipment and headsets; daily

from 12 noon until 6 p.m.)
Moderator: BOBBY D.J., Disco D.J., New York City WALTER GIBBONS, Disco D.J. New York

City A J MILLER, Disco D.J. "Starwood," Los

Angeles LINDA SCHAEFER, Disco D.J. "Trammps." Washington, D.C. BO CRANE, Disco D.J. "Honey For The Bears," Miami

\*JIMMY STUARD, Disco D.J., 1270 Boston \*DAVE TODD, National Disco Coordinator,

New York City
\*MIKE THAMES, Disco Coordinator, Columbia Records, New York City TOM SAVARESE. Disco D.J., New York

NICKY SIANO, Disco D.J., New York City VICTOR M, LAUDRIEL, Executive

Producer, Super Disco Jocks, Washington

12 noon-6 p.m.—EXHIBITS OPEN
12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
8:00 p.m.-9:00 p.m.—Act To Be Announced
9:30 p.m.-9:30 p.m.—Disco Dancing
9:30 p.m.-10:30 p.m.—Wild Cherry 10:30 p.m.-10:30 p.m.—With Cherry
10:30 p.m.-11:00 p.m.—Disco Dancing
11:00 p.m.-12:00 p.m.—Brass Construction
12:00 p.m.-12:30 a.m.—Disco Dancing
12:30 a.m.-1:30 a.m.—Act To Be Announced
1:30 a.m.-2:00 a.m.—Disco Dancing

#### **Thursday, September 30**

9 a.m.-10 a.m.-CONTINENTAL BREAKFAST 10 a.m.-11 a.m.: CONCURRENT SESSIONS

7) "Updating: Disco Franchising/Disco Chains (including Restaurant and Hotel Chains)"

Moderator: TOM JAYSON, President 2001 Clubs, Inc.

Panelists:

Columbus, Ohio BUNN WINTER, President, Something Else,

Ent., Florissant, MO
\*PETER LANCELLOTTI, Uncle Sams, The

American Scene, Inc., Park Forest South

\*PAUL HOFFMAN, Vice President, Apply Properties, Inc., Park Forest So, ILL. BERT TENZER. President, Disco Dance

Factory. New York City JERRY OWENS. Pleasurable Productions.

Anaheim
\*KEN MACK, Stouffer Restaurants,

Cleveland, Ohio

8) "Establishing Inter-Disco Communications Local,

"Establishing Inter-Disco Communications Local,
Regional, National, International."

Moderator: JACK DUVALL, V.P. and Director, Intl
Discotec Assoc.—Washington, D.C.

Panelists: BEN R CREE, National Secretary, National
Associaton of Disc Jockeys, U.K.

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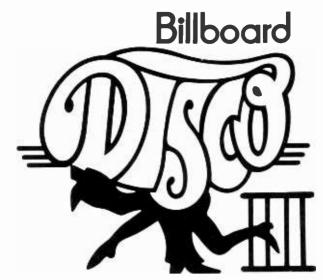
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Technics, Seattle JANE BRINTON, Vice President, Aristocrat

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(\*\*Additional Panelists and Chairman to be Announced)

SCOTT WOODSIDE, B.U.M.P. FOR Greater Atlanta

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

9) "Producers Session-Disco Music Evolution to Multi-Music Sounds"

Moderator: KENNY CAYRE NORMAN HARRIS VINCE MONTANA

BOB CREWE VAN MC COY
\*FREDDIE PERREN \*JOE WISSERT TONY SYLVESTER

"Disco Club Managers only Session (Day to Day operating Policy including Policies on Admissions, Dress Code,
Membership qualifications, Beverage Prices, Staffing, etc."
Moderator: PAT CAPOZZI "Trammps" Vancouver, B.C.
Panelists: LARRY TORTORIEL. "Speaks" Island Park.

NY
\*HENRY JUNCO, The Golden Fox, 1400
Central Avenue, Albany, N.Y.
\*GORD LEVIN, Gords Place, St. Catherines, Ontario

\*JIM LUPO, The Point After, Helper, Utah RICHARD H BOWLING, The Cosmos

Clubs, Greensboro, N.C \*DENIS QUEREUX, 15 Landsdowne,

ALAN HARRIS of TONY MARTINO, 12

West New York City

#### Friday, October 1

9 a.m.-10 a.m.-CONTINENTAL BREAKFAST 10 a.m.-10:30 a.m.-PLENARY SESSION

13) "The Future of Discos/Hot Seat Session" (Panelists From Every Facet of the Disco World in Ouestion & Answer Session)

Moderator and Introductory Remarks Speaker Bill Wardlow, Disco II Forum Director/Associate Publisher-Billboard, Los Angeles

Panelists: HENRY STONE, President TK Productions. Hialeah, Florida

BOB RENO. President, Midland Intl. New

LARRY UTTAL, President Private Stock Records. New York City
JOE CAYRE, President, Salsoul Records. New

AL COURY, President, R.S.O. Records, Los

Angeles DICK KLINE, Vice President/National Promotion, Atlantic Records, New York City BOBBY D.J., Disco D.J., New York City

WALTER KOLE, President, Power Audio, Anaheim, CA MIKE O'HARRO, President, Trammps.

Washington, D.C. TOM JAYSON, President, 2001 Clubs, Inc., Columbus, Ohio

TOM COSSI, Promotion Director, Buddah Records, New York City
JANE BRINTON, Vice President, Aristrocrat

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Angeles NORBY WALTERS. President Norby Walters

Associates, New York City VINCE FINNEGAN, National Sales Manager Meteor Light & Sound, Syosset, LI, NY

DR. RICHARD IACOBUCCI, President Roctronics. Cambridge, Mass. A.J. MILLER, DISCO D.J., "Starwood," Los

WALTER GIBBONS, Disco DJ., New York

BERT TENZER, President, Disco Dance Factory, Anaheim, Ca.

JACK WHEELER, Studio One, Los Angeles

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

2:15 p.m.-3:15 p.m.-PLENARY SESSION

11) "Promotion of The Discoteque/Public Relations (Use of Radio, Printed Media, Special "Theme" Parties, Charity Events, Dancing Classes, Modeling Promotions, Current Musicals Tie-Ins, Movie Production Tie-Ins, Disco Artists "Live" Club Appearances, Etc. to Promote the Disco and Improve Disco Public Relations).

Moderator: MICHAEL O'HARRO, President, Trammps.

Washington, D.C

washington, D.C.
JOHN FELIZZI, Director of Operations.
"Crescendo, Inc." Anaheim, CA.
KEVIN ELMAN, "Vamps," New York City
RON BARRON, Director of Editorial/Think Tank Operations, Norman Winter Associates.

Los Angeles
MARTY ANGELO. "The Spectrum"
Buffalo. New York
RICHARD STODDARD. Reno. Nevada JOSEPH MALINA. Homers Odyssey. Colorado Springs. CO

3:15 p.m.-3:30 p.m.-COFFEE BREAK 3:30 p.m.-5 p.m.-PLENARY SESSION 12) "Promotion of the Disco Artist (Participants of this session are: Artisto, Contest Managers/Reps, Club Managers, Concert Promotions, record label Executives).

Includes discussion on "Live" on Campus, "Live" in Discos' Audio/Video Tapes Etc.
Moderator: NORBY WALTERS, President, Norby

Walters Associates

VINCE ROTHCAP, Artist Manager, N.Y.

City LARRY TORTORICI, General Manager,

"Speaks" Discoteque. Long Island
\*ANDREA TRUE
TOM COSSI. Promotion Director. Buddah

Records, New York City
RAY CAVIANO, TK Productions, Hialeah.

Fla. OTHER PANELISTS PENDING 12 noon-6 p.m.—EXHIBITS OPEN 12 noon-6 p.m. – DISCO DJ AIRCHECK ROOM OPEN 8:00 p.m.-9:00 p.m. – JOHNNY TAYLOR 9:00 p.m. – 9:30 p.m. – DISCO DANCING 9:30 p.m. – DISCO DANCING

9:30 p.m.-10:30 p.m.—THE WHISPERS 10:30 p.m.-11:00 p.m.—DISCO DANCING 11:00 p.m.-12:00 a.m.—GLORIA GAYNOR

12:00 a.m.-1:30 a.m.-BILLBOARD/SALSOUL DISCO II DANCE CONTEST

1:30 a.m.-2:00 a.m.-DISCO DANCING

BEN R CREE, National Secretary, N.A.D.D., United Kingdom VAN McCOY, Producer/Performer ANITA WEXLER, Director of A,&R, E. Coast. Phonogram, Inc./Mercury Records RICHARD NADER, President, Disco Dance Attractions, New York MARK KREINER, President MK Productions, Los Angeles STAN BLY, Vice President Natl Promotion Phonogram Inc./Mercury Recs., Chicago MAUREEN ORTH, General Editor. Newsweek Magazine, New York City STEPHEN TRAIMAN, Editor—Tape/Audio/

Video, Billboard, New York City PAT CAPOZZI, Trammps, Vancouver, B.C.

7:00 p.m.-10 p.m.-DISCO AWARDS DINNER

On The Dais: BILL WARDLOW PETER HEINE DIANE KIRK LAND NANCY SAINE WALTER KOLE BOBBY D.J. SCOTT FORBES STEVEN TRAIMAN

LAURY MINARD DENISE CHAIMAN KENNY CAYRE MIKE O'HARRO JACK DUVALL PAT CAPOZZI MAUREEN ORTH NORBY WALTERS

10 p.m.-12 Midnight-SALSOUL RECORD SPECIAL

Including: SALSOUL ORCHESTRA CABOT. WILLIAMS DOUBLE EXPOSURE LOLETA HOLLOWAY

TOM JAYSON

... and other impobtant guest artists 12 Midnight-12:30—DISCO DANCING

12:30-1:30 a.m.-THE BROADWAY CAST FROM THE ALL

PRODUCTION OF "GUYS AND DOLLS"
1:30 a.m.-2 a.m.—DISCO DANCING
2 a.m.-3 a.m.—THE TRAMMPS 3 a.m.-3:30 a.m.—DISCO DANCING 3:30 a.m.-4:30 a.m.—JAKK1

4:30 a.m.-6 a.m.-DISCO DANCING

\*Confirmations pending

at the Americana Hotel, New York September 28 – October 1, 1976 I am enclosing a check or money order in the amount of: (Please check	<b>(</b> )		
\$225 - Regular Rate After August 15th  The Regular Rate After August 15th	Signature		
\$125 - Disco D.J.'s/Disco II Panelists/Student/Military/Spouses You can charge your registration if you wish:	Registrant (Please print):		
<ul> <li>☐ Master Charge Bank No.</li> <li>☐ BankAmericard Card No.</li> <li>☐ Diners Club Expiration Date</li> </ul>	Company/Disc	o:	
American Express	Title:	<u></u>	
Address	Ph	none:	
City	State	Zip	
All information on hotel rooms will be sent immediately upon receiption, contact:	t of your reserva	tion. For further in	

# Radio-TV Programming

# **Stations Protest Arbitron Survey**

Continued from page 1

cording to Ambert Dail, general manager of WGH, "was a real awful session . . . you have a hunch of bitter broadcasters here."

True, a major complaint has been the increased costs of the survey.

But survey methodology has also come up for serious criticism. One of the biggest complaints during the last audience ratings sweep was that in some markets there may have been "diary buying." In this regard, no one is accusing Arbitron. But Harold Krelstein, chairman of the board of Plough Broadcasting based in Memphis and head of a new task force formed to delve into all radio audience ratings, says. "Some broadcasters think those diaries are getting into the wrong hands—there's no question about it."

The task force, composed of several leading broadcasters, is meeting once a month. "Basically, the purpose of the task force," Krelstein says, "is to work in conjunction with the ARB in those areas broadcasters seem to find most troublesome." He indicates that the rising price of the ARB reports and their survey methodology seem to be two areas of concern.

The task force will be exploring better ways of communicating with not only Arbitron, but Pulse, he says.

The task force is also going to study whether there is need for another service or there is need to create a whole new service.

Krelstein feels that Arbitron is immensely powerful and means too much to the radio industry for the radio industry to not have some kind of say in quality control. An estimated 95% of all national ad buys is based on Arbitron.

One of the growing concerns among many major market program directors has been possibility that ARB diaries occasionally get in the wrong hands.

Ron Jacobs, when he was programming KGB-FM-AM in San

address below.

Code Numbers

□ Renewal

□New

Mail to:

Name

Address \_

City, State, Zip \_\_\_\_

Nature of Business \_\_\_

Billboard

Continental U.S. & Canada

Rates on request for other countries. Group subscription

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advance. Attach old label here, or write in code

numbers from mailing label and print new

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Please allow 4 to 6 weeks for delivery of first issue.

☐ Change of Address

2 years (104 issues) \$100 1 year First Class \$120 1 year (52 issues) \$60 6 months (26 issues) \$35 CANADA

Please allow 4 to 6 weeks for delivery of first copy

year (52 issues) \$70 payment enclosed bill me year—First Class \$120

rate available. Circulation manager, Dave Ely, N.Y.

Diego, says that a listener once called the station and offered to sell it some ARB diaries. After a conference with Mike Brown, KGB vice president, the station called Arbitron and asked them what to do. Arbitron asked them to buy the diaries and send them to Bellsville, Md., and the station's money was refunded.

Some broadcasters haven't been that honest. One major market radio station owner said recently that he buys one to two diaries per ARB sweep. "They mean too much; two diaries in my market can result in \$150,000 in advertising revenues... or more." When anyone calls the station and says that he has an ARB diary, he immediately offers them a trip to Hawaii or a color tv set. Such things are usually traded out by the station, so he ends up winning all the

way around. One broadcast attorney says such a station might lose its license... at the very least every other station in town could sue for damages if the incident was proven.

There were alleged diary buying flare-ups in several major markets this past ratings sweep, although it's difficult to find many details. A former employe of Arbitron defends the methodology and states that such irregularities are flagged by the computer. They don't reach the book

An ARB spokesperson acknowledges complaints on alleged irregularities in diary reports and says ARB is working with the FCC complaints and compliances division in investigating the allegations.

Last week, ARB was rescinding its cost of living increase—a major sore

point with many broadcasters—for any station signing a long-term contract of three to five years.

But the methodology may be a problem more difficult to solve.

For one thing, many young program directors have found means of manipulating Arbitron results. This ranges from "time warping" brought to light in Chicago in 1975 (see Billboard, Feb. 1, 1975) to quarter-hour maintenance (the legitimate method of getting people to listen at different times of the day). Recycling listeners has become an accepted way of life for most program directors.

When a Dallas research specialist hired by a Houston radio station found eight ARB diaries filled out by the same handwriting with long listening spans to a Houston country music station, there were questions raised. Some of the diaries belonged to teenagers. Those eight diaries more than doubled the teen audience of the station. And that problem right there—the small sample base of an Arbitron report—is a point questioned by many broadcasters.

In New Orleans, radio stations got together and bought the spring Pulse, reports WNOE general manager Eric Anderson. There was some possibility last week that broadcasters in the market would not renew their ARB contracts when they expire (all but one expire by Dec. 31). "The thing that has angered radio men for so long is that they have no control over their destiny."

The major problem is price in New Orleans, but one manager says that he was told by a leading program director: "Forget programming, go after the diaries."

One program director says he has calculated that for \$20,000 he can research out the location of every diary put into his market. He wouldn't have to buy them, just see that each household receiving a diary also received flowers and other gifts from his station.

More than one station contacted for this report admits to receiving phone calls from listeners who state that they have ARB diaries. One leading station has a set policy of telling tthe listener how important those diaries are to any station "and we hope you'll fill it out accurately and return it promptly."

# \_Vox Jox\_

By CLAUDE HALL

LOS ANGELES—Three weeks ago, we ran a story about WVOJ in Jacksonville, Fla., and the story mentioned that WVOJ was the lone country music station in the market. It isn't. Marshall Rowland, president of Rowland Broadcasting, operates WQIK, an FM station, and WCMG, a daytime operation, and both are country music stations, though I think WQIK blends in some rock. My apologies to WQIK and WCMG.

Brian Roberts is doing swing work at KDAY in Los Angeles; came by last week with Dennis Minadeo, another disk jockey. ... Radio Programming Management, the radio syndication firm that produces a "Rock 'N' Gold" format, has moved to 25140 Lahser Road, Suite 232, Southfield, Mich. 48075, phone 313-358-1040. President Thomas Krikorian says, "we'll feature our four complete format services" at the an
(Continued on page 23)

# Beach Boys Sold Into the Top 100

LOS ANGELES—"The Best Summers Of Our Lives," featuring a 15-year history of the Beach Boys, has been sold in the top 100 markets, according to Don Whittimore, general manager of Audio Stimulation Inc. The radio documentary, narrated by Charlie Van Dyke and Wolfman Jack, is six hours long. It was produced by Warren Duffy and Bob Wilson, two veteran radio program directors.

Featured with comments, along with music of the Beach Boys, are such as Elton John, Paul McCartney, the Captain & Tennille, and, of course, various members of the group.

The documentary begins with a capsule history of each Beach Boy and traces the group's career from the Pendletons through their first "Surfin' Safari" and the song the Beatles sang and gave to Mike Love as a birthday present and why the song has been locked in a wall safe for 10 years.

# CBS Urging FCC To Alter 'Q' Rule

• Continued from page 1

They could mean tighter specifications for matrix broadcasting, which is presently permitted on the air, using standard FM stereo channels to carry the four coded audio signals.

The tests are being put together at the FCC's laboratory in Guilford, Md., under direction of engineer Lawrence C. Middlekamp, chief of the research branch.

The tests try to establish just how much the FM listener gains in sound enhancement by the 4-channel discrete systems, as compared with matrix—and how both types of 4-channel audio input compare with the present 2-channel stereo FM service.

Middlekamp explains that the laboratory listener tests will be conducted on speakers, closed-circuit style—not over the air. Technical findings will tie in with other major questions that must be answered by the full commission.

The primary engineering question is whether discrete 4-channel sound is an efficient use of spectrum space. These systems require use of FM subcarrier channels.

Discrete broadcasting, contrary to some common misconceptions, does not involve any dislocation of present allocation or frequencies in the present FM service, Middle-kamp points out. But there is an interference potential, and bandspace available for FM subcarriers for storecasting would be reduced.

The commission must decide whether the gain in sound enhancement by authorizing discrete broadcasting will be enough to offset increased costs to consumers, the industry and broadcasters. Is there enough demand by the public? And would broadcasters, manufacturers and media do their part to create and strengthen demand?

Middlekamp says one of the reasons for the additional listener tests at the FCC lahoratory is that the first matrix tests, conducted over the air by the EIA's special quadraphonic committee (NQRC), used very simple systems.

Middlekamp says NQRC was fair in acknowledging that newer CBS and Sansui systems are more sophisticated, and produce better sound enhancement. The FCC test will use the newer types to compare with discrete-type equipment for broadcasting 4-channel sound.

This emphasis on improved equipment is just one of the points emphasized in the CBS petition, which also calls attention to "the proliferation of a multiplicity of 4-2-4 (matrix) encoding techniques with various degrees of broadcast compatibility.

"The existing lack of appropriate standards causes confusion and a burden of added equipment cost to the consumer," the petition continues. "This is, and will continue to be, a seriously impeding factor in the further growth of quadraphony.

"Under such circumstances, CBS believes that it is now appropriate, and in the public interest, to delineate stereo-quadraphonic transmission as a distinct broadcast mode and to promulgate rules and regulations pertaining thereto."

CBS then proposed specific rules and regulations for consideration by the FCC which would have the effect of standardizing on the company's SQ system."

(Continued on page 23) m

# Watermark Launches 'Special Of Week'

By PAUL GREIN

LOS ANGELES—A series of 13 one-hour weekly superstar profiles—
"The Robert W. Morgan Special Of The Week"—is set to begin airing in October. Tom Rounds, president of the radio syndication firm of Watermark Inc. here, reports they cover the careers of a fairly wide variety of top name acts.

These range from singles-oriented MOR performers such as Helen Reddy, Captain & Tennille, Barry Manilow, and Neil Sedaka to album oriented rock acts like Chicago, Jefferson Starship and Fleetwood Mac.

Also included are acoustic pop acts like Seals & Crofts and America, country crossover like Glen Campbell and Olivia Newton-John and soul acts like Gladys Knight & the Pips and Stevie Wonder.

Rounds considers the series "the best and most creative thing Watermark's ever done; audio essays like last year's 'California Special.' Noting that the firm has already put \$75,000 into the series, Rounds suggests that "this is a higher production budget than has ever been spent in radio."

Justifying the demand for the series. Rounds observes that "if someone buys a Manilow album, he's investing upwards of six dollars in the set and he wants to know more about him. There aren't enough shows that book contemporary music acts on television, and those that do, like 'Saturday Night,' showcase the music only, and don't really offer any insights into the artist."

The Watermark Manilow special, which will lead off the series, features, in addition to excerpts from Manilow's records and the narration of KMPC, Los Angeles personality Robert W. Morgan, bits and pieces of interviews with Manilow, Ron

(Continued on page 33)

www americanradiohistory com

# Vox Jox

Continued from page 22

nual convention of the National Radio Broadcasters Assn. Sept. 19-22 in San Francisco. The convention will be at Hyatt Regency Hotel and I intend to be there. Gary Stevens, general manager of KDWB in Minneapolis; Lee Bayley of Drake-Chenault Enterprises in Los Angeles; Michael Spears, program director of KFRC in San Francisco; and Bruce Earle, chief engineer of the Sterling Recreation Organization's radio chain, will attend and be featured on panels. Earle, incidentally, has resigned from SRO, effective in a couple of weeks, and cur-rent plans include visiting the pyramids of Egypt to do some studies on pyramid power. To my knowledge, he'll be the first contemporary engineer to delve into the pyramids with modern equipment. Meanwhile, Earle is also looking for other radio stations with broken radio signals that need fixing.

Joe Ford, on the air at KNUZ in Houston for 17 years, has left to join KILT in Houston as a sales execu-New lineup at KGAL in Albany, Ore., includes Tom Wells 6-10 a.m., music director Mike Shannon 10 a.m.-2 p.m., program director Jim Iverson 2-6 p.m., Rich Johnson 6-10 p.m., Jim Orr 10 p.m.-2 a.m., Steve Morris 2-6 a.m., and weekend men Wally Newman and Bob Donavan. "We're promoting these new shifts with teasers for 'our new fall lineup,' a takeoff on the tv network promos. says Iverson. . . . Clayton Kaufman has been promoted to director of broadcast operations and By Napier to program director for WCCO in Minneapolis. For Kaufman, it's a new position and he'll continue as national sales manager as well. Napier was assistant program director; he succeeds retiring Val Liner.

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If you'd like to see what YOU say about our Weenie, write for free samples to:

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# 16 Committees Screen Entries For Programming Forum In Dec.

Radio-TV Programming\_\_\_\_\_

By CLAUDE HALL

LOS ANGELES—The largest radio awards competition in history opens this week with more than 16 judging committees being formed to screen entries for the national finals for the International Radio Programming Forum.

The final awards, reports awards chairman L. David Moorhead, vice president and general manager of KMET here, will be presented at the Dec. 1-4 Forum in New Orleans.

Dec. 1-4 Forum in New Orleans.
"This year, for the first time, a nominating committee representing all areas of the country will assure that the major personalities in each market are involved in the competition," he says.

However, as in past competitions, small, medium, and large market air personalities, program directors, and radio stations are being encouraged to nominate themselves. For instance, any air personality who would like to enter the competition merely has to mail in an aircheck of an actual radio program to the specific judge selected to represent his area.

Moorhead and his national judging committee of Billy Bass, national promotion director, Chrysalis Records: Jan Basham, promotion executive, A&M Records: George Burns, president, Burns Media Consultants; and Mardi Nehrbass, general manager, West Coast, Big Tree Records, all in Los Angeles, will judge the finalists.

Each of the regional judging committees will narrow down the regional entrants to a bevy of semi-finalists and these will move on to the finals here in Los Angeles.

All semi-finalists will be announced and will receive a personal letter of commendation from the International Radio Programming Forum.

Five major air personality awards—in each of the five major formats—will be presented at the Forum in New Orleans.

As in past years, there will be separate awards for million-plus markets and those markets of less than a million, as listed in the Arbitron index of U.S. markets (total survey area).

All air personality tapes are to be sent to the chairperson of the regional judging committee. All tapes must meet the following criteria:

- Must be an aircheck of an actual broadcast aired between July 1, 1975, and September 12, 1976;
- Must be on cassette or reel-toreel at 7½ i.p.s. telescoped and representing about an hour of air time;
- Must contain a live commercial (if station format precludes including a live commercial on the tape, you may cut one in your style and place it on the front of the aircheck);
- Complete all required information on the entry blank printed next week and affix the blank to the cover of the cassette or tape box:
- Send to the chairperson of the judging committee listed below, attention: Awards Competition, International Radio Programming Forum.

If your phone area code is: 201, 216, 609, 302, 202, 301, 919, 804, 717, 814, 412, 304—Jack Lee, WEMP, 200 N. Jefferson, Milwaukee, Wis. 53202.

If your phone area code is: 207, 212, 802, 603, 518, 315, 607, 914, 716, 904, 305, 813—Dick Jansen, WNCI, Nationwide Communications, 4900 Sinclair Road, Columbus, Ohio 43229

If your phone area code is: 912, 404, 803, 704, 703, 205, 601, 615, 901, 502, 812, 606–Bernadine C. Washington, WVON, Globetrotter Communications, 30 North Michigan Ave., Chicago, Ill, 60602.

If your area code is: 216, 614, 513, 419, 317, 219, 517, 313, 616, 906, 414, 715—John W. Barger, WOAI, Clear Channel Communications, 1031 Navarro St., San Antonio, Texas 78205

If your area code is: 712, 515, 319, 608, 815, 312, 309, 217, 618, 314, 417, 816—Sis A. Kaplan, WAYS, Sis Radio, 400 Radio Road, Charlotte, N.C. 28216.

If your area code is: 902, 709, 506, 418, 819, 514, 613, 416, 519, 705, 807, 204, 306, 403, 604—Bud Striker, KFWD, 3626 N. Hall St., Dallas, Texas 75219.

If your area code is: 907, 206, 509, 406, 701, 605, 307, 208—Erica Farber, WROR, RKO General Broadcasting Building, Government Center, Boston, Mass, 02116.

If your area code is: 916, 213, 714, 408, 209, 415, 707, 805, 808—David C. Croninger, WHDH, 441 Stuart St., Boston, Mass. 02116.
If your area code is: 504, 318, 601,

If your area code is: 504, 318, 601, 501, 401, 516, 617, 203, 413—Scott Burton, KFMB, Midwest Television, 1405 Fifth Ave., San Diego, Calif. 92112.

If your area code is: 702, 801, 602, 605, 303, 308, 402, 913, 316, 918, 405—Marie Gifford, KEEL, Box 7, 710 Spring St., Shreveport, La. 71120.

If your area code is: 806, 817, 214, 915, 512, 713, 218, 612, 507—Elma Greer, KSFO, Golden West Broadcasters, 950 California St., San Francisco, Calif. 94108.

Air personalities outside of the U.S. and Canada may enter by sending their entries direct to—Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. The same applies to special programs, documentaries and program director entries. Finalists will

be submitted to the Awards Committee.

All special programs produced at a radio station should be sent to— Jack G. Thayer, president, NBC Radio, National Broadcasting Co., 30 Rockefeller Plaza (Room 293), New York, N.Y. 10020. Thayer's committee will select three finalists in both million-plus and less than a million markets.

All station of the year presentations (including aircheck of broadcast day and written material) should be sent to—George Burns, Burns Media Consultants, 3054 Dona Marta Dr., Studio City, Calif. 91604. Finalists for both millionplus and less than a million markets in each of the major format categories will be selected.

All radio syndication programs—both regular programs and specials—should be sent to—John Winnaman, KLOS, American Broadcasting Co., 3321 S. LaCienega Blvd., Los Angeles, Calif. 90016. This includes all formats and entries may range from mini-features to massive specials. All shold be telescoped.

All station-produced commercials and public service announcements and programs should be sent to—Chuck Blore, Chuck Blore Creative Services, 1606 N. Argyle St., Hollywood, Calif. 90028.

All program director of the year entries should be sent to—George Burns, Burns Media Consultants, 3054 Dona Marta Dr., Studio City, Calif. 91604. These entries may include bios, ratings documentation, composite aircheck of the station, documentation of station's activities in the community, letters of commendation from general manager and/or air personalities, and other materials.

Complete details of Station Of The Year competition and competition for other than the air personalities will be featured in a forthcoming issue of Billboard.

# CBS Urging FCC To Alter 'Q' Rule

• Continued from page 22

"We (Sansui) are very glad to hear of the renewed interest in standardization of 4-channel." responds Jerry LeBow of 201 Communications, Sansui's U.S. consultant. "We believe that this will help all the industries involved move forward.

"We plan appropriate actions in line with our continuous education and support program of the Sansui QS 4-channel system." he concludes, with more definitive moves to be announced shortly.

The original petition for rulemaking to authorize discrete FM broadcasting asks for exclusion of the matrix type from the air. The petition has been waiting for FCC action since August 1971. Its author is James Gabbert of Pacific FM. Inc., owner of K101, San Francisco, which carried over-the-air tests of the Lou Dorren Quadracast system.

If the FCC should lean to matrix broadcasting as easier to deal with—or continue to put off the discrete decision—the matrix systems might face more exacting specifications. Also, the FCC "could" decide to set a single standard for matrix quadraphonic sound systems in use over the air, as CBS has petitioned.

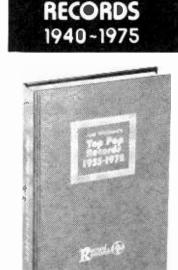
Middlekamp says another approach would be to let the marketplace competition decide which of the present matrix systems would prevail. He is sympathetic to the amount of research and money that CBS and Sansui have invested in their systems—but feels the public is too confused as to which equipment to buy.

The listener tests could be ready in about two months—if the FCC can spare a little more help and equipment, and if it were up to the laboratory engineers.

Assistance with this story by Stephen Traiman in New York.

But the FCC's priorities right now are fixed on the overwhelming problem of CB radio. Priorities at the commission are set by pressure, and Middlekamp regretfully admits that quadraphonic broadcasting has had a "very low priority" at the commission thus far.

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# board Singles Regional Breakouts & National Brea

Based on station playlists through Thursday (8/19/76)

#### TOP ADD ONS -NATIONAL

BOZ SCAGGS—Lowdown (Columbia) HALL & OATES—She's Gone (Atlantic) FLEETWOOD MAC-Say You Love Me (Reprise)

#### D-Discotheque Crossover

ADD ONS-The two key prod ucts added at the radio stations listed, as determined by station

PRIME MOVERS-The two products registering the great est proportionate upward movement on the station's playlist, as determined by sta BREAKOUTS-Billboard Chart

Dept. summary of Add On and Prime Mover information to re flect greatest product activity at Regional and National levels

#### Pacific Southwest Region

• TOP ADD ONS

ORLEANS—Still The One (Asylum)
NEIL DIAMOND—Don't Think Feel (Columbia)
FLEETWOOD MAC—Say You Love Me (Reprise)

#### \* PRIME MOVERS

WILD CHERRY—Play That Funky Music (Sweet CLIFF RICHARD—Devi Woman (Rocket) WAR—Summer (U.A.)

#### BREAKOUTS

HALL & OATES—She's Gone (Atlantic) RICK DEES—Disco Duck (RSO Fretone) BEACH BOYS—It's O'K (Brother Reprise)

#### KHJ-Los Angeles

- ORLEANS-Still The One (Asylum)
- NEIL DIAMOND—Don't Think Feel (Columbia)
- ★ WAR-Summer (U\*A ) 24 17
- ★ CLIFF RICHARD—Devil Woman (Rocket)

#### KDAY-Los Angeles

- WHISPERS—One For The Money (Soul
- NATALIE COLE Mr. Melody (Capitol)
- **★** NONE
- KHS-Los Angeles

#### OHIO PLAYERS—Who'd She Coo (Mercury)

- STARBUCK I ve Got To Know (Private
- BEE GEES You Should Be Dancing (RSO)
- \* WILD CHERRY—Play That Funky Music
- KEZY-Anaheim
- HALL & OATES—She's Gone (Atlantic)
- ★ ORLEANS—Still The One (Asylum) 28-20.
- ★ WAR-Summer (U.A.) 22-16

#### KFXM - San Bernardino

- Do TAVARES—Heaven Must Be Missing An Angel (Capitol)
- HALL & OATES She's Gone (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 18-9
- ★ WAR-Summer (U A ) 19-15

#### KCBQ-San Diego

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- HEART Magic Man (Mushroom)
- ★ WILD CHERRY Play That Funky Music (Sweet City) 17·10
- ★ DR. HOOK—A Little Bit More (Capitol) 12-7

- RICK DEES Disco Duck (RSO / Fretone)
- LINDA RONSTADT That'N Be The Day
- K.C. & THE SUNSHINE BAND-Shake Your
- ★ ORLEANS—Still The One (Asylum) 20-12

#### KRIZ-Phoenix

- BEACH BOYS—It's O K (Brother/Reprise) FLEETWOOD MAC—Say You Love Me
- \* CLIFF RICHARD Devil Woman (Rocket)
- D★ BEE GEES-You Should Be Dancing (RSO)

#### KBBC-Phoenix

- DOBIE GRAY Find 'Em Fool 'Em Forget 'Em
- MICHAEL FRANKS—Popsicie Toes
- ★ JEFFERSON STARSHIP—With Your Love
- LINDA RONSTADT That 'II Be The Day

#### KTKT-Tucson

- BOZ SCAGGS Lowdown (Columbia)
  PAUL DAVIS Superstar (Bang)
  WILD CHERRY Play That Funky Music
- (Sweet City) 22 14

  D★ TAVARES—Heaven Must Be Missing An ngel (Capitol) 18 11

#### KOEO-Albuquerque

- FLASH CADILLAC & CONTINENTAL KIDS— Did You Boogle With Your Baby (Private
- RICK DEES Disco Duck (RSO Fretone) CLIFF RICHARD - Devil Woman (Rocket)
- ★ FLEETWOOD MAC—Say You Love Me
- KENO\_Las Vegas
- CLIFF RICHARD Devil Woman (Rocket)
   HELEN REDDY I Can t Hear You No More
- WILD CHERRY Play That Funky Music
- (Sweet City) 22 11
  ★ RICK DEES—Disco Duck (RSO/Fretone) 35

#### Pacific Northwest Region

#### TOP ADD ONS

HALL & OATES-She's Gone (Atlantic) BEACH BOYS—It's 0 K (Brother Repirise)
HEART—Magic Man (Mushroom)

#### \* PRIME MOVERS

CHICAGO—If You Leave Me Now (Columbia)
RICK DEES—Disco Duck (RSO/Fretone)
N.C. & THE SUNSHINE BAND—(Shake Shake)
Shake Your Booty (TK)

#### BREAKOUTS

STEVE MILLER BAND-Rock n Me (Capitol) CLIFF RICHARD—Oevil Woman (Rocket)
FLEETWDOD MAC—Say You Love Me (Repris

#### KFRC-San Francisco

- Do TAVARES Heaven Must Be Missing An
- Angel (Captol)

   HALL& OATES—She's Gone (Atlantic)

   BEACH BOYS—Rock And Roll Music
  (Brother / Reprise) 20-16

   BOZ SCAGGS—Lowdown (Columbia) 14-11
- KYA-San Francisco
- DR. HOOK A Little Bit More (Capitol)
   FLEETWOOD MAC Say You Love Me
- \* WALTER MURPHY/BIG APPLE BAND—A
- Fifth Of Beethoven (Private Stock) 9-2

  \* CHICAGO— If You Leave Me Now
  (Columbia) 15-11

  KDIA—Oakland

- TYRONE DAVIS—Give It Up (Columbia)
  O'JAYS—Message In Our Music (Phila)
- \* NONE

#### KLIV-San Jose

- STEVE MILLER BAND—Rock n Me (Capitol)
   RICK SPRINGFIELD—Take A Hand
- (Chelsea)

  ★ CHICAGO—If You Leave Me Now
- (Columbia) HB·7
  D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) HB·9
  KNDE—Sacramento
- CLIFF RICHARD Devil Woman (Rocket)
  SILVER—Wham Bam Shang-A-Lang (Arista)
  BEE GEES—You Should Be Dancing (RSO)
- 20-12

  \* ENGLAND DAN/JOHN COLEY—I'd Really
  Love To See You Tonight (Big Tree) 23-15

  KROY—Sacramento

   RICK DEES—Disco Duck (RSO/Fretone)
   ANDREATRUE CONNECTION—Party Line
- (Buddah)

  ★ BOZ SCAGGS—Lowdown (Columbia) 17-8

  ★ VICKISUE ROBINSON—Turn The Beat Around (RCA) 14-6

#### PRIME MOVERS-NATIONAL

(D) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) CHICAGO-If You Leave Me Now (Columbia)

- ENGLAND DAN/JOHN COLEY—I'd Really
- Love To See You Tonight (Big Tree)

  JAMES TAYLOR—Shower The People (W.B.)
- CHICAGO—If You Leave Me Now
  (Columbia) 29-25

  ORLEANS—Still The One (Asylum) 30 26

  KJOY—Stockton, Calif.
- ALAN PARSONS PROJECT—Dr. Tarr &
- GALLAGHER & LYLE-Heart On My Sleeve ★ LINDA RONSTADT—That'll Be The Day
- (Asylum) 28-11

  ★ CHICAGO—If You Leave Me Now

#### KGW-Portland

- STEVE MILLER BAND—Rock'n Me (Capitol)
- HALL & OATES—She's Gone (Atlantic) HEART—Magic Man (Mushroom) 30 20
- D★ K.C. & THE SUNSHINE BAND-Shake Your KISN-Portland
  - ELECTRIC LIGHT ORCHESTRA—Showdown
  - THE BAND—Twilight (Capitol)
     ★ GEORGE BENSON—This Masquerade
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- KING-Seattle
- CHICAGO—If You Leave Me Now
- BEACH BOYS—It s O K (Brother/Reprise) K.C. & THE SUNSHINE BAND — Shake Your
- Booty (TK) 20 9

  \* WALTER MURPHY/BIG APPLE BAND—A

  \*\*\*\* Of Parthouse (Private Stock) 17 10
- KJRB-Spokane BOZ SCAGGS – Lowdown (Columbia)
   BARRY DeVORZON/PERRY BOTKINS –
   Nadia's Theme (A&M)
   CLIFF RICHARD – Devil Woman (Rocket) 9

#### D★ K.C. & THE SUNSHINE BAND—Shake Your

- KTAC-Tacoma OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA)
- \* NONE

#### KCPX—Salt Lake City

- HEART—Magic Man (Mushroom) BANDANA HAVEN – Juke Box Saturday
- \* RICK DEES Disco Duck (RSO / Fretone) 25
- ★ DR. HOOK—A Little Bit More (Capitol) 29

#### KRSP-Salt Lake City

- HEART Magic Man (Mushroom)
   ERIC CARMEN Sunrise (Arista)
   CHICAGO If You Leave Me Now (Columbia) 26 6
   ORLEANS Still The One (Asylum) 22-7
- CLIFF RICHARD Devil Woman (Rocket)
   BEACH BOYS—II's O. K. (P. ...)
- BEACH BOYS—It's O.K. (Brother/Reprise)
   RICK DEES—Disco Duck (RSO/Fretone) 34 ★ WALTER MURPHY/BIG APPLE BAND—A

# North Central Region

• TOP ADD ONS

BOZ SCAGGS—Lowdown (Columbia)
BEACH BOYS—It's D'K (Brother/Reprise)

#### \* PRIME MOVERS

(D) K.C. & THE SUNSHINE BAND-(Shake, Shake Shake) Shake Your Booty (TK)
WALTER MURPHY/BIG APPLE BAND—A Fift Of Beethoven (Private Stock)
ORLEANS—Still The One (Asylun

#### BREAKOUTS:

RICK DEES—Disco Duck (RSO/Fretone) LINDA RONSTADT—That'll Be The Day (Asy

#### STEVE MILLER BAND-Rock n Me (Capitol)

- CKLW-Detroi HALL & OATES—She's Gone (Atlantic)
   GORDON LIGHTFOOT—The Wreck Of The
- Edmund Fitzgerald (Reprise)

  ★ WALTER MURPHY/BIG APPLE BAND—A Beethoven (Private Stock) 24-14 ★ OHIO PLAYERS—Who'd She Coo (Mercury) 25-16

#### WTAC - Flint, Mich.

- BOZ SCAGGS Lowdown (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 11 2
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 13-4

#### WGRD-Grand Rapids

- PETER FRAMPTON—Baby, I Love Your Way
- **★ WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 25 12
- ★ WINGS—Let 'Em In (Capitol) 14 5

#### Z-96 (WZZM-FM) — Grand Rapids

- LEON & MARY RUSSELL—Rainbow In Your
- OHIO PLAYERS—Who'd She Coo (Mercury) D★ K.C. & THE SUNSHINE BAND — Shake Your

#### ★ HEART-Magic Man (Mushroom) 29 13

- Do EARTH, WIND & FIRE—Getaway (Columbia) BOZ SCAGGS - Lowdown (Columbia)
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitot) 10-3
- ★ ORLEANS-Still The One (Asylum) 16 10

#### WBGN-Bowling Green

WAKY-Louisville

- JEFFERSON STARSHIP—With Your Love
- LITTLE RIVER BAND—It s A Long Way There
- ★ GEORGE BENSON This Masquerade D★ K.C. & THE SUNSHINE BAND—Shake Your

- WGCL Cleveland
- RICK DEES—Disco Duck (RSO/Fretone) HEART—Magic Man (Mushroom)
- ★ HALL & OATES—She's Gone (Atlantic) 20 ★ SWEENYTODD—Roxy Roller (London) 7-3

#### • ISLEY BROS. - Harvest For The World (T-

- BARRY DeVORZON/PERRY BOTKINS—
- ★ CHICAGO—If You Leave Me Now (Columbia) 32 25

#### ★ WAR-Summer (UA)115

WIXY-Cleveland

- WSAI-Cincinnati
- LINDA RONSTADT—That'll Be The Day GEORGE BENSON—This Masquerade
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 25-13

#### ★ CHICAGO—If You Leave Me Now (Columbia) 24 17

- Q-102 (WKRQ-FM)-Cincinnati
- RICK DEES—Disco Duck (RSO/Fretone)
- HALL & OATES She's Gone (Atlantic) D★ K.C. & THE SUNSHINE BAND-Shake Your
- Booty (TK) 28-17 D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila Int I ) 20 11

- WCOL-Columbus
- ERIC CARMEN—Sunrise (Arista) • PAUL DAVIS—Superstar (Bang)
- ★ SILVER—Wham Bam Shang-A-Lang (Arista) \* MICHAEL FRANKS-Popsicle Toes

#### (Reprise) 23-14 WCUE-Akron, Ohio

- LINDA RONSTADT—That'll Be The Day FIREFALL—You Are The Woman (Atlantic)
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 28-17 **D★ BEEGEES**—You Should Be Dancing (RSO). 17·10

#### 13-Q (WKTQ) - Pittsburgh

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- BEACH BOYS-It's O.K. (Brother/Reprise) HALL & OATES—She's Gone (Atlantic)
- \* WALTER MURPHY/BIG APPLE BAND-A
- \* WINGS-Let 'Em In (Capitol) 15-10

#### BREAKOUTS-NATIONAL

LINDA RONSTADT-That'll Be The Day (Asylum) HALL & OATES-She's Gone (Atlantic) STEVE MILLER BAND-Rock'n Me (Capitol)

#### WPEZ-Pittsburgh

- D● TAVARES—Heaven Must Be Missing An Angel (Capitol)
- BOZ SCAGGS—Lowdown (Columbia)
- \* WALTER MURPHY/BIG APPLE BAND-A
- ★ PETER FRAMPTON Baby, I Love Your Way

- WRIE-Erie, Pa.
- BEACH BOYS—It's O K. (Brother/Reprise) • STEVE MILLER BAND - Rock'n Me (Capitol)
- \* BOZ SCAGGS-Lowdown (Columbia) 29-18

#### ★ ORLEANS-Still The One (Asylum) 30-19 WJET-Erie, Pa.

- ALAN PARSONS PROJECT Dr. Tarr & Professor Fether (20th Century)
- ★ ORLEANS—Still The One (Asylum) 18-5 \* BOZ SCAGGS-Lowdown (Columbia) 29 20

#### Southwest Region

#### • TOP ADD ONS

HALL & OATES—She's Gone (Atlantic)
JAMES TAYLOR—Shower The People (W.B.)
BOZ SCAGGS—Lowdown (Columbia)

BREAKOUTS

D) K.C. & THE SUNSHINE BAND-(Shake Shake Shake) Shake Your Booty (TK)
ENGLAND DAN/JOHN COLEY— d Really Love To See You Tonight (Big Tree) BOZ SCAGGS—Lowdown (Columbia

CHICAGO-If You Leave Me Now (Columbia)

#### ORLEANS-Still The One (Asylum) JEFFERSON STARSHIP-With Your Love

- KILT-Houston
- De TAVARES Heaven Must Be Missing An BEACH BOYS-It's O K (Brother Reprise)

#### \* BOZ SCAGGS-Lowdown (Columbia) 40-22 D★ K.C. & THE SUNSHINE BAND - Shake Your

- KRBE-Houston • CHICAGO - If You Leave Me Now
- ORLEANS—Still The One (Asylum)
  - D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 25-21 \* BOZ SCAGGS-Lowdown (Columbia) 29 25
  - KLIF-Dallas • JAMES TAYLOR - Shower The People (W B )
  - SILVER Wham Bam Shang-A Lang (Arista) D★ K.C. & THE SUNSHINE BAND—Shake Your ★ HALL & OATES—She's Gone (Atlantic) 14 9
  - KNUS-FM Dallas BOZ SCAGGS - Lowdown (Columbia) • JEFFERSON STARSHIP - With Your Love
  - ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) HB 10

#### ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 14-6 KFJZ-Ft. Worth • HALL & OATES—She's Gone (Atlantic)

★ CHICAGO-If You Leave Me Now (Columbia) 22-12 ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 18-10

• JAMES TAYLOR - Shower The People (W.B.)

#### • WAR-Summer (U.A.) ★ CHICAGO—If You Leave Me Now (Columbia) HB-16 D★ K.C. & THE SUNSHINE BAND—Shake Your

BOZ SCAGGS—Lowdown (Columbia)

#### WKY-Oklahoma City • STEVE MILLER BAND—Rock'n Me (Capitol)

Booty (TK) 15 14

KINT-El Paso

- HALL & OATES—She's Gone (Atlantic)
- ★ CLIFF RICHARD Oevil Woman (Rocket)

 GRAND FUNK RAIL ROAD—Can You Do It. ★ FLEETWOOD MAC — Say You Love Me

KOMA-Oklahoma City

KAKC-Tulsa

KELI-Tulsa

BOZ SCAGGS—Lowdown (Columbia)

• JEFFERSON STARSHIP - With Your Love

\* ENGLAND DAN/JOHN COLEY—I'd Really

Love To See You Tonight (Big Tree) 15 5

\* WINGS—Let 'Em In (Capitol) 12 3

BOZ SCAGGS — Lowdown (Columbia)
 ORLEANS — Still The One (Asylum)

\* PETER ALLEN-The More I See You (A&M)

★ DR. HOOK—A Little Bit More (Capitol) 19-

BLUE OYSTER CULT—(Don't Fear) The

- (Reprise) 9-2 r DR. HOOK—A Little Bit More (Capitol) 11-6 WTIX-New Orleans
- HELEN REDDY—I Can't Hear You No More

#### WILD CHERRY - Play That Funky Music ★ ENGLAND DAN/JOHN COLEY—I'd Really

- Love To See You Tonight (Big Tree) 12-8 KEEL-Shreveport • HALL & OATES - She's Gone (Atlantic)
- SUN-Wanna Make Love
  WILD CHERRY-Play That Funky Music
  (Sweet City) 18-8

  K.C.& THE SUNSHINE BAND-Shake Your

• TOP ADD ONS

#### \* PRIME MOVERS

BREAKOUTS

- HEART Magic Man (Mushroom) ★ CHICAGO — If You Leave Me Now (Columbia) 43-16
- HALL & OATES—She's Gone (Atlantic)
   JEFFERSON STARSHIP—With Your Love
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 14 11 WVON—Chicago
- \* AL WILSON Baby, I Want Your Body ★ BOZ SCAGGS—Lowdown (Columbia) 9 2
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 20 7

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- RICK DEES—Disco Duck (RSO/Fretone)
- (Continued on page 26)

# CHICAGO—If You Leave Me Now

- ★ PRIME MOVERS
  - Midwest Region
  - BOZ SCAGGS—Lowdown (Columbia) | TAVARES—Heaven Must Be Missing An Angel

JEFFERSON STARSHIP—W th Your Love (Grunt,

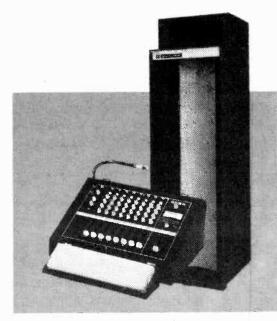
(D) K.C. & THE SUNSHINE BAND—(Shake, Shake Shake) Shake Your Booty (TK) CLIFF RICHARD—Devi Woman (Rocket) WILD CHERRY—Play That Funky Music (Sweet

- CHICAGO—If You Leave Me Now (Columbia) BEACH BOYS—It's O K (Brother/Reprise) HALL & OATES—She's Gone (Atlantic)
- WLS-Chicago PETER FRAMPTON — Baby. 1 Love Your Way
  (A&M)
- ★ WILD CHERRY Play That Funky Music (Sweet City) 23-14 WDHF Chicago
- ★ CHICAGO—If You Leave Me Now
- DIANA ROSS—One Love In My Lifetime BETTY WRIGHT — If I Ever Do Wrong (Alston)
- WNDE-Indianapolis CLIFF RICHARD — Oevil Woman (Rocket)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 24-18

# D . K.C. & THE SUNSHINE BAND - Shake Your



# Loretta & Shure: country cousins.



Loretta Lynn is the First Lady of country music wherever she appears. Over the years she's endeared herself to millions of fans with her warm, honest style and genuine feeling for her audience. Every time she steps on stage she wants to give them a show they'll remember. And to be certain that's what her fans get, Loretta uses Shure microphones and SR sound equipment. She knows that she can depend on Shure quality to stand up show after show with a sound that's clear and natural, filling every corner of the room. In Music City and around the world, Shure is the sound of the professionals.

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# Billboard Singles Based on station playlists through Thursday (8/19/76)

Playlist Top Add Ons • Playlist Prime Movers \*

#### • Continued from page 24 WOKY-Milwaukee

- ORLEANS-Still The One (Asylum)
- STARBUCK-I Got To Know (Private Stock)
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 35-23
- \* JEFFERSON STARSHIP-With Your Love

#### WZUU-FM - Milwaukee

- JEFFERSON STARSHIP—With Your Love
- \* WINGS-Let 'Em In (Capitol) 15-10
- ★ FLEETWOOD MAC—Say You Love Me

#### WiRL-Peoria, III.

- HENRY GROSS-Springtime Mama (Lifesong)
- JEFFERSON STARSHIP—With Your Love
- \* SILVER-Wham Bam Shang-A-Lang (Arista)
- \* WILD CHERRY—Play That Funky Music (Sweet City) 21 18

#### KSLQ-FM-St. Louis

- BOZSCAGGS—Lowdown (Columbia)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 21·10
- D★ K.C. & THE SUNSHINE BAND—Shake Your

#### KXOK-St. Louis

- HELEN REDDY-1 Can't Hear You No More
- CHICAGO—If You Leave Me Now
- \* WALTER MURPHY/BIG APPLE BAND-A Fifth Of Beethoven (Private Stock) 16 8
- \* CLIFF RICHARD Devil Woman (Rocket)

#### KIOA-Des Moines

- Do K.C. & THE SUNSHINE BAND-Shake Your
- BOBBIE GENTRY—Ode To Billy Joe
- ★ CLIFF RICHARD—Devil Woman (Rocket)
- D★ LOU RAWLS—You'll Never Find Anothe Love Like Mine (Phila, Int'l.) 15-12

#### KDWB-Minneapolis

- D. K.C. & THE SUNSHINE BAND—Shake Your
- FLEETWOOD MAC Say You Love Me
- ★ CLIFF RICHARD—Devil Woman (Rocket)
- ★ WALTER MURPHY/BIG APPLE BAND-Fifth Of Beethoven (Private Stock) 24-16

#### WDGY-Minneapolis

- Do TAVARES—Heaven Must Be Missing An
- WILD CHERRY—Play That Funky Music
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 19-16
- \* SEALS & CROFTS-Get Closer (W.B.) 11-9

#### KSTP-Minneapolis

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila Int'l.) 20-12
- ★ ORLEANS—Still The One (Asylum) 12:6

#### WAB-Kansas City

- D

  TAVARES—Heaven Must Be Missing An Angel (Capitol)
- BOZ SCAGGS-Lowdown (Columbia)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 20-16
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 15-12

#### KOIL-Omaha

- Do EARTH, WIND & FIRE Getaway (Columbia)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- D★ TAVARES-Heaven Must Be Missing An Angel (Capitol) 22-8
- D★ K.C. & THE SUNSHINE BAND-Shake Your oty (TK) 15-4

#### KKLS-Rapid City, S.D.

- MICHAEL FRANKS—Popsicle Toes (Private)
- IAN MATTHEWS Brown Eyed Girl
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 23·15
- ★ HEART-Magic Man (Mushroom) 11-7

#### KOWB-Fargo, N.D.

- CHICAGO—If You Leave Me Now
- BOZ SCAGGS Lowdown (Columbia)
- ★ CLIFF RICHARD Devil Woman (Rocket)
- ★ DR. HOOK-A Little Bit More (Capitol) 15

#### Northeast Region

- TOP ADD ONS
- BOZ SCAGGS-Lowdown (Columbia) WAR—Summer (U.A.)
  FLEETWOOD MAC—Say You Love Me (Reprise)
- \* PRIME MOVERS
- ORLEANS-Still The One (Asylum) JEFFERSON STARSHIP-With Your Love (Grunt) BOZ SCAGGS-Lowdown (Columbia)

#### BREAKOUTS

STEVE MILLER BAND-Rock'n Me (Capitol) LINDA RONSTADT-That II Be The Day (Asi MICHAEL FRANKS-Popsicle Toes (Reprise)

#### WABC-New York

- BOZ SCAGGS Lowdown (Columbia)
- WAR-Summer (U.A.)
- \* WALTER MURPHY/BIG APPLE BAND-A
- ★ GEORGE BENSON—This Masquerade

#### WPIX-New York

- BOZ SCAGGS—Lowdown (Columbia)
- ERIC CARMEN—Sunrise (Arista)
- ★ CHICAGO—If You Leave Me Now
- ★ JEFFERSON STARSHIP—With Your Love

#### WWRL-New York

- MARVIN GAYE—After The Dance (Tamla)
- SALSOUL ORCHESTRA—Nice And Nastv
- \* BETTY WRIGHT—If I Ever Do Wrong (Alston)
- ★ RONNIE DYSON—The More You Do It (Columbia) 21:14

#### WPTR-Albany

- AMERICA-Amber Cascades (W.B.)
- HEART-Magic Man (Mushroom)
- ★ ORLEANS—Still The One (Asylum) 35-25
- ★ JEFFERSON STARSHIP—With Your Love

#### WTRY-Albany

- BEACH BOYS-It's O.K. (Brother/Reprise)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- \* JEFFERSON STARSHIP-With Your Love (Grunt) 28-12
- \* CLIFF RICHARD Devil Woman (Rocket)

#### WKBW-Buffalo

- BLUE OYSTER CULT—(Don't Fear) The
- JEFFERSON STARSHIP-With Your Love
- \* ORLEANS-Still The One (Asylum) 26-7
- \* FLEETWOOD MAC-Say You Love Me

#### WYSL-Buffalo

- CLIFFRICHARD—Devil Woman (Rocket)
- BOZ SCAGGS—Lowdown (Columbia)
- \* ORLEANS-Still The One (Asylum) 21-13
- ★ CHICAGO—If You Leave Me Now (Columbia) 19-12

#### WBBF-Rochester, N.Y.

- CHICAGO If You Leave Me Now
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 23-13
- \* HALL & OATES-She's Gone (Atlantic) 22

#### WRKO-Boston

- FLEETWOOD MAC Say You Love Me
- ORLEANS—Still The One (Asylum)
- \* BOZSCAGGS-Lowdown (Columbia) 29-19
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 12-8

#### WBZ-FM - Boston

- HALL & OATES-She's Gone (Atlantic)
- LINDA RONSTADT—That'll Be The Day
- ★ BOZ SCAGGS—Lowdown (Columbia) 26-18
- \* ORLEANS-Still The One (Asylum) 28-24

#### WVBF-FM - Boston

- Do EARTH, WIND & FIRE—Getaway (Columbia)
- HELEN REDDY—I Can't Hear You No More
- D\* K.C. & THE SUNSHINE BAND-Shake Your Booty (TK) 23-13
- \* BOZ SCAGGS Lowdown (Columbia) 27-20

#### WORC-Worcester, Mass.

- STEVE MILLER BAND—Rock'n Me (Capitol)
- WHO—Slip Kid (Asylum)
- ★ BOBBIE GENTRY—Ode To Billy Ide (W.B.)
- ★ DR. HOOK—A Little Bit More (Capitol) 20-

#### WDRC-Hartford

- MICHAEL FRANKS-Popsicle Toes
- WAR—Summer (U.A.)
- **D★ BEE GEES**—You Should Be Dancing (RSO)
- r TAVARES—Heaven Must Be Missing An Angel (Capitol) 20-14

#### WPRO-Providence

- BROTHERS JOHNSON Get The Funk Outta Ma Face (A&M)
- BOSTON—More Than A Feeling (Epic)
- ★ ORLEANS—Still The One (Asylum) 18-12 ★ FLEETWOOD MAC—Say You Love Me

#### Mid-Atlantic Region

#### TOP ADD ONS

CHICAGO-If You Leave Me Now (Columbia) FLEETWOOD MAC-Say You Love Me (Re

WAR-Summer (U.A.)

#### **★ PRIME MOVERS:**

BOZ SCAGGS—Lowdown (Columbia)
VICKI SUE ROBINSON—Turn The Beat Around WALTER MURPHY/BIG APPLE BAND-A Fifth

#### BREAKOUTS

LINDA RONSTADT-That'll Be The Oay (Asy SILVER-Wham Bam Shang-A Lang (Arista)

WFIL-Philadelphia • CHICAGO - If You Leave Me Nov

OHIO PLAYERS-Who'd She Coo (Me

- FLEETWOOD MAC—Say You Love Me
- \* WALTER MÜRPHY/BIG APPLE BAND-A
- Fifth Of Beethoven (Private Stock) 23-17
- \* BOZ SCAGGS-Lowdown (Columbia) 20-15 WIBG-Philadelphia

• DR. HOOK—A Little Bit More (Capitol)

- SILVER—Wham Bam Shang-A-Lang (Arista)
- \* NONE

#### WIFI-FM -- Philadelphia

- ERIC CARMEN—Sunrise (Arista)
- LINDARONSTADT—That'll Be The Day
- \* WALTER MURPHY/BIG APPLE BAND-A
- ★ ORLEANS—Still The One (Asylum) 18-13

#### WPGC-Washington

• WAR-Summer (U.A.)

• RICK DEES-Disco Duck (RSO/Fretone)

★ BOZ SCAGGS—Lowdown (Columbia) 24-18

- \* CHICAGO-If You Leave Me Now (Columbia) 18-11
- WOL-Washington • FOUR TOPS—Catfish (ABC)
- MARGIE JOSEPH Don't Turn The Lights Off \* MARVIN GAYE-After The Dance (Tamla)
- ★ MELBA MOORE—Lean On Me (Buddah) 8-6

#### WGH-Washington

- STEVE MILLER BAND Rock'n Me (Capitol)
- LINDA RONSTADT That'll Be The Day
- \* VICKI SUE ROBINSON-Turn The Beat
- Around (RCA) 25-7 ★ GEORGE BENSON—This Masquerade

#### WCAO-Baltimore

- JAMES TAYLOR Shower The People (W.B.)
- OHIO PLAYERS—Who'd She Coo (Mercury)
- \* ORLEANS-Still The One (Asylum) 20-13
- ★ DR. HOOK—A Little Bit More (Capitol) 23
- WYRE-Baltimore
- BEACH BOYS-It's O.K. (Brother/Reprise) HALL & OATES—She's Gone (Atlantic)
- \* CLIFF RICHARD Devil Woman (Rocket)
- ★ CHICAGO-If You Leave Me Now (Columbia) 28-22

#### WLEE-Richmond, Va.

- CHICAGO-If You Leave Me Now
- (Columbia) • LINDA RONSTADT - That'll Be The Day
- D★ K.C.&THE SUNSHINE BAND—Shake Your Booty (TK) 28:17

#### BOZ SCAGGS - Lowdown (Columbia) 29-22 Southeast Region

- TOP ADD ONS
- BOZ SCAGGS-Lowdown (Columbia) RICK DEES-Disco Duck (RSO/Fretone) RICK SPRINGFIELD-Take A Hand (Chelsea)

#### \* PRIME MOVERS

BREAKOUTS

CHICAGO—If You Leave Me Now (Columbia)
WALTER MURPHY/BIG APPLE BAND—A Fifth
Of Beethoven (Private Stock) JOHN VALENTI—Anything You Want (Ariola America)

#### PAUL DAVIS—Superstar (Bang) LINDA RONSTADT—That'il Be The Day (Asy

WQXI—Atlanta

HALL & DATES-She's Gone (Atlantic)

- CLIFF RICHARD Devil Woman (Rocket) • JEFFERSON STARSHIP -- With Your Love
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila, Int'l.) 12-5

#### ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 14-8

- Z-93 (WZGC-FM) Atlanta
- PAUL DAVIS—Superstar (Bang) • LINDA RONSTADT—That'll Be The Day
- ★ CHICAGO—If You Leave Me Now (Columbia) 28-20

#### ★ ORLEANS—Stall The One (Asylum) 20-14

- WBBQ-Atlanta
- ERIC CARMEN-Sunrise (Arista)
- PAUL DAVIS—Superstar (Bang) \* RICK DEES—Disco Duck (RSO/Fretone) 20-

#### ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 11.6

- WFOM —Atlanta • RICK SPRINGFIELD—Take A Hand
- De LOU RAWLS-You'll Never Find Another \* RICK DEES—Disco Duck (RSO/Fretone) 13-

#### \* CLIFF RICHARD-Devil Woman (Rocket)

- WSGA-Savannah, Ga. • RICK DEES—Disco Duck )rso/Fretone)
- HEART-Magic Man (Mushroom) ★ ORLEANS—Still The One (Asylum) 20-11
- ★ CLIFF RICHARD—Devil Woman (Rocket) WOAM - Miami • RICK DEES - Disco Duck (RSO/Fretone)
- \* WALTER MURPHY/BIG APPLE BAND—A ★ GEORGE BENSON—This Masquerade (W.B.) 27 16

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• BOZ SCAGGS—Lowdown (Columbia)

BT 105 (WBJW-FM) - Orlando

Y-100 (WHYI-FM) - Miami

- RICK DEES-Disco Duck (Rocket)
- CHICAGO—If You Leave Me Now (Columbia)
- ★ WILD CHERRY—Play That Funky Music

• RICK DEES-Disco Duck (RSO/Fretone)

\* SEALS & CROFTS-Get Closer (W.B.) 13-6

\* WALTER MURPHY/BIG APPLE BAND-A

#### **★ WALTER MURPHY/BIG APPLE BAND**—A

- Q-105 (WRBQ-FM) Tampa/St. Petersburg BOZ SCAGGS - Lowdown (Columbia)
- ABBA-Fernando (Atlantic)
- \* RICK DEES—Disco Duck (RSO/Fretone) ★ SILVER—Wham Bam Shang-A-Lang (Arista)

- WQPD-Lakeland, Fla.
- GARY WRIGHT Made To Love You (W.B.) • LITTLE RIVER BAND—It's A Long Way There
- ★ CHICAGO—If You Leave Me Now (Columbia) 35-13

#### ★ BOZ SCAGGS-Lowdown (Columbia) 26-9

- WMFJ—Daytona Beach • BLUE OYSTER CULT—(Don't Fear) The
- ELECTRIC LIGHT ORCHESTRA-Showdown OHIO PLAYERS—Who'd She Coo (Mercury) 21-13

#### \* ORLEANS-Still The One (Asylum) 20-16 WAPE-Jacksonville

- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 30-20
- WAYS-Charlotte • BOZ SCAGGS-Lowdown (Columbia)

★ CHICAGO—If You Leave Me Now (Columbia) 24-15

• HALL & OATES-She's Gone (Atlantic) ★ WAR – Summer (U.A.) 20-13.

#### \* CLIFF RICHARD - Devil Woman (Rocket)

- WGIV-Charlotte
- O'JAYS—Message In Our Music (Phila. Int'l.) PARLIAMENT—Star Child (Casablanca)

★ JOHN VALENTI—Anything You Want (Ariola

#### America) 37-2 \* BILLY OCEAN - L.O.D. (Love On Delivery)

WKIX-Raleigh, N.C. • BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

(Ariola America) 22-1

• RICK SPRINGFIELD-Take A Hand **★ WALTER MURPHY/BIG APPLE BAND**—A

#### \* HALL & OATES-She's Gone (Atlantic) 24 WTOB-Winston-Salem

- BEACH BOYS—It's O.K. (Brother/Reprise) • FIREFALL—You Are The Woman (Atlantic)
- ★ CHICAGO—If You Leave Me Now (Columbia) 26-19

★ GROUP WITH NO NAME—Baby Love (Casablanca) 20-15

#### WTMA-Charleston, S.C.

★ JAMES TAYLOR—Shower The People (W.B.)

• JEFFERSON STARSHIP—With Your Love

D★ K.C.& THE SUNSHINE BAND—Shake Your Booty (TK) 9-5

#### WORD-Spartanburg, S.C.

- LITTLE RIVER BAND—It's A Long Way There
- ZZ TOP-It's Only Love (London)

- ★ BOZ SCAGGS—Lowdown (Columbia) HB-21

- BOZ SCAGGS—Lowdown (Columbia)
- ★ CLIFF RICHARD Devil Woman (Rocket)

- BOZ SCAGGS Lowdown (Columbia) WAR—Summer (U.A.)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 26.17

#### D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 17-10

- HELEN REDDY—I Can't Hear You No More
- ★ WILD CHERRY—Play That Funky Music
- OLIVIA NEWTON-JOHN Don't Stop Believin' (MCA)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 12-2
- CARPENTERS-Goofus (A&M)

WERC-Birmingham

- WSGN-Birmingham • RICK SPRINGFIELD—Take A Hand (Chelsea)
- Do LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) \* HALL & OATES-She's Gone (Atlantic) 17-

#### \* JEFFERSON STARSHIP - With Your Love

KAAY-Little Rock

(W.B.) 28-15

- D. EARTH, WIND & FIRE-Getaway (Columbia)
- \* JEFFERSON STARSHIP With Your Love

\* PAUL DAVIS-Superstar (Bang) 12-8

BARRY DeVORZON/PERRY BOTKINS—

- AEROSMITH Last Child (Columbia)
- ★ WINGS-Let 'Em In (Capitol) 21-16 Copyright 1976, Billboard Publi-

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- \* HALL & OATES-She's Gone (Atlantic) HB

#### WLAC - Nashville

- HEART-Magic Man (Mushroom)
- \* WALTER MURPHY/RIG APPLE BAND A

#### WMAK - Nashville

- CHICAGO If You Leave Me Now
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 15-9

- WHBQ-Memphis

#### WMPS-Memphis

- LINDA RONSTADT That'll Be The Day \* ORLEANS—Still The One (Asylum) 21-15
- WGOW-Chattanooga • RICK DEES - Disco Duck (RSO/Fretone)
- ★ FLEETWOOD MAC—Say You Love Me
- FLASH CADILLAC & CONTINENTAL KIDS— Did You Boogie With Your Baby (Private Stock)
- \* MICHAEL FRANKS-Popsicle Toes

#### \* BOZ SCAGGS -- Lowdown (Columbia) 30-23

- WHHY-Montgomery

Nadia's Theme (A&M)

★ GEORGE BENSON—This Masquerade

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• HALL & OATES - She's Gone (Atlantic)

# Summer

Tour starts for Neil in August and ends in September.



# Sunshine

From California to New York. From Michigan to Texas and many points in between, thousands will have seen Neil "live."



# and

Millions will be watching his NBC TV special "Steppin' Out" on September 17,



# Sedaka

His new single

# You Gotta Make Your Own Sunshine.

From his album:



Produced by Robert Appère and Neil Sedaka Single: Rocket PIG-40614. Album: Rocket PIG-2195



MCA RECORDS

# llboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay \* Regional Breakouts & National Breakouts

Based on station playlists through Thursday (8/19/76)

#### Top Add Ons-National

HALL & OATES-Bigger Than Both Of Us (RCA) LINOA RONSTAOT-Hasten Down The Wind (Asylum) JOAN ARMATRADING-(A&M) ORLEANS-Waking & Dreaming (A&M)

ADD ONS—The four key products added at the radio stations listed; as determined by station

personnel.
TOP REQUESTS/AIRPLAY-The four products registering the greatest listener requests and airplay; as determined by

BREAKOUTS—Billboard Chart Dept, summary of Add Ons and Requests/Airplay information to reflect greatest product ac tivity at regional and national

#### Western Region

#### TOP ADD ONS

HALL & OATES—Bigger Than Both Df Us (RCA)
ORLEANS—Waking & Dreaming (Asylum)
LINDA RONSTADT—Hasten Down The Wind (Asylum) I**OAN ARMATRADING**—(A&M)

#### **★TOP REQUEST/AIRPLAY**

JEFFERSON STARSHIP—Spittire (Grunt)
STEVE MILLER—Fly Like An Eagle (Capitol)
ROD STEWART—A Night Dn The Town (Warner

BOZ SCAGGS-Silk Degrees (Columbia)

#### BREAKOUTS

HALL & OATES—Bigger Than Both Of Us (RCA) LINDA RORSTADT—Hasten Down The Wind ORLEANS—Waking & Dreaming (Asylum)
JOAN ARMATRADING—(A&M)

- BOSTON—(Epic)
- HALL & OATES—Bigger Than Both Of Us
- ORLEANS—Waking & Dreaming (Asylum)
- \* STEVE MILLER—Fly Like An Eagle (Capitol)
- \* BOZSCAGGS—Silk Degrees (Columbia) \* JEFFERSON STARSHIP-Spitfire (Grunt)
- \* ROD STEWART A Night On The Town

#### KWST-FM - Los Angeles

- ENGLAND DAN & JOHN FORD COLEY— Nights Are Forever (Big Tree)
- HALL & OATES—Bigger Than Both Of Us
- HUB—Cheata (Capitol)
- ★ GRAND FUNK RAILROAD—Good Singin Good Playin' (MCA)

  \* ORLEANS—Waking & Dreaming (Asylum)
- \* AMERICAN FLYER-(United Artists)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- KSML-FM-Lake Tahoe/Reno
- AMERICAN FLYER—(United Artists) MARK ALMOND—To The Heart (ABC)
- ORLEANS—Waking & Dreaming (Asylum)
- JOAN ARMATRADING-(A&M)
- ROWANS-Sibling Rivalry (Asylum)
- HAPPY TRAUM—Relax Your Mind (Kicking Mule)
- ★ FREDDIE HUBBARD—Echoes Of Blue
- ★ HEART—Dreamboat Annie (Mushroom
- ★ HALL & OATES—Bigger Than Both Of Us
- ★ LINDA RONSTADT—Hasten Down The Wind

#### KGB-FM-San Diego

- TRIUMVIRAT—Old Loves Die Hard (Capitol) HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- LINDA RONSTADT—Hasten Down The Wind
- COUNTRY JOE McDONALD—Love Is Fire
  (Factory)
- WARREN ZEVON—(Asylum)
- JOAN ARMATRADING—(A&M)
   ★ GEORGE BENSON—Breezin (Warner Bros )
   ★ AVERAGE WHITE BAND—Soul Searching
- ★ BOZ SCAGGS—Silk Oegrees (Columbia)
   ★ JEFFERSON STARSHIP—Spitfire (Grunt)

JEFFERSON STARSHIP—Spitfire (Grunt)

- JOHN DENVER-Spirit (RCA) • LINDA RONSTADT—Hasten Down The Wind
- HALL & OATES Bigger Than Both Of Us
- CITY BOY—(Mercury)
- LA SEINE Like The River (Ariola America) GRAND FUNK RAILROAD—Good Singin
- ★ LINDA RONSTADT Hasten Down The Wind
- MICHAEL FRANKS—The Art Of Tea (Warner
- GEORGE BENSON—Breezin' (Warner Bros.) GINO VANNELLI - The Gist Of The Gemini

- LINDA RONSTADT Hasten Down The Wind
- ORLEANS—Waking & Dreaming (Asylum)
  HALL & OATES—Bigger Than Both Of Us
- PAUL DAVIS—Southern Tracks & Fantasies
- (Bang Records)
  MICHAEL DINNER—Tom Thumb The Dream
- CHRISTINE McVIE—The Legendary
- Christine Perfect Album (Sire)
  JEFFERSON STARSHIP—Spittire (Grunt)
  ROD STEWART—A Night On The Town (Warner Bros.)
  YAMASHTU, WINWOOD, SHRIEVE—Go
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

#### Southwest Region

#### TOP ADD ONS

LINDA RONSTADT-Hasten Oown The Wind GRAND FUNK RAILROAD—Good Singin Good JOAN ARMATRADING (A&M) AMERICAN FLYER-(United Artists)

**★TOP REQUEST/AIRPLAY** 

JEFFERSON STARSHIP—Spittire (Grunt)
CROSBY/NASH—Whistling Down The Wire ROD STEWART-A Night On The Town (Warner

ORLEANS-Waking & Dreaming (Asylum)

#### **BREAKOUTS**

GRAND FUNK RAILROAD-Good Singin Good Playin (MCA)
JOAN ARMATRADING—(A&M) LINDA RONSTADT-Hasten Down The AMERICAN FLYER—(United Artists)

#### KSHE-FM-St. Louis

- HUB-Cheata (Capitol)
- MOTHER'S FINEST-(Epic)
- MOTHER STINEST—(Epic)
  ENGLAND DAN & JOHN FORD COLEY—
  Nights Are Forever (Big Tree)
  ARTFUL DODGER—Honor Among Thieves
  (Columbia)
- BUDGIE-If I Were Brittania, I'd Waive The
- \* GRAND FUNK RAILROAD—Good Singin'
  Good Playin' (MCA)

  \* ORLEANS—Waking & Dreaming (Asylum)

  \* LA SEINE—Like The River (Ariola America)

  KLOL-FM—Houston
- WAYLON JENNINGS—Are You Ready For The
- JOAN ARMATRADING—(A&M)
  LINDA RONSTADT—Hasten Down The Wind

- \* JEFFERSON STARSHIP Spitfire (Grunt) JON ANDERSON—Olias Of Sunh (Atlantic)
- ROD STEWART A Night On The Town
- (Warner Bros.)

  ★ CROSBY/NASH—Whistling Down The Wire

#### KZEW-FM - Dallas

- HALL & OATES Bigger Than Both Of Us
- HERBIE HANCOCK—Secrets (Columbia)
   GRAND FUNK RAILROAD—Good Singin\*
- LINDA RONSTADT Hasten Down The Wind
- FREDDIE HUBBARD-Windiammer
- (Columbia)

  AMERICAN FLYER—(United Artists)

  GINO VANNELLI—The Gist Of The Gemini (A&M)

  JOAN ARMATRADING—(A&M)

  CROSBY/NASH—Wind On The Water (ABC)

  JEFFERSON STARSHIP—Spitfire (Grunt)

#### Top Requests/Airplay-National

LINOA RONSTAOT-Hasten Down The Wind (Asylum) ROO STEWART-A Night On The Town (Warner Bros.)

#### KLBJ-FM - Austin

- LINDA RONSTADT—Hasten Down The Wind
- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- ★ PARIS—Big Towne 2061 (Capitol)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- \* ROD STEWART—A Night On The Town

#### Midwest Region

#### TOP ADD ONS

MOTHER'S FINEST-(Epic) MOTHER'S FINEST—(CFIE)
HALL & OATES—Bigger Than Both Of Us (RCA)
ENGLAND DAN & JOHN FORD COLEY—Nights
Are Forever (Big Tree)
GINO VANNELLI—The Gist DI The Gemini

#### \*TOP REQUEST/AIRPLAY

JEFFERSON STARSHIP—Spittire (Grunt) LINDA RONSTADT—Hasten Down The Wind

ORLEANS—Waking & Dreaming (Asylum)
GRAND FUNK RAILROAD—Good Singin Good
Playin (MCA)

#### BREAKOUTS

MOTHER'S FINEST-(Epic) MOTHER'S FIREST—(EDE)
HALL & OATES—Bigger Than Both Of Us (RCA)
ENGLAND DAN & JOHN FORD COLEY—Nights
Are Forever (Big Tree)
AMERICAN FLYER—(United Artists)

- ENGLAND DAN & JOHN FORD COLEY-
- HALL & OATES Bigger Than Both Of Us
- HUB—Cheata (Capitol)
- MOTHER'S FINEST—(Epic)
- AUTOMATIC MAN—(Island)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- \* VIVA! ROXY MUSIC-(Atco)
- ★ POINT BLANK—(Arista)
- ★ ORLEANS—Waking & Dreaming (Asylum)

- No Report

#### WXRT-FM-Chicago

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ROWANS—Sibling Rivalry (Asylum)
- AMERICAN FLYER—(United Artists)
- PARIS Big Towne 2061 (Capitol) MOTHERS FINEST—(Enic)
- BYRON BERLINE & SUNDANCE (MCA) ★ JEFF BECK-Wired (Epic)
- \* BLUE OYSTER CULT Agents Of Fortune
- ★ JEFFERSON STARSHIP—Spitfire (Grunt) \* STEVE MILLER - Fly Like An Eagle (Capitol)

ENGLAND DAN & JOHN FORD COLEY— Nights Are Forever (Big Tree)

WCOL-FM-Columbus

JOAN ARMATRADING-(A&M)

• JUDAS PRIEST-Sad Wings Of Destiny

• HALL & OATES—Bigger Than Both Of Us

- ★ JEFFERSON STARSHIP—Spitfire (Grunt) \* BOZ SCAGGS—Silk Degrees (Columbia)
- ★ LINDA RONSTADT—Hasten Down The Wind ★ GEORGE BENSON—Breezin' (Warner Bros )
- TOMMY WEST—Home Town Frolic (Lifesong)
- AMERICAN FLYER—(United Artists) ORLEANS—Waking & Dreaming (Asylum)
- GINO VANNELLI—The Gist Of The Gemini (A&M) • WAYLON JENNINGS—Are You Ready For The
- MOTHERS FINEST (Epic) ★ HEART — Dreamboat Annie (Mushroom Records)
- \* AEROSMITH—Rocks (Columbia) ★ GORDON LIGHTFOOT—Summertime

#### \* RICK DERRINGER—Derringer (Blue Sky) Southeast Region

#### TOP ADD ONS

LINDA RONSTADT-Hasten Down The Wind HALL & OATES-Bigger Than Both Of Us (RCA) CHRISTINE McVIE-The Legendary Christine Perfect Album (Sire)

#### **★TOP REQUEST/AIRPLAY**

BREAKOUTS LINDA RONSTADT-Hasten Down The Wine HALL & OATES—Bigger Than Both Of Us (RCA)
ORLEANS—Waking & Dreaming (Asylum) CHRISTINE MCVIE—The Legendary Christ Perfect Album (Sire)

- WMAL-FM—Washington • LINDA RONSTADT—Hasten Down The Wind
- JOHN DENVER-Spirit (RCA)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- AMERICAN FLYER—(United Artists) • ORLEANS—Waking & Dreaming (Asylum) DR. BUZZARD'S ORIGINAL SAVANNAH BAND—(RCA)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- \* SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

\* AL JARREAU - Glow (Reprise)

WKTK-FM-Baltimore

- ORLEANS—Waking & Dreaming (Asylum)
- ROWANS-Sibling Rivalry (Asylum) LINDA RONSTADT—Hasten Down The Wind
- CHRISTINE McVIE—The Legendary Christine Perfect Album (Sire) • MICHAEL DINNER-Tom Thumb The
- \* YAMASHTU, WINWOOD & SHRIEVE-Go

#### **National Breakouts**

HALL & OATES-Bigger Than Both Of Us (RCA) LINDA RONSTAOT-Hasten Down The Wind (Asylum) JOAN ARMATRADING-(A&M) AMERICAN FLYER-(United Artists)

#### WKDA-FM - Nashville

- CHRISTINE McVIE—The Legendary
- HALL & OATES Bigger Than Both Of Us
- MOTHER'S FINEST—(Epic)
- JOAN ARMATRADING—(A&M)
- PARIS Big Towne 2061 (Capitol) LINDA RONSTADT—Hasten Down The Wind
- ★ PETER FRAMPTON—Frampton Comes Alive
- \* HEART-Dreamboat Annie (Mushroom
- \* AVERAGE WHITE BAND—Soul Searching ★ STEVE MILLER — Fly Like An Eagle (Capitol)
- WORJ-FM Orlando BACK POCKET GROUP—Buzzard Bait
- ORLEANS—Waking & Dreaming (Asylum) • COUNTRY JOE McDONALD—Love Is Fire
- LINDA RONSTADT—Hasten Down The Wind
- JOHN MAYALL A Banquet in Blues (ABC) • JAMES COTTON—Live (Buddah) ★ GEORGE BENSON—Breezin' (Warner Bros.)
- ★ BLUE OYSTER CULT—Agents Of Fortune ★ JAMES TAYLOR—In The Pocket (Warner

#### ★ ROD STEWART—A Night On The Town (Warner Bros.) Northeast Region

TOP ADD ONS HALL & OATES—Bigger Than Both Of Us (RCA) ROWANS—Sibling Rivalry (Asylum)

ARTFUL DODGER—Honor Among Thieves (Co I DON'T CARE—Ask Anyone (Kama Sutra)

#### \*TOP REQUEST/AIRPLAY

ORLEANS-Waking & Dreaming (Asylum) AMERICAN FLYER—(United Artists)
LINDA RONSTADT—Hasten Down The Wind VIVA! ROXY MUSIC-(Atco)

HALL & OATES-Bigger Than Both Df Us (RCA)

BYRON BERLINE & SUNDANCE-(MCA)

#### ROWANS—Sibling Rivalry (Asylum) ARTFUL DODGER—Honor Among Thieves (Co.

BREAKOUTS

- WNEW-FM New York
  - BYRON BERLINE & SUNDANCE—(MCA)
  - PARIS—Big Towne 2061 (Capitol) • ROWANS—Sibling Rivalry (Asylum)
  - ARTFUL DODGER-Honor Among Thieves • IDON'T CARE-Ask Anyone (Kama Sutra)
  - HALL & OATES—Bigger Than Both Of Us \* AMERICAN FLYER—(United Artists)
  - ★ LINDA RONSTADT— Hasten Down The Wind (Asylum) ★ ORLEANS—Waking & Dreaming (Asylum)

#### ★ BRUCE SPRINGSTEEN — Born To Run (Columbia)

- WBAB-FM-Babylon • THE BAND - Best Of (Capitol)
- LADY FLASH Beauties In The Night (RSO) • HALL & OATES—Bigger Than Both Of Us

• BOB MARLEY & THE WAILERS - Birth Of A

- Legend (Island) BUDGIE—If I Were Brittania, I'd Waive The Rules (A&M)
- BROWN SMITH—(Capitol) \* ORLEANS-Waking & Dreaming (Asylum)
- \* LINDA RONSTADT Hasten Down The Wind ★ COUNTRY JOE McDONALD—Love Is Fire
- ★ JOHN MAYALL—A Banquet in Blue (ABC)

#### WOUR-FM — Syracuse / Utica

- ORLEANS-Waking & Dreaming (Asylum) • HIGH COTTON—(Island)
- DELBERT McCLINTON—Genuine Cowhide
- GROUP WITH NO NAME—(Casablanca)
- YAMASHTU, WINWOOD, SHRIEVE-Go
- BYRON BERLINE & SUNDANCE-(MCA)
- \* ORLEANS—Waking & Dreaming (Asylum)
- \* BONNIE BRAMLETT-Ladies Choice

#### **★ AMERICAN FLYER**—(United Artists)

- WMMR-FM Philadelphia
- ORLEANS—Waking & Dreaming (Asylum)
- ★ MARK ALMOND—To The Heart (ABC)
- ★ RICHIE FURAY BAND—I've Got A Reason (Asylum) \* YAMASHTU, WINWOOD, SHRIEVE-Go
- WLIR-FM New York
- ROWANS—Sibling Rivalry (Asylum) • IDON'T CARE—Ask Anyone (Kama Sutra)
- FLAMING GROOVIES—Shake Some Action
- ★ ORLEANS—Waking & Dreaming (Asylum)
- ★ DOOBIE BROTHERS—Takin' It To The
- WHCN-FM-Hartford HALL & OATES—Bigger Than Both Of Us (RCA)
- ★ LINDA RONSTADT—Hasten Down The Wind
- ★ THE BAND—Best Of (Capitol)

#### \* AMERICAN FLYER-(United Artists) CHUM-FM-Toronto

- ENGLAND DAN & JOHN FORD COLEY-
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- \* VIVA! ROXY MUSIC (Atco) ★ JEFFERSON STARSHIP—Spitfire (Grunt)
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- ★ MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- LINDA RONSTADT—Hasten Down The Wind
- JOAN ARMATRADING—(A&M) • HALL & OATES - Bigger Than Both Of Us
- \* VIVA! ROXY MUSIC-(Atco)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- ARTFUL DODGER—Honor Among Thieves
- BRIGATI Lost In The Wilderness (Elektra)

#### ★ JEFFERSON STARSHIP—Spitfire (Grunt) ★ AMERICAN FLYER—(United Artists)

- OUIRE—(RCA) POWER HOUSE—Nightlife (Aladdin)

• ROWANS-Sibling Rivalry (Asylum)

BURNING SPEAR - Man In The Hills (Island)

- GASOLINE—(Epic)
- ★ ORLEANS—Waking & Dreaming (Asylum)

#### JON ANDERSON — Olias Of Sunhillow (Atlantic)

- GRAND FUNK RAILROAD Good Singin
- AMERICAN FLYER—(United Artists) KLAATU-(GRT) \* GINO VANNELLI - The Gist Of The Gemini
- ★ GEORGE BENSON—Breezin' (Warner Bros.)

### ORLEANS-Waking & Dreaming (Asylum)

#### KISW-FM - Seattle

- JOAN ARMATRADING-(A&M)
- GINO VANNELLI—The Gist Of The Gemini MICHAEL DINNER-Tom Thumb The
- JOHN MAYALL—A Banquet In Blues (ABC)
- OTT-Within Reach (United Artists Import)
- **★ MARK ALMOND**—To The Heart (ABC)
- - - HALL & OATES-Bigger Than Both Of Us (RCA) ORLEANS—Waking & Dreaming (Asylum JOAN ARMATRADING—(A&M) JEFFERSON STARSHIP—Spittire (Grunt)

    - \* ANDY PRATT—Resolution (Nemperor)
    - HALL & OATES—Bigger Than Both Of Us
    - \* ORLEANS-Waking & Dreaming (Asylum)

★ HALL & OATES — Bigger Than Both Of Us

★ IOANARMATRADING -- (A&M)

### Rack Singles Best Sellers

#### As Of 8/28/76

Complied from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 DON'T GO BREAKING MY HEART-Elton John & Kiki Dee-Rocke
- LET 'EM IN-Wings-Capitol 4293 GET CLOSER-Seals & Crofts-
- Warner Bros. 8190 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069
- ROCK & ROLL MUSIC-Beach Boys-Warner/Reprise/Brother
- AFTERNOON DELIGHT—Starland
- Vocal Band-Windsong 10588 YOU SHOULD BE DANCING-Bee
- Gees-RSO 853 I'M EASY-Keith Carradine-ABC
- LET HER IN-John Travolta-
- Midland International 10623
- A FIFTH OF BEETHOVEN-Walter Murphy & The Big Apple Band— Private Stock 45073
- SHOP AROUND—Captain & Tennille-A&M 1817
- DEVIL WOMAN-Cliff Richard-Rocket 40574
- (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band-TK 1019
- GOT TO GET YOU INTO MY LIFE-Beatles-Capitol 4274
- KISS AND SAY GOODBYE-
- Manhattans-Columbia 3-10310 SUMMER-War-United Artists 834
- BABY I LOVE YOUR WAY-Peter
- Frampton-A&M 1832 A LITTLE BIT MORE-Dr. Hook-
- YOU'RE MY BEST FRIEND-Queen-Elektra 45318
- YOU'LL NEVER FIND ANOTHER LOVE—Lou Rawls—Philadephia International 3592

Rack LP

FRAMPTON COMES ALIVE—Peter

Frampton-A&M SP 3703

WINGS AT THE SPEED OF SOUND—Capitol SW 11525

THEIR GREATEST HITS 1971-

Columbia PC 33965

BEAUTIFUL NOISE-Neil Diamond-

1975-EAGLES-Asylum 7E-1052

ROCKS—Aerosmith—Columbia PC

ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537

15 BIG ONES-Beach Boys-

Warner Bros. BS 2868

Capitol SVBO 11307

SONG OF JOY—Captain & Tennille—A&M SP 4570

Grunt BFL1-1557

SPITFIRE—Jefferson Starship—

DREAMBOAT ANNIE-Heart-

A NIGHT AT THE OPERA-Queen-

LOVE WILL KEEP US TOGETHER-

The Captain & Tennille—A&M SP 3405

HISTORY-AMERICA'S GREATEST HITS-America-Warner Bros

17 FLY LIKE AN EAGLE-Steve Miller

Band-Capitol 11516

ALIVE!—Kiss—Casablanca NBLP 7020

20 DIANA ROSS' GREATEST HITS-

BS 2894

Mushroom MRS 5005

Brother/Reprise MS 223

DREAMWEAVER-Gary Wright-

CHICAGO X-Columbia PC 34200

ENDLESS SUMMER-Beach Boys-

FLEETWOOD MAC-Reprise

 ${\bf As~Of~8/17/76}\\ {\bf Compiled~from~selected~rackjobbers~by~the~Record~Market~Research~Dept.~of~Billboard.}$ 

- 21 SAY YOU LOVE ME-Fleetwood Mac-Reprise 1356
- TEDDY BEAR-Red Sovine-Starday
- WHAM BANG SHANG-A-LANG-
- Silver—Arista 0189 WITH YOUR LOVE—Jefferson
- Starship-Grunt 10746 PLAY THAT FUNKY MUSIC-Wild Cherry-Epic 8-50225
- LOVE IS ALIVE—Gary Wright—
- Warner Bros. 8143 STILL THE ONE—Orleans—Asylum
- SPRINGTIME MAMA-Henry
- Gross-Lifesong 45008 MORE, MORE, MORE (Part 1)-
- Andrea True Connection-Buddah 515 LOWDOWN-Boz Scaggs-Columbia
- IF YOU LEAVE ME NOW-Chicago-
- Columbia 3-10390 THIS MASQUERADE—George Benson-Warner Bros. 8209
- LAST CHILD—Aerosmith—Columbia
- MAGIC MAN-Heart-Mushroom
- THE BOYS ARE BACK IN TOWN-Thin Lizzy-Mercury 73786
- DON'T STOP BELIEVIN'-Olivia Newton-John-MCA 40600
- SHE'S GONE—Hall & Oates—
- HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol
- TEAR THE ROOF OFF THE SUCKER—Parliament— Casablanca 856
- MOONLIGHT FEELS RIGHT-

21 GREATEST HITS-Elton John-

A&M SP 4581

PC 33900

Bros. BS 2919

A KIND OF HUSH-Carpenters-

THIS ONE'S FOR YOU-Barry

Manilow-Arista AL 4090

SILK DEGREES—Boz Scaggs—

DONNY & MARIE FEATURING

TRYIN' TO GET THE FEELIN'-

GET CLOSER-Seals & Crofts-

Band-Atlantic SD 18179

United Artists UA LA630-G

Warner Bros. BS 2907

Columbia PC 33920

GREATEST HITS—Columbia

BREEZIN'-George Benson-Warner

SONGS FROM THEIR
TELEVISION SHOW—Donny &

Marie Osmond-Kolob PD 6068

Barry Manilow-Arista AL 4060

SOUL SEARCHING—Average White

OLE ELO-Electric Light Orchestra-

TEDDY BEAR-Red Sovine-Starday

GREATEST HITS-Seals & Crofts-

ALL THINGS IN TIME-Lou Rawls-

Warner Bros. BS 2886

JOHN TRAVOLTA-Midland

Columbia PC 33479

International BKL1-1563

SUMMERTIME DREAM-Gordon

Lightfoot-Reprise MS 2249 TOYS IN THE ATTIC-Aerosmith-

WIRED-Jeff Beck-Epic PE 33849

IN THE POCKET—James Taylor— Warner Bros. BS 2912

DESTROYER - Kiss - Casablanca

CHICAGO IX CHICAGO'S

# Radio-TV Programming **Watermark Launches** 'Special Of Week'

• Continued from page 22

Dante, his producer, and Clive Davis.

It also includes a 1948 recording of Manilow's grandpa trying unsuccessfully to coax him into recording his voice; brief montages of the British invasion records Manilow bypassed to listen to the sounds of Hendricks, Lambert & Ross: snatches of a couple of hits by Bette Midler, who is discussed: and a live recording of Manilow doing his jingle medley in concert.

In explaining how he decided who to profile. Rounds noted that he was looking for acts with mass appeal, as opposed to the specific 18-25 demographic appeal of rock acts featured on shows like King Bisquit's syndicated concert series.

"We wanted adult contemporary acts who could be hits in Las Vegas in the same sense that Neil Dimaond was. We also wanted acts that have had recent record hits, and, most of all, acts that have had careers marked by drama and struggle, leading to eventual success.

"In that sense, we're the audio equivalent of 'People' magazine. The specials are soap operas with the artists playing themselves. Then we enhance the stories with dramatic and theatrical scoring and sound effects. And the song excerpts are placed to reinforce what is being talked about at that point. This works best with acts that have written their own material, in which case the lyrics are more likely to the life

"With a lot of the specials, particularly the one dealing with Helen Reddy and Jeff Wald, you can't help starting identifying with and liking the people as they move toward their goal. Those really are portraits showing real people, and, taken as a whole, they could help erase the stigma of the huge dollar volume orientation of the industry.

Rounds has plans for this first batch of 13 programs to begin airing around the first of October, followed by one repeat airing. Then in April a second series would be made available to the stations carrying the show. "We spend from 500 to 1,000 man hours per program, so we can't do more than 26 shows a year and keep up the standards." he notes.

Rounds hopes that the reception the first series gets will encourage the Frank Sinatras and Elton Johns to get in on a second series, though he notes that some big name superstars don't do radio, unless it's for charity, without receiving an astronomical

In a second series Rounds would rather profile acts that have dramatic human interest stories to tell than acts that are just strong record

#### **Rowland Firm** Countrycaster

LOS ANGELES-The Jacksonville, Fla., market is serviced by two well-known country stations. WCMG-AM and its sister station. WQIK-FM, in addition to WVOJ-

WQIK and WCMG are owned by Roland Broadcasting which has been servicing the Jacksonville area with country music for several years. A story in the July 31 issue indicated that only WVOJ was a country broadcaster.

The "Special Of The Week" series is, as Rounds points out, working against two of the prevailing ideas in radio programming.

"These specials are about 40% talk, which is enough to make an average program director apprehensive. It certainly works against the Drake concept where all non-music elements are immediately suspect. Also, we're shooting for a mass appeal format in a day when many people feel that's impossible.

This isn't the first time Rounds has worked against the trends. He launched "American Top 40" back in 1970, at the absolute low point of the chart-oriented, countdown approach to radio.

Rounds sees some differences between these specials and "A.T. 40" and "American Country Countdown," which Watermark also syndicates.

"These will probably take more work on the part of the audience than 'A.T. 40.' The listener will have to spend some time with it. As to whether or not the specials are too sophisticated, we'll find out, but I don't think so."

Rounds also notes differences between this new series and previous syndicated specials like 1969's "History of Rock'N'Roll" and Watermark's own "Elvis Presley Story." 'Those had too much of a documentary approach." he offers. "These are more of an entertainment.

Writer-producers for the 13 episodes, to whom Rounds gives the lion's share of the credit, are Susan and Don Clark. Lee Hansen directed, with Steve Buth engineering. Rounds is executive producer.

# **Bubbling Under The**

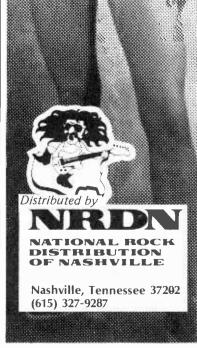
- 101-DISCO-FIED, Rhythm Heritage, ABC
- 102-BRING IT ON HOME TO ME, Mickey Gilley, Playboy 6075
- 103-I NEED IT, Johnny Guitar Watson, DJM 1013 (Amherst) 104-KILL THAT ROACH, Miami, Drive 6251
- 105-THE END IS NOT IN SIGHT (The Country Tune), Amazing Rhythm Aces, ABC 12202
- -L.O.D. (Love On Delivery), Billy Ocean, Ariola America 7630 (Capitol)
- -DISCO FREAK, Isaac Hayes, Hot Buttered Soul 12206 (ABC) -TEDDY BEAR'S LAST RIDE, Diana Williams,
- Capitol 4317
- -THE MORE I SEE YOU, Peter Allen, A&M
- 110-DEAD FLOWERS, New Riders Of The Purple Sage, MCA 40591

#### **Bubbling Under The** Top LPs

- 201-POINT BLANK, Arista AL 4087
- 202-ABBA, Atlantic SD 18146
- 203-SONS OF CHAMPLIN, A Circle Filled With Love, Ariola America ST 50007 (Capitol) 204-JUDAS PRIEST, Sad Wings Of Destiny,
- Janus JXS 7019 205-WIDOWMAKER, United Artists UA-LA642-
- 206-CHRIS HILLMAN, Slippin' Away, Asylum 7F-1062
- 207-AMERICAN FLYER, United Artists UA-LA650-G
- 208-JOHN MAYALL, A Banquet In Blues, ABC ABDP 958
- 209-BOBBY BARE. The Winner & Other Losers. RCA APL1-1786
- 210-MICHAEL DINNER, Tom Thumb The Dreamer, Fantasy F 9512



# A Look



### Musexpo Free To Radio Folk

NEW YORK-Musexpo '76 will throw open the doors of its upcoming trade show in New Orleans on a gratis basis to broadcasters.

ance by program directors, music di-

agers, says Roddy Shashous, Musexpo president. Those accepting the invitation will be conducted on daily tours of record company exhibitors and will figure as special guests at two gala show nights to be held at the Fairmount Hotel during Musexpo's run Sept. 7-11.

#### rectors and station general man-

A promotional drive to some 7,000 radio and tv stations will be launched Aug. 16 to invite attend-

www.americanradiohistorv.com

AUGUST 28, 1976, BILLBOARD

	Best Selling JOZZ LP					
This	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)			
1	1	21	BREEZIN George Benson, Warner Bros. BS 2919			
2	2	11	BOB JAMES THREE CTI 6063			
3	4	15	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024			
4	5	15	HARD WORK John Handy, ABC/Impulse ASD 9314			
5	6	12	FEVER			

		_	
1	1	21	BREEZIN George Benson, Warner Bros. BS 2919
2	2	11	BOB JAMES THREE CTI 6063
3	4	15	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
4	5	15	HARD WORK John Handy, ABC/Impulse ASD 9314
5	6	12	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
6	7	15	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
7	3	11	GOOD KING BAD George Benson, CTI 6062
8	8	12	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
9	9	15	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
10	23	3	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
11	10	19	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
12	12	11	ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
13	19	42	TOUCH John Klemmer, ABC ABCD 922
14	11	21	ROMANTIC WARRIOR Return To Forever Columbia PC 34076
15	13	15	SALONGO Ramsey Lewis, Columbia PC 34173
16	14	19	BLACK MARKET Weather Report, Columbia PC 34099
17	15	44	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
18	16	12	EARL KLUGH Blue Note BN-LA596-G (United Artists)
19	HEW E	-	<b>WINDJAMMER</b> Freddie Hubbard, Columbia PC 34166
20	20	46	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
21	28	3	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Epic)
22	30	3	THE MAIN ATTRACTION Grant Green, Kudu 28 (CTI)
23	33	6	BLACK WIDOW Lalo Shifrin, CTI 5000
24	HEW E	111	SANBORN David Sanborn, Warner Bros. BS 2957
25	HEW E		<b>GLOW</b> Al Jarreau, Reprise MS 2248 (Warner Bros.)
26	17	26	THE LEPRECHAUN Chick Corea, Polydor PD 6062
27	22	8	OH, YEAH? Jan Hammer, Nemperor NE 437 (Atlantic)
28	25	21	PRIMAL SCREAM Maynard Ferguson, Columbia PC 33953
29	21	21	AURORA Jean-Luc Ponty, Atlantic SD 18163
30	29	8	THE NEED TO BE Esther Satterfield, A&M SP 3411 THE MEAN MACHINE
32	NEW E		Jimmy McGriff, Groove Merchant GM 3311 (PIP)  WAITING
33	38	3	Bobby Hutcherson, Blue Note BN-LA615-G (United Artists)  STEPPIN' OUT WITH A DREAM
-			Ahmad Jamal, 20th Century T 515
34	24	24	
34 35	24 40	24	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
	40	3	OPEN YOUR EYES YOU CAN FLY
35		3	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)  DREAMS SO REAL Gary Burton Quintet, ECM-1-1072 (Polydor)  SKY STREET Kenny Burrell, Fantasy F 9514  OTHER FOLKS' MUSIC
35 36	40	3	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)  DREAMS SO REAL Gary Burton Quintet, ECM-1-1072 (Polydor)  SKY STREET Kenny Burrell, Fantasy F 9514  OTHER FOLKS' MUSIC Rahsaan Roland Kirk, Atlantic SD 1686  BRIGHT SIZE LIFE
35 36 37	40 MEN E 37	3 3	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)  DREAMS SO REAL Gary Burton Quintet, ECM-1-1072 (Polydor)  SKY STREET Kenny Burrell, Fantasy F 9514  OTHER FOLKS' MUSIC Rahsaan Roland Kirk, Atlantic SD 1686  BRIGHT SIZE LIFE Pat Metheny, ECM-1-1073 (Polydor)  FEELINGS
35 36 37 38	37   MEN E	3	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)  DREAMS SO REAL Gary Burton Quintet, ECM-1-1072 (Polydor)  SKY STREET Kenny Burrell, Fantasy F 9514  OTHER FOLKS' MUSIC Rahsaan Roland Kirk, Atlantic SD 1686  BRIGHT SIZE LIFE Pat Metheny, ECM-1-1073 (Polydor)

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A HUBERT LAWS ASPIRATION

# **Clarinet As a Pop Favorite?** That's Spirit Productions' Aim

By ELIOT TIEGEL

LOS ANGELES-Flutist Hubert Laws would like to help break the clarinet as a popular instrument in pop music.

He hopes to get approval from Columbia Records for the release on Columbia of an LP by Eddie Daniels through his Spirit Productions.

Spirit is a new production company funded by Columbia which gets first refusal on all acts developed by Laws, himself a new act with Columbia.

Daniels' potential of being turned into a contemporary musician. rather than playing hardcore bebop jazz, has Laws enthused. Laws has cut Daniels and hopes to get Bruce Lundvall, president of the CBS Records Division, to give him the green light for an LP.

Laws wants to get Daniels into a more rhythmic setting to create a "fresh sound" and to Move the clarinet out in front in the pop idiom.

Laws also has a tape of a group he's found in Texas which his Spirit Productions is working with. He also leans toward working with his sister Eloise and his brother Johnny, both

Eloise has already been on records on Columbia in the early 1970s, appeared on television variety shows and worked briefly with the Fifth Dimension

Laws, the oldest of eight children (five girls, three boys), says they are all musically inclined.

He and Benny Colson, a partner in the management firm of Tentmakers, which handles Law, will coproduce several of the Spirit productions, Laws explains.

Laws is being careful not to get too involved in production to the point where it affects his own career

His first LP for Columbia. "Romeo & Juliet," is due next month. It is being produced by Bob James, who plays keyboards on several tracks and who also arranged the string and horn parts on five of the six cuts.

Laws says this LP offers a diversity of musical ideas and avoids the current rage for jazzmen to play within a disco sounding rhythm base. Laws says the material is both listenable and is some cases dance-

And while it is definitely geared for a crossover market, it remains valid jazz because nothing is watered down, he says. "We were able



Hubert Laws: protean flutist expands into a&ring.

to put enough music in to make it musically viable," he says. The title tune from the movie which runs seven minutes and was originally arranged by Laws for his seven-piece band, has been enlarged for a large orchestral situation. "There are some nice changes to play off of," he

One of the distinctions which has propelled Laws' career has been his utilization of classical material within a jazz framework. This element remains in the new LP on one cut, Ravel's "Forlane" which is strictly his flute and acoustic guitar. "We play it straight classical," he notes, adding: "there is no improvisation. Just two instruments, but we maintain a high degree of musi-

Unlike his last LP for CTI, "Chicago Theme," which was geared for disco exposure, this upcoming work is more broad-based, with one side containing a strong rhythmic feel and the flip side enough other diversions to "maintain a layman's atten-

The LP uses six voices on one cut, which is another new ingredient for his brilliant flute improvisations.

Laws says the classical elements in his playing (he studied at Juilliard four years) is a natural outgrowth of his musical experiences and the fact that producer James also studied classical music makes it all seem sim-

Laws says he hooks up a mike to his flute to give it amplification and also to allow him movement onstage. He likes to move around. And by having the mike attached to the instrument, rather than being in a fixed position, he can close his eyes while improvising and move around and not venture out of range of the stationary mike's pickup range. Th' is important to his playing style.

Now 36, he's been playing profe sionally he says since he was 12

Before leaving CTI he cut seve LPs of his own, and earlier had fi on Atlantic. As a sideman b played on around 100 dates for C and been on more than 300 dates any and all labels.

#### **Big Bands Tapped** For UCLA Series

LOS ANGELES-UCLA v + sponsor a big band series of j concerts as part of its fall season. T series A shows will include the Duke Ellington band led by Mercer Ellington Oct. 14, Count Basie Jan. 11 and Woody Herman Feb. 3.

The second series will showcase ECM Records artists Nov. 11, Jean-Luc Ponty Dec. 4 and the Moderr Jazz Quartet April 28. All shows wil be held in Royce Hall at 8:30 p.m.

#### Jazz Beat

LOS ANGELES-Monk Montgomery, president of the Las Vegas Jazz Society, is excited about the move by two nightspots to begin presenting jazz in the desert city. The clubs are the Colonial House on the Strip and the Jazz Room on the north side of Vegas. These rooms are in addition to the society's own monthly Sunday afternoon concerts at Strip hotels and the Tender Trap club which books name players.

Carl Saunders is responsible for bringing in players to the Colonial House. The emphasis is on using local jazzmen and there are a number

who have moved to Vegas. The Jazz Room, whic. had that name before going in for the music, it also using local musicians but hopes to hire

Monk is additionally trying to get the Town Tavern in the city's depressed western area to open up its room for jazz. The owners, Monk says, have indicated they are interested in feel ing jazz out.

And as if he didn't have enough to do, Monk is doing a Sunday afternoon show on KLAV, 6-7 p.m. playing records and interviewing guests when they are available. Among his first guests have been Eddie "Lockjaw" Davis and Barney Kessel.

Two all-star jam sessions were held in L.A. last week at Jimmy Smith's Supper Club to help defray medical expenses for saxman Teddy Edwards. Edwards recently underwent abdominal surgery and is in Los Angeles New Hospital.

Gentile's Music Box in Oswego, N.Y., has been in business some 20 years and likes to provide its customers with "the best special order service we can," writes owner Bart Gentile. He's especially interested in finding four small labels, Pausa, Golden Era, Jazzz and Vintage Jazz. which he says his distributors know nothing about.

Mike Newman, freelance writer and blackjack dealer at the Dunes Hotel, and his wife Paula, are the new editors of the Las Vegas Jazz Society's bulletin, Think Jazz. . . . Howard Rumsey had a rare double bill with Cal Tjader and Horace Silver last week at his Concerts By The Sea in Redondo Beach, Calif. One night later he had Woody Herman and his band. ... Hungry Joe's in nearby Huntington Beach is getting into

(Continued on page 75)

#### **Monterey Fest To Revive Henderson And Lunceford**

LOS ANGELES-Old-fashioned big band jazz in the style of Fletcher Henderson and Jimmie Lunceford will be re-created Sept. 17 at the Friday night session of the Monterey

Saxophonist Benny Carter will front an ensemble which will perform classic Henderson instrumentals. Trumpeter Gerald Wilson has been named to serve up Lunceford's "Harlem Express" music.

The Dizzy Gillespie bop band of the 1940s also will be feted with Gillespie himself conducting.

A tribute to Louis Armstrong also is pegged for the Friday session and will highlight trumpeters Harry "Sweets" Edison, Adolphus "Doc"

Cheatham, Clark Terry and Gillespie playing alongside Mundell Lowe, Roy Burns, Richard Davis and John Lewis.

In all, the event will offer five conthe Monterey County Fairgrounds' 7,000-seat arena.

Others to be featured Saturday and Sunday include Jimmy Witherspoon, James Cotton, Joe "Willie" Wilkins, Margie Evans, Queen Ida and the Bon Ton Zydeco Band, Johnny Shines and the Hollywood Fats Blues Band. Bill Berry is set to conduct the Monterey Jazz Festival All-Star Band which Carter, Wilson and Gillespie will front Friday

# Classical

#### **New Sales Firm DG Hones Drive For** Takes On Group Slice Of Opera Mart **Of Radio Stations**

By IS HOROWITZ

CHICAGO-Six commercial classical radio stations across the country have already reached representation agreements with Concert Music Broadcast Sales Inc., a national sales organization devoted exclusively to classical stations.

The firm introduced its plan at the Concert Music Broadcasters Assn.'s convention here Aug. 5 (Billboard, Aug. 21).

Since that meeting, the name of the new sales network, formerly Radio Marketing Inc., became Concert Music Broadcast Sales, Parkway Radio Sales, which tendered the broadcasters a similar plan, has chosen to discontinue its effort.

Principals of Concert Music Broadcast Sales, headquartered in New York, are Peter Cleary and Peter Beesher, who already have begun work for the broadcast clients.

Cleary and Beesher say they shortly anticipate three additional major market signings, with others in large and small markets to follow.

According to the partners, the success of the network will stem largely from securing "corporate and institutional advertising moneys now being directed to a select group of magazines.

They identify the first group of stations they will represent as WFMR (Milwaukee), KFSD (San Diego), WNCN (New York). WONO (Syracuse), KTWN (Minneapolis), and KHEP (Phoenix).

NEW YORK - Deutsche Grammophon will bid for a larger share of the growing market for recorded opera with an expanded program that will feature a new stress by the company on staple titles in the Italian repertoire.

The label's drive to establish a strong base in the field begins next month with the release of new disk productions of Verdi's "Macbeth' and Puccini's "Tosca."

Eight additional opera sets are slated for release in the first year of the program, according to Jim Frey, Polydor vice president in charge of

The DG move is seen as another in a series of label challenges to the dominance in recorded opera enjoyed by London, and to a lesser extent by Angel. Both RCA and Columbia Records have recently stepped up their opera programs, as has Philips with its successful early Verdi entries.

Estimates of the importance of the U.S. opera market place as much as 40% or more of international sales in this country. This is often enough to amortize the entire cost of production, with sales elsewhere in the world capable of building a strong profit return.

The DG "Macbeth" release, starring Shirley Verrett and Placido Domingo, has Claudio Abbado directing the La Scala Orchestra and

State Supreme Court, Hurok main-

tained that the Stern move would

harm it financially and work to un-

dercut its relations with organiza-

The plaintiff's argument for an in-

junction was rejected by Judge Ar-

nold L. Fein who said remedy for

any alleged injury could be pursued

Court papers show that Stern's original contract with Hurok called

for the latter to receive 20% of the

gross for all regular concerts, a figure

later reduced to 15%. For civic and

community concerts the commission

was 15%, and Hurok was to get 10%

for all recordings, and radio and

In the letter terminating his con-

tract. Stern said he would pay only

10% in commissions to Hurok on

concerts booked this year and next

He contends that the Hurok organi-

zation is no longer providing man-

top-ranking artists who have already

defected from Hurok to join up with the Josephson agency. Others include Vladimir Ashkenazy. Andres

Segovia, Daniel Barenboim, Itzhak

Perlman, Pinchas Zukerman, Erich

Leinsdorf and Julius Rudel (Bill-

Stern is one among a number of

tions mounting concerts.

in a trial for damages.

television appearances.

agerial services to him.

Chorus. It is the first of a number of recordings to be made with Abbado and forces of the famed Italian opera house, says Frey.

It's been about five years since the label has issued an Italian opera al-

Mstislav Rostropovich is the conductor of the "Tosca" set, recorded in Paris, with Galina Vishnevskaya in the title role.

Both packages, to be made available simultaneously on disk and cassette, will be supported by heavy consumer promotion, says Frey. Four-color easel displays will be prepared for dealers, with local campaigns keyed to premiere radio performances now being arranged.

Theme of the consumer drive will be to underscore DG's new commitment to opera.

In the Italian area, upcoming productions will include a new "Traviata," "Boheme," and Cimarosa's "H Matrimonio Segreto." Other operas planned for the coming year include a "Meistersinger," "Fledermaus," Nicolai's "Merry Wives of Windsor" and Rimsky-Korsakov's "May

#### SYMPHONY IN VEGAS SLOT

LAS VEGAS-An all-Tchaikovsky program will bring symphonic music into the gambling casinos here Aug. 26 when Zubin Mehta conducts the Israel Philharmonic Orchestra in one of the most novel bookings ever for Las Vegas.

The venue will be the recently unshuttered Aladdin Theatre For the Performing Arts. Tickets are scaled from \$10 to \$20 in what is bluntly regarded as a "daring experiment" on the Strip.

More than 2.500 tickets were sold in the first two days, Aladdin spokesmen say. Behind the unusual booking is Hurok Attractions in New York which set up a national tour of the 40-year-old symphony. Highlight of the program will be the Russian composer's Fourth Symphony. Mehta, conductor of the Los Angeles Philharmonic, has been music advisor of the Israel group since Oc-

#### Orch. Group Elects

TORONTO-Jorgen Holgerson of Edmonton has been elected chairman of the Assn. of Canadian Orchestras, an organization charged with disseminating information on all aspects of orchestral life in Canada. The group also mounts annual seminars on orchestra management.

Other officers named include Terence Wardrop (Toronto), Leonard Stone (Winnipeg), Larry Agrinoff (London), and Michael Bell (Montreal).

#### Opera Source Book

NEW YORK-A first international biography directory of persons associated with opera has been published by Arno Press here.

The volume offers biographical data on more than 2,000 singers, conductors, stage directors and other individuals active in the opera world. It was prepared with the cooperation of more than 125 opera companies in 38 countries.

#### **VIOLINIST WINS ROUND**

#### **Hurok Denied Writ To Bar Stern In Collection Dispute**

NEW YORK-Hurok Concerts has been denied a temporary injunction sought to prevent violinist Isaac Stern from collecting fees directly from dates booked through its office this year and next.

The dispute stems from an uncontested decision by the artist to terminate a verbal contract with the management firm last May to join Marvin Josephson Associates' new concert wing staffed by former Hurok stalwarts Sheldon Gold and Walter Prude.

Stern informed Hurok of his move in a letter which stated that he would honor all dates booked, but would collect the fees himself and pay the manager a reduced commission.

In a suit brought in New York

#### Raise Wages In Hawaii Contract

HONOLULU-Nine months of negotiating brought about a new contract last week between the Honolulu Symphony Society and Local 677 of the AFM.

The binder is for two years and will raise guaranteed minimum wages of musicians \$20 a week to \$245 for a 33-week season the first year, escalating to \$272.50 weekly throughout the 1977-78 season.

Better health care, including dentistry, also is a provision, says I.B. "Buddy" Peterson, president of Local 677, who wrapped up the binder with Gordon T. Coats, vice president and general manager of the Symphony Society.

The musicians have agreed to donate 23 services for fund-raising board, July 31). Hurok also has filed a suit against Gold and the Josephson firm for allegedly inducing artists to transfer allegiances.

In addition to the injunction asked in the action against Stern, Hurok says it has been damaged in an amount "as yet undetermined, but which exceeds \$10,000." By collecting fees himself, the suit charges that Stern "is being unjustly enriched at the expense of Hurok."

AUSTIN-More than 10,000 attended a music festival celebrating Armadillo World Headquarters sixth anniversary the week of Aug. 1-7. Concluding the festivities was a \$100-a-ticket birthday party that raised \$25,000 which will be used to help retire some of the popular club's debts.

Texas politicians, representatives

#### Women Honored At A Greenville Fest

GREENVILLE, Tex. - Sunset Sounds, Inc., has announced First Boot Meadow Festival-A Tribute To Texas Women," a 12hour, outdoor, progressive country concert to start at noon Sept. 5 on a 600-acre site.

Featured entertainers include Jerry Jeff Walker and the Lost Gonzo band, Rusty Weier, David Allen Coe & the Tennessee Hat Band, Doug Kershaw, Johnny Duncan, B.W. Stevenson, Calico, the Side Of The Road Gang and Wen-

As a special tribute to Texas women, the promoters have announced that all women will be admitted for half of the general admission price of \$8 in advance and \$10 at the gate.





of major record companies and such show business luminaries as Elizabeth Ashley, Charlie Daniels, Steve Fromholz, B.W. Stevenson and Frank Zappa were among the more prominent ticket holders for the birthday bash.

Performing for the party guests were Balcones Fault, one of the top showbands in Texas, dancer Chastity Fox, and Armadillo vice president Bobby Hedderman who descended to the stage in a white tuxedo after spending more than two months atop a billboard on the roof of the club as a publicity stunt. In addition to a deep suntan, Hedderman now claims the Guinness World Record for the longest living human billboard.

In the week before the party, officially dubbed Armadillo Appreciation Week by Austin's Mayor Jeff Friedman, a series of afternoon and evening musical performances by more than 30 bands brought a continual turnover of large audiences to the club.

Featured performers during the evening shows were Asleep At The Wheel, the Charlie Daniels Band, Savoy Brown, Rusty Wier, B.W. Stevenson, Vassar Clements, Jean-Luc Ponty, Atlanta Rhythm Section and Wet Willie.

"We had a sellout or near sellout every night," says Armadillo spokes-man Mitch Green, "That's spectacular, considering that summer is usually our slowest time. And the afternoon shows in the beer garden drew bigger crowds than we usually expect. From our point of view the whole week was an unqualified suc-

Armadillo had hoped to announce the distribution of a new radio series-based on live performances at the club-to a network of nearly 200 stations last week. Plans for the show have been delayed for at least several weeks, according to Green.

"Station managers have been calling from all over the country to ask about it but we haven't been able to give them a definite answer" says Green. "We're being delayed because clearances for some of the material we plan to use haven't come through yet." Green believes that a firm announcement on the show will be made within a month.

#### Jim Murray **Shifting To** West Coast

LOS ANGELES-Jim Murray, an ICM agent for 14 years and a booker for some 34 years, is moving from head of the ICM Las Vegas office to chief of the entire West Coast club and location department here.

Thus Murray replaces Dan Cleary in taking charge of all non-rock variety personal appearances in ICM's Western region. Cleary departed several months ago to manage Olivia Newton-John, becoming the new partner in Katz-Gallen-Cleary Management here.

Murray will continue to supervise ICM Las Vegas activities. Tom Ross remains head of contemporary music concert department for the West Coast. Murray and Ross both report to Buddy Howe, ICM vice-chair-

#### **A** Houston Jazz Club To Be Sold

**Talent** 

HOUSTON-La Bastille, a jazz nitery, is on the auction block again, and the acts booked for the first three weeks of this month. Horace Silver, Yusef Lateef and Jimmy

Witherspoon, were cancelled.

Manager Paul Medeiros was holding off scratching the jazz acts set for the week of Aug. 21 in the hope that somebody will buy La Bastille soon and keep it as a night-club. But if that takes longer than a week and a half, he says he will return to San Diego.

La Bastille, the Old Market Square jazz club, was bought in April by San Francisco jazz pro-moter Todd Barkan from Ernie Criezis. It reopened June 1 after being closed for six months.

# Signings

Alan Parsons, Rick Danko (of the Band), The Hudson Brothers, Mandrill, Don McLean and Randy Edelman, all to Arista Records. (See separate story.)

Janis lan re-signs to Columbia Records, worldwide. . . . Mark Radice to International Creative Management for bookings.

Harlan Sanders to Epic Records with initial release "Honky Tonker" and first LP, "Off and Running," scheduled for September release. . . . Sonny James to United Talent, Inc. for manage ment and booking. . . . Bobby Lewis, former UA artist. to Record Productions of America. . . . Ron Hellard signs writer's contract with Gary S. Pax-

Pete Ray and Robb Redmond to Scorpion Records. Ray also signs exclusive writer agreement with Herford Music and Redmond signs with Brim Music. Both companies are affiliates of Scorpion Enterprises. . . . Gene Swann, vocalist and keyboard player, to Erastus Records.

The Chi-Lites to Phonogram/Mercury after a long stay at Brunswick Records. "Happy Being Lonely" produced by Marshall Thompson is its label debut single from an LP in the works.

Peter Foldy, Canadian singer/songwriter who

in 1973 had a No. 1 hit in Canada, "Bondi Junction," to Polydor, His new U.S. single is "Rox-Sanford & Townsend to Warner Bros., produced by Jerry Wexler. The duo has been covered widely by major artists as song-

Grimsley, (Robert Foster), L.A. horror movie tv host to Warner Bros. Music for publication of

(Continued on page 40)

# New On The Charts\_



SHERRET "Howzat"-

"Howzat" is the record that RKO's Paul Drew and Charlie Van Dyke, the program director of LA's AM powerhouse KHJ brought home as a souvenir of their recent radio hook-up in Australia. It enjoys the unique distinction of having received heavy airplay before it was even shipped.

Sherbet is a five-man. Sydney-based group that has been together five years and has had nine hit singles and three gold albums on Festival, one of the biggest labels in Australia.

Manager is Roger Davies of Doubleday, New South Wales, (02) 389-5011, though Bert Bogash and Joan Bullard of MCA in Universal City can field inquiries about the act.

"Howzat" is the title tune of the group's American debut LP set to ship at the end of this month. It is a well-designed and commercial, yet sophisticated pop-rock record along the lines of Chicago or Three Dog Night. Sassy lyric has the man finding out where his lady's at, saying goodbye and asking, "how's

ALLIANCE WAGON YARD

### **Austin Club Reopens; Major Names Projected**

AUSTIN-The Alliance Wagon Yard, local showcase of progressive country music, reopened its doors at a new location Aug. 12, jamming in a full house of long-deprived fans who came to hear the music of B.W. Stevenson. The club had been out of operation for more than six months because of a fire at the old building.

Noting that Stevenson's appearance will be followed by an unusual five-day stint Aug. 17-21 by superstar Willie Nelson, club co-manager Jay Bramlett says, "We wanted to come back with a bang. After Willie christens this place for us, everyone in country music will know we're

Bramlett says that the new Wagon Yard's booking policy will continue

to stress nationally known acts. B.W. and Willie are good examples of the caliber of entertainment we're going to have here," he explains.
"We plan to book people like

Rusty Wier, Steve Fromholz. Asleep At The Wheel, Doug Sahm. We'll feature top names at least four nights a week. One night will be left open for informal jam sessions by musicians from various groups and the rest of the time we'll book local talent that's really starting to come

on.
"We want our club to be a place where new talent gets a break, Bramlett adds, "and right now we're soliciting promo tapes by country musicians from all over the U.S. We'll be giving newcomers a chance to play as front bands for the big names.

Located several miles north of its old downtown site, the new Wagon Yard is fully air-conditioned, has a 65-square-yard stage, an excellent sound system and a huge parking area. "Our seating capacity is at least twice as big as it was in the old building," says Bramlett, "but it's going to vary because we'll be increasing and decreasing the size of the dance floor, depending on the sort of band we

Besides Bramlett, the other managers and key members of the reorganized ownership structure of the Wagon Yard are Austinites Tom McElhenney, Tim Sweeney and Gary Whittington.
PAUL ZAKARAS

#### Yes Draws 6,800 To Vegas Aladdin

LAS VEGAS-Yes turned in perhaps one of the most successful rock concerts at the Aladdin Performing Arts Theatre here since Neil Diamond's five-night opening, according to spokesmen for the facility. Yes played a three-hour show before a 6,800 audience in the 7,500-capacity hall, with a 20-minute ovation demanding an encore.

#### **Lawsuits Fail To Prevent** Springsteen's 6 Concerts

RED BANK, N.J.-In spite of an exchange of lawsuits between Bruce Springsteen and his former manager, Mike Appel, the rock star put in six scheduled concerts (Aug. 1-7) at the Monmouth Arts Center (Carlton Theatre) here, promoted by Phil Genovese, whose Abaleigh Corp. leased the Arts Center. Appel was turned down by U.S. District Court Judge Clarkson S. Fisher when he filed for an order to bar Springsteen

from performing here.
While the Carlton seats only 1,500, with a total of 9,000 tickets sold at \$6 and \$7 for the six nights, the concerts were in the nature of a "homecoming" for Springsteen, who springs from Monmouth County's Asbury Park close by. The singer had specified that advertisements for the shows be placed only in the

local newspapers. Appel had filed a civil suit against Springsteen, the Monmouth County Arts Council, and promoter Genovese disputing the validity of the contract which guaranteed Springsteen a percentage of the gross receipts. Appel claimed his management contract with Springsteen entitled him to 20% of Springsteen's take-home pay, and that only he can arrange for personal appearances for the singer.

Michael Mayer, Springsteen's attorney, said he filed suit against Appel July 27 in the Southern Federal District Court in New York City alleging, among other things, "fraud, undue influence, breach of trust, breach of contract and misappropriation." The suit also asks for an accounting of all the singer has made under Appel's management.

In Appel's suit in the New Jersey court, filed by his attorney. Martin Gold, Appel charged Genovese and the Monmouth County Arts Council "circumvented the management contract." Appel also contends that he has three concurrent five-year contracts with Springsteen-a management contract, a publishing contract and a recording contract, all of which still have about a year to go.

www.americanradiohistory.com

# Talent In Action

#### **ELTON JOHN BILLY CONNOLLY**

Madison Square Garden, New York

John reached the status of pop phenomenon ng ago. Now, with the credential of selling out Madison Square Garden for an unprecedented seven nights, he probably ranks as the biggest star in the world. His Aug. 12 concert, a whopping success from a fan's point of view, shows him to be a curious candidate for the job. Some thing about his music and image makes him able to attract an audience that includes nearly everybody; mature rock fans, teens, parents escorting children seemingly too young to stand



the volume; and everybody at the concert was apparently equally entertained.

In all definable ways, however, the 3½-hour show was perfect. John has assembled a mighty collection of talent to accompany him, including Davey Johnstone, Caleb Quave and Roger Pope all superb musicians. The most creative and surprising additions to the arrangements came from synthesizer player James Newton Howard, who used a variety of tones and textures to won-derful and subtle effect. Howard alone sounded more inspired than rehearsed, giving a new slant and exceptionally expressive support to otherwise familiar material.

Elton himself was in excellent voice and top form as ringleader, musician, acrobat and showman. He pranced, postured, walked all over his piano, and never let up for a second, always directing his energy and attention to the audience

to include all 20,000 of them in the goings-or onstage. He picked an interesting selection of songs, not only his obvious hits, but unlikely old material like "Empty Sky" and Lesley Duncan's
"Love Song." Another welcome surprise was the
appearance of Kiki Dee, who brought down the house with a terrific, explosive performance of

"I've Got the Music In Me." If the rest of the show lacked much spontaneity, it was certainly well prepared. Ev ery technical and musical detail was precise from Elton's entrance in a glittering Statue of Liberty costume to the trading off of solos and the split-second timing of flashing colored lights.

But the high points of the show offered more than skill. John did a spectacular, moving vocal on "Don't Let The Sun Go Down On Me," and the "Funeral For A Friend/Love Lies Bleeding"

medley, his best composition yet, generated more real momentum than the rest of the songs put together

The evening opened with a short set by Billy Connolly, a Scottish singer much enjoyed in Britain if understandably unknown here. Connolly's naughty ballads, parodies and bawdy pub humor were quite inappropirate for the Garden and a "G"-rated audience. They were also wildly funny, and it would be nice to see hi a smaller concert setting. **NANCY ERLICH** 

#### **BOZ SCAGGS** MAXINE NIGHTINGALE

Greek Theatre, Los Angeles

Scaggs' Aug. 14 concert—a full-fledged gala with an entire orchestra, stage sets, and a tape crew recording it for a live album-was an outstanding event in popular music that will be remembered for years

Scaggs does not write songs with immediately catching on hooks. But he is one of the most skilled and sophisticated writer-singers of rock as an adult art form that one could imag-

With an entire spectacular at his command, thanks perhaps to the high-powered efforts of his new manager Irv (Eagles) Azoff, Scaggs put an entire world around his brilliant music. Rear-projection screens were alive with clouds and stars during his "Harbor Lights," the stage in "Slow Dancer" shimmered with mysterious lights as the orchestra floated out the plaintive

Boz is no heavy rapper, though he did explain a few interesting insights into the symbolism of some of his songs later in the show. Mostly, he

(Continued on page 40)

#### A Long, Long **Road For Stewart**

By JOHN SIPPEL

LOS ANGELES-Rod Stewart returns to the global road in November with a new five-piece band with which he is currently rehearsing here. Outside of a three-month stay in Munich, where he will probably cut his next album. Stewart will stav on the road in his most active tour-

ing year yet.
Stewart and his as-yet-unnamed band, which replaces the Faces, start in the Scandinavian countries, after which they will do 10 to 15 concerts in the U.K. and the Continent in December and January 1977. This portion of his itinerary will be booked

by Cowl Bell Agency, London.
Immediately after, Stewart and his band will work approximately 30

Australian, two Philippine and three New Zealand gigs. His manager, Billy Gaff, is setting aside April and May for the Munich recording. The location has not been positively set as yet. The Far East dates are being slated by Gaff and John Reid Enterprises.

Stewart plans 30 to 40 U.S. concerts in July and August. The year winds up with Stewart visiting Japan for 10 or more dates late in the year. Gaff says that more concerts may be slated in 1977 to fill out the year. It would be Stewart's most active agenda since he went solo from Jeff Beck's band in 1967.

Gaff Management has bought its own four-story building in London

at No. 2 New Kings Road. Three stories will be devoted to office space. The street level may be converted into a record-tape retail store, Gaff

Gaff's partner. Jimmy Horowitz. husband of singer Lesley Duncan, joins Gaff here this week. Like Gaff, he intends to buy a home in this area, doubling between here and London for business

First members of the new Stewart band are: Carmine Appice, formerly of the Vanilla Fudge, drums; Gary Granger, formerly of the Striders. guitar: and Phillip Chinn, bass. The other two members are breaking with established bands and cannot be announced. Gaff says.

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BILLBOARD

AUGUST

28

1976,

# Discos

# Disco Mix

NEW YORK-RCA will rush-release Vicki Sue Robinson's new single, "Daylight" (the Bobby Womack tune) from her forthcoming album titled, "Vicki Sue Robinson." The LP will be available in late September. The label will also release its first commercial 12-inch disco disk on the extended 7:28 minutes version of "Day light.

The sound on this record is mellower than Robinson's last hit, but it is more commercial in that it will go beyond disco. There are several strong rhythm breaks, and with Warren Schatz producing the creativity is at the highest level.

CBS (Germany) has released an LP titled, "The Devil Is Loose" by Asha Puthli. There are two strong cuts, "Space Talk," which has a mellow sound similar to "Pillow Talk," but in a funkier vein; and "Our Love Is Making Me Sing," an uptempo melody that constantly builds to momentum. There is a timbali break on this tune. which makes it even more appealing. Puthli's voice is a combination of Donna Summer and Barbra Streisand.

"Makes You Blind" by the Glitter Band on Bell Records (England) is creating a lot of excitement in New York. The single was pulled from the group's latest British LP titled, "Listen To The Band." The single is basically a funky instrumental with voices occasionally singing the title. Arista, the sister label in this country, has no immediate plans for releasing either the single or the LP.

"Keep On Dancin" is one of the cuts on the new Jackson Five album which will be released in September on the Epic label. Dexter Wansel has done a strong arrangement on the tune and the song is split into two different rhythm patterns. It starts off funky and eventually breaks into a much faster tempo. The format is similar to "Love Hangover" with the exception that both parts are danceable. This will probably be the strongest cut on the album. The song is almost five minutes long. The synthesizers and tambourines keep going back and forth from left to right thereby creating even more excitement.

Jimmy Stuart, deejay at 12 West, has been getting good response to several imports. Among them are "Jay Walk" parts 1 & 2 on Creole, (England). The sound is an updated blues sound of the 1950s including the Little Walter style of harmonica playing. "We Got To Work To Stay Together" by 20th Century Steel Band is on United Artists (England). Island Records will have it for this country. "Tick Tock" by Alarm Clock, on Celebration (Canada) has a clock ticking throughout, with unusual treat ment of voices and instruments. This one is dif ferent enough to catch on

'C'mon Baby Do The Latin Hustle' by Fajuardo on the Coco label, is catching on. The record has been out for several months, and it seems like more deejays are beginning to play it.

The Washington/Baltimore Record Pool has been formed by Bill Owens of Lost & Found disco. Linda Schaffer of Tramps, and Mike Hollands of Zanzabar. The pool has 18 members which will be increased to 25. It will get a P.O.

#### 51 For Mills Bros.

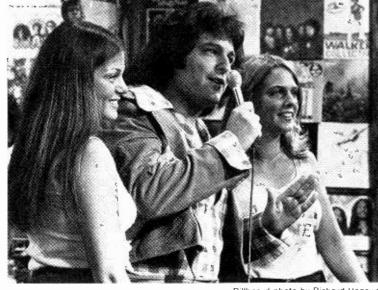
LOS ANGELES—Beginning their 51st year in show business, the Mills Brothers-Herbert, Harry and Donald-make their debut at suburban Magic Mountain amusement park Aug. 31 for an engagement that will run through Labor Day

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Billboard photo by Richard Rogoway

SUPERSTONER PILOT-Dave Stone of radio station KISN, Portland, Ore., is flanked by Maria Errico, (left) Miss Oregon Teenager 1976, and Christie Duyck, Miss Oregon Teenager 1975, during the taping of the "Dave Stone Superstoner Show," a pilot for a possible 30-minute weekly variety disco tv show. Highlights from the show include a segment with the group "High Voltage" as well as "Stoner News" a comic look at musical trends today. The show is jointly produced by Stone and Martin Lehl. It received its name as a result of a special contest sponsored by KISN, at which a \$900 waterbed was given away. Superstoner is patterned after a Los Angeles show called "Boss City." The 7-Up Bottling Co. has shown an interest in it, but has not yet committed to sponsorship.

#### **DARK 3 YEARS**

## N.Y. Copacabana To Resume In October

• Continued from page 6

would be available for network release on a syndication deal.

The Copa has a main room and a smaller lounge, which together are capable of accommodating up to 1,000 patrons. Revival of the club will give a much-needed shot-inthe-arm to the nightclub business in New York City, which has been teetering on the brink of disaster for several years.

Among the few supper clubs that have survived the decline in nightclub business here are the Rainbow Grill atop the RCA Building in Rockefeller Center, and the popular Bottom Line in Greenwich Village.

# Sexy Sideshows In **Charleston Clicking**

NEW YORK-The Terry Tunes Restaurant & Discotheque of Charleston, S.C., has joined the growing number of discotheques around the country to offer sexy sideshows as a draw to patrons.

The disco which draws much of its clientele from a local military base, has begun staging underwear contests for men and wet T-shirt contests for women. In the latter show participants allow themselves to be doused with water while wearing a T-shirt and little else. As the T-shirt saturates it becomes clinging and transparent, revealing an eyeful of the contestant's charms.

According to Terry Weldberg, owner and operator of Terry Tunes. the T-shirt contests are already enjoying great popularity with audiences that are more than willing to plunk down their \$1 admission to the eye-popping experience.

But Terry Tunes does not depend entirely on vicarious thrills to entice its audience. The club is among the most poshly appointed in the country. Weidberg claims the firm's \$25,000 sound system is among the best in the country. It includes five amplifiers, and 14 150-pound speak-ers capable of handling up to 2,000 watts of power.

In the deejay booth at Terry Tunes is a \$5,000 record collection of more than 10,000 selections. There is also a request line located in the dining room from which members of the audience can phone in song selections to the "Jox Box." Weidberg assures that the record selection is constantly updated and that 90% of all requests are fulfilled.

Terry Tunes covers 7,500 square feet of space and is capable of accommodating 700 people. It features two dance floors. The one in the main dancing area is raised. There is also a private dance floor in the Terry Tunes disco 11 section.

The club's elaborate light show features black lights, mirrored halls. and strobe lights. To further attract attendance, the club offers disco dance lessons for a small fee. Regular customers qualify for free lessons if they join Terry Tunes' O.R.G.

The O.R.G. (Our Regular Group) charges a membership fee of \$24 a year. For this members qualify to use the private disco dance floor, service bar where discount drinks are served, and closed circuit tv that links the lounge to the main dance floor. The idea of this room, according to Weidberg, is to give members a place in which to relax, communicate and have a meal.

The restaurant section of Terry Tunes offers a full menu of specialty selections including unusual roast beef creations, seafoods and soups.

With the possible exception of contestants in the skivvy and wet Tshirt contests, Terry Tunes enforces a strict dress code, and admission is restricted to females over 18 and males over 21.

# Disco Action

#### **Melody Song Shops** (Brooklyn, Queens, Long Island) Retail Sales

- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND-RCA (LP)
- 2 YOU SHOULD BE DANCING—Bee Gees-
- 3 I'VE GOT YOU-Gloria Gaynor-Polydor
- 4 I WANNA FUNK WITH YOU TONITE-
- 5 RUBBER BAND MAN—The Spinners— Atlantic (LP)
- 6 SUMMERTIME-MFSB-PIR (LP)
- SHAKE, SHAKE, SHAKE YOUR BOOTY-KC
- & The Sunshine Band-TK 8 NICE & NASTY—The Salsoul Orch.—Salsoul
- BEST DISCO IN TOWN-The Ritchie Family-Marlin
- 10 NIGHT FEVER-The Fatback Band-Spring
- 11 YOU'RE MY PIECE OF MIND—Faith, Hope
- 12 JAWS-Lalo Schifrin-CTI
- 13 I DON'T WANT TO LOSE YOUR LOVE—The Emotions-Columbia
- 14 MY LOVE IS FREE—Double Exposure—
- 15 SUN, SUN, SUN-Jakki-Pyramid

#### **Downstairs Records (New York) Retail Sales**

- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND-RCA (LP)
- 2 LET'S GET TOGETHER NOW-EI Coco-AVI
- 3 I DON'T WANT TO LOSE YOUR LOVE—The
- 4 I'VE GOT YOU Gloria Gaynor Polydor
- 5 BIAI-Alice Street Gang-Amazon
- 6 TO BE WITH YOU Jimmy Sabater Salsa
- 7 SUN. SUN. SUN-Jakki-Pyramid
- 8 MY LOVE IS FREE—Double Exposure—
- 9 I WANNA FUNK WITH YOU TONITE-Giorgio-Oasis (LP)
- 10 LUCK BE A LADY Broadway Brass 20th Century (LP)
- 11 I GOT YOUR LOVE—Stratavarious-
- 12 SUMMERTIME—MFSB—PIR (LP)
- 13 IT'S IMPORTANT TO ME—Denise
- 14 NIGHT FEVER-The Fatback Band-Spring
- 15 YOU'RE MY PIECE OF MIND—Faith, Hope & Charity-RCA

#### **Top Audience Response** Records In New York Discos

#### 1 YOU SHOULD BE DANCING—Bee Gees—

- CHERCHEZ LA FEMME/SOUR & SWEET-Dr. Buzzard's Original Savannah Band—RCA (LP)
- 3 LET'S MAKE A DEAL/I'VE GOT YOU/BE MINE-Gloria Gaynor-Polydor (LP) 4 YOU'LL NEVER FIND ANOTHER LOVE LIKE
- MINE—Lou Rawls—PIR
  DON'T TAKE AWAY THE MUSIC/HEAVEN
- MUST BE MISSING AN ANGEL— Tavares—Capitol (LP) 6 MY LOVE IS FREE/EVERYMAN—Double
- 7 BEST DISCO IN TOWN—Ritchie Family~
- 8 I DON'T WANT TO LOSE YOUR LOVE-The Emotions—Columbia

  9 YOU & ME & LOVE—Undisputed Truth—
- Whitfield Records (disco disk)

  10 WHERE THE HAPPY PEOPLE GO—The
- 12 YOUNG HEARTS RUN FREE/RUN TO ME-
- Candi Staton Warner Bros. (LP I WANNA FUNK WITH YOU TONITE-
- Giorgio-Oasis (LP) 15 NICE & NASTY-The Salsoul Orch.-Salsoul

#### Colony Records (New York) Retail Sales

This Week

- DR. BUZZARD'S ORIGINAL SAVANNAH
- 2 YOU SHOULD BE DANCING-Bee Gees-
- 3 SUN, SUN, SUN—Jakki—Pyramid
- 4 ONE FOR THE MONEY—The Whispers—
- 5 TO BE WITH YOU Jimmy Sabater Salsa
- 6 I'VE GOT YOU Gloria Gaynor Polydor
- NIGHT FEVER-The Fatback Band-Spring
- 8 LOWDOWN—Boz Scaggs—Columbia
- 9 I WANNA FUNK WITH YOU TONITE-Giorgio-Oasis (LP)
- 10 YOU'VE GOT THE POWER—Camouflage—
- 11 THAT'S THE WAY TO GO-The Bottom Line-Greedy
- 12 LET ME DOWN EASY—Rare Pleasure—Cheri
- 13 MAKIN' LOVE AIN'T NO FUN-The Ebonys-Buddah
- 14 NICE & NASTY-The Salsoul Orch.-Salsoul
- MIDNIGHT LOVE AFFAIR—Carol Douglas-

#### Top Audience Response Records In Toronto, Canada, Discos

- This Week
  1 YOUNG HEARTS RUN FREE/RUN TO ME— Candi Staton – Warner Bros. (LP)
- 2 YOU SHOULD BE DANCING—Bee Gees—
- 3 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—CBS
  NEVER GONNA LEAVE YOU—Maryann
- Farra & Satin Soul—Brunswick (All cuts, LP)
- CHERCHEZ LA FEMME/SOUR & SWEET-Dr. Buzzard's Original Savannah Band—RCA (LP)
- 6 BEST DISCO IN TOWN— The Ritchie
- 7 SHAKE, SHAKE, SHAKE YOUR BOOTY KC & The Sunshine Band-RCA
- 8 DON'T TAKE AWAY THE MUSIC— Tavares-
- JAWS- Lalo Schifrin-CTI (disco disk) 10 NICE & SLOW- Jesse Green-Red Bus
- 11 I'VE GOT YOU (medley)— Gloria Gaynor—
- 12 RUBBER BAND MAN The Spinners -
- 13 NIGHTS IN WHITE SATIN— Giorgio—Oasis
- 14 IF YOU CAN'T BEAT 'EM JOIN 'EM Mark
- GIVE A BROKEN HEART A BREAK Damon Harris & Impact-Atco

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

- 1 YOU SHOULD BE DANCING—Bee Gees—
- 2 YOU & ME & LOVE—Undisputed Truth-Whitfield 3 BEST DISCO IN TOWN/ARABIAN NIGHTS-
- Ritchie Family-Marlin (LP) YOUNG HEARTS RUN FREE/RUN TO ME/ **DESTINY**—Candi Staton—Warner Bros
- 5 CHERCHEZ LA FEMME/SOUR & SWEEET— Dr. Buzzard's Original Savannah Band—RCA (LP)
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (EP)
- GETAWAY-Earth, Wind & Fire-Columbia
- LET'S GET IT TOGETHER-EI Coco-AVI 9 IF YOU CAN'T BEAT 'EM. JOIN 'EM-Mark
- Radice-United Artists (LP) 10 KNIGHTS IN WHITE SATIN/I WANNA FUNK
  YOU TONIGHT—Girogio—Oasis (LP)

  11 MUSIC, MUSIC, MUSIC—California—
- Warner/Curb
- 12 PORCUPINE—Nature Zone—London
  13 I DON'T WANT TO LOSE YOUR LOVE— Emotions—Columbia

  14 LET'S MAKE A DEAL/I'VE GOT YOU UNDER
- MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP) 15 SUN, SUN, SUN—Jakki—(Pyramid)
- Trammps—Atlantic (all cuts, LP)

  11 SUN, SUN, SUN—Jakki—Pyramid (disco
- (disco disk)

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- 1 YOU SHOULD BE DANCING-Bee
- 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin
- CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 4 HEAVEN MUST BE MISSING AN
  ANGEL/DON'T TAKE AWAY THE
  MUSIC—Tavares—Capitol (LP)
  5 YOU & ME & LOVE—Undisputed
  The Music Metal Over Undisputed
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls— Philadelphia International
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor
- EVERY MAN/MY LOVE IS FREE/TEN
  PERCENT—Double Exposure—
  Salsoul (LP)
- (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
- 10 I DON'T WANT TO LOSE YOUR LOVE— Emotions—Columbia
- YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton— Warner Bros. (LP)
- 12 GETAWAY—Earth, Wind & Fire—Columbia (EP)
- PARTY LINE / DISCO MAGIC / MORE, MORE, MORE—Andrea True Connection—Buddah (LP)
- 14 LET'S GET IT TOGETHER-EI Coco-
- KNIGHTS IN WHITE SATIN/I WANNA FUNK YOU TONIGHT—Gorgio— Oasis (LP)
- 16 DISCO MAGIC Trammps Atlantic
- 17 NICE & NASTY/2001—Salsoul Orchestra—Salsoul (LP)
- 18 PLAY THAT FUNKY MUSIC—Wild
- 19 GET UP OFFA THAT THING—James Brown—Polydor
- ALWAYS THERE—Side Effect— Fantasy (disco edit)
- 21 MYSWEET SUMMER SUITE-Love Century (EP)
- ONE FOR THE MONEY—Whispers— Soul Train
- LOWDOWN/WHAT CAN I SAY—Boz Scaggs—Columbia (LP)
- TAKE A LITTLE—Liquid Pleasure— Midland International
- 25 MAKES YOU BLIND-Glitter Band-
- YOU GOT THE POWER Camouflage -
- SO MUCH FOR LOVE (Instrumental)— Moment Of Truth—Salsoul
- NICE & SLOW Jesse Green Scepter
- IF YOU CAN'T BEAT 'EM, JOIN 'EM— Mark Radice—United Artists
- FULL TIME THING—Whirlwind— Roulette (disco edit)

#### **Dallas Station To Begin Dance Party**

DALLAS-KCHU is starting a reggae disco night at the Travis St. Electric Co. The recorded dance parties will be held every Tuesday at the club and will feature music by such groups as Bob Marley & the Wailers, Toots & the Maytals and Jimmy Cliff.

The reggae disco, the only one in this city, and one of the few in existence anywhere, is an answer to critics of Jamaican music who claim that because of its emphasis on the first beat instead of the second it is difficult to dance to.

The parties will also be in response to a popular reggae show hosted weekly on KCHU by Neal Caldwell. Tickets are \$3 per person and \$2.50 for those with a KCHU membership card. The price includes all the beer the patron can

#### **Talent**





Billboard photos by Starr Arning Rush rocks: (from left) Lead guitarist Alex Lifesong, bassist and lead vocalist Geddy Lee and new drummer Neil Peart make up hard-tour-

# **Rush Rushes Into U.S. Prominence**

SAN ANTONIO-"Once you break in the U.S., you've broken everywhere." With this as the objective, the Canadian band Rush has spent the last two years pouring all its energy and musical ingenuity into busting the competitive U.S market open-no easy task, especially in the glutted area of hard rock. The fact that it's succeeding is a good indication that there's more to this band than just heavy metal gui-

Components of the youthful trio are Alex Lifesong. lead guitar, and Geddy Lee on bass and lead vocals. Neil Peart joined the band on drums just six days before its first U.S. tour.

After producing and releasing a first album on its own, Rush signed to American Talent International booking agency which sent a copy of the LP to Mercury Records. Twentyfour hours later, Rush was signed to Mercury, resulting in the group being able to get its first U.S. tour, opening for Uriah Heep.

The band set out on the road, flying the entire first tour. However, it soon became obvious that this mode of travel would not be economically

feasible due to Rush's extensive tour schedule.

Lee explains, "If a band comes over from England to do a six-week tour, it can afford to fly. But we're on the road for four months at a timefour months worth of flying is a lot. Mostly, we get sick of flying anyway, because we're working on someone else's schedule.

"Under the best conditions," says Peart, "we'd rather drive than fly. If we get the transporation we want, I think we'll continue driving. We can relax and it offers a base of operations.

After spending 10 months a year on the road supporting its albums for the last two years, the members of Rush have finally begun to see results of their labor with the comparative success of their latest album,

"2112", a futuristic concept LP.
This they attribute to the exposure they've gained from road good timing in the release of the al-bum, and strong support from Mer-

It's the secondary markets that offer Rush the opportunity to headline where the band feels the impact of (Continued on page 40)

#### **A CALIFORNIA EVENT**

#### **Hines Paces Pianists At Inverness Music Festival**

By CONRAD SILVERT

INVERNESS, Calif.-The 1976 Inverness Music Festival opened with two weekends of programs (14, 15, 21, 22) devoted to ragtime and stride piano, featuring a rare, one-hour solo concert by Earl "Fatha" Hines, the man generally credited as perhaps the major innovator of modern jazz piano style and technique.

The festival continues several more weeks with classical events held at various locations in Marin County, a green and hilly suburb of San Francisco.

The jazz concerts, which drew a total audience exceeding 2,000, were coordinated by Fae McNally, 45year-old musical director of the American Conservatory Theatre, one of the nation's most active repertory companies. McNally, who founded the festival in 1965, resides in Marin.

The jazz programs were scheduled to be held in the outdoor amphitheatre of an Episcopal church, but an unusual summer rain forced the music to relocate within the dry confines of the The Red Barn, in nearby Pt. Reyes Station.

Joining Hines on the first weekend bill were pianists Ralph Sutton

and Mike Lipskin, the latter a former student stride master Willie "The Lion" Smith. Lipskin has recorded several albums and now produces for RCA.

The second weekend continued with sets by McNally, himself a pianist, and pianists Lipskin, Nick Sutton. Anthony Wright and Tom Goodman, who performed compositions calling for up to four pianos playing simultaneously. McNally, performing with the local group "Sky Blue" also played rag and stride classics by Fats Waller, James P. Johnson, Eubie Blake and others. The weekend concluded with a lively program by Turk Murphy's jazz band.

Another festival feature was a "Ragtime, Harlem Stride Cutting Contest," held (18) at Marin Civic Center Veterans Auditorium. The event, restricted to amateurs, awarded cash prizes totaling \$200 to three winners who later appeared in concert (21).

The Inverness Festival began in 1965 and has been largely devoted to classical programs, excepting this year's jazz events and McNally's highly successful presentation in 1970 of Scott Joplin's folk opera. "Tremonisha."

Billboard SPECIAL SURVEY For Week Ending 8/15/76

# Top Boxoffice

	THE RESIDENCE OF THE PERSON OF		-	
Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipt
	Stadiums & Festivals (More	e Thar	20,000	)
1	JETHRO TULL/ROBIN TROWER/RORY GALLAGHER/ STARCASTLE—Wolf & Rissmiller, Memorial Coliseum, Los Angeles, Calif., Aug. 15	51,498	\$10-\$12.50	\$520,87
2	BEACH BOYS/PETER FRAMPTON/GARY WRIGHT— Pacific Presentations, Three Rivers Stadium, Pittsburgh, Pa., Aug. 14	48,875	\$10	\$488,75
	Arenas (6,000 To 20	),000)		
1	<b>BEACH BOYS/HEART</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 11	19 361	\$7	\$135,527
2	<b>AEROSMITH/RICK DERRINGER</b> —Electric Factory Concerts, Spectrum. Philadelphia, Pa., Aug. 13	19,352	\$7	\$135,507
3	BEACH BOYS/HEART—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 12	17,127	\$5.50-\$7.50	\$123,740
4	EARTH, WIND & FIRE/RAMSEY LEWIS/EMOTIONS— Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Aug. 13	17,902	\$5.\$7	\$112,371
5	EARTH, WIND & FIRE/RAMSEY LEWIS—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Aug 10	17,493	\$5.25.\$7.25	\$108,077
6	AEROSMITH/STARZ/RICK DERRINGER—Entam Ltd. Scope, Norfolk, Va., Aug. 14	12,500	\$6 50-\$7 50	\$87,098
7	<b>Z Z TOP/TED NUGENT</b> —Bill Graham, Cow Palace, San Francisco, Calif., Aug. 14	14,500	\$5.50.\$6.50	\$79,844
8	JETHRO TULL/STARCASTLE—Feyline, McNichols Sports Arena, Denver, Colo., Aug. 12	11,149	\$5.50-\$7.50	\$76,074
9	PETER FRAMPTON/GARY WRIGHT—Entam Ltd., Civic Center, Roanoke, Va., Aug. 13	11 000	\$6-\$7	\$70,991
10	YES—Contemporary Prod., Kiel Auditorium, St Louis, Mo., Aug. 11	10,586	\$5-\$7	\$67,930
11	GROVER WASHINGTON JR./HANK CRAWFORD/JOE FARRELL/HARVEY MASON/LEONARD GIBBS/BOB JAMES/JOHNNY HAMMOND SMITH/HUBERT LAWS/GRANT GREEN/RON CARTER, CTI Summer Jazz Festival—Feyline, Red Rocks Park, Denver, Colo., Aug., 12	7,650	\$6.50-\$7.50	\$50,954
12	NEIL SEDAKA/ENGLAND DAN & JOHN FORD COLEY-Concord Pavilion, Pavilion, Concord, Ga Aug. 10	8,247	\$5.\$7.50	\$47,008
13	JOHNNY & EDGAR WINTER/RORY GALLAGHER— John Bauer Concerts, Center Arena, Seattle, Wash., Aug. 13	6 000	\$7.\$8	\$45,000

LOGGINS & MESSINA/HEAD EAST/HEART—Mid-South Concerts, Coliseum, Jackson, Miss., Aug. 14 6.800 \$6-\$6.50 \$41.845 LINDA RONSTADT/ANDREW GOLD-Electric Factory 6.508 \$5.50-\$7.50 \$41,145 15 Concerts, Riverfront Coliseum, Cincinnati, Ohio, Aug CROSBY & NASH-Feyline, Red Rocks Park, Denver, 6.140 \$6.50-\$7.50 \$41,003 16 Colo., Aug. 14 FERRANTE & TEICHER—Blossom Music Center Blossom Music Center, Cuyahoga Falls, Ohio, Aug 17 8.089 \$3.50·\$5.50 \$31,842 LINDA RONSTADT/ANDREW GOLD-Entam Ltd 4.520 \$5-\$7 \$30,146 Coliseum, Greensboro, N.C., Aug. 14 JOHNNY & EDGAR WINTER/RORY GALLAGHER/ 4 500 \$6.50 \$30,140 POINT BLANK—Pacific Presentations Selland Arena Fresno, Calif., Aug. 11 ARLO GUTHRIE/PETE SEGER-Blossom Music \$3.50-\$5.50 \$30,009 20 Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 10 GROVER WASHINGTON JR./BOB JAMES/GRANT GREEN/HARVEY MASON/BOBBI HUMPHREY/RON 4,713 \$6-\$7 \$29,265 CARTER, CTI Summer Jazz Festival—Bill Graham Greek Theater, U.C., Berkeley, Calif., Aug. 15 SAN FRANCISCO SYMPHONY ORCHESTRA-Concord 4,454 \$4.50-\$8 \$26,177

Pavilion, Pavilion, Concord, Calif., Aug. 13 SERGIO MENDEZ & BRAZIL '77/CAL TJADER-5,224 \$4-\$6.50 \$26,165 23 Concord Pavilion, Pavilion, Concord, Calif., Aug. 15 LINDA RONSTADT/ANDREW GOLD-Entam Ltd... 3 685 \$5.\$7 \$25,441 Civic Center, Charleston, W. Va., Aug. 13 CHARLIE RICH/ASLEEP AT THE WHEEL—Concord Pavilion, Pavilion, Concord, Calif., Aug. 11 3,710 \$5-\$7.50 \$22,940

Auditoriums (Under 6,000) TED NUGENT/LEGS DIAMOND-Pacific \$6.50 \$13,917\* Presentations, Warner's Theater, Fresno, Calif., Aug.

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#### • Continued from page 37

comes out looking slender and debonair, plays the hell out of a rhythm guitar or piano and lets his music weave its own spell.

He entered with his current, hottest ever. single "Lowdown," and encored with the tomtom pounding of "I've Got Your Number," a fine song written and produced on record by Johnny Bristol, which mysteriously never got anyplace at the time.

Other Boz classics, with his cooking backup group and singers plus the orchestra, were sung and played with more intensity and passion than this reviewer has ever seen at any of his performances. "What Can I Say." "You Make It So Hard (To Say No)" and "It's Over" will in deed be something to hear on the live LP of this show. For an artist whose kingdom hasn't ever ranged much beyond San Francisco, Scaggs is now showing he's ready to get serious on an international basis.

Maxine Nightingale wasn't billed as the opener until the last day or two before the show. Presumably her set and backup band were thrown together in wild haste. That would be the

#### **Rush Rushes**

• Continued from page 39

the television tapings it has done Peart says. "I think the tapings helped us a lot. There's a lot of smaller places that are important markets, but, being small, about the only thing they get there is tv. Don Kirshner's show on Friday is a big event. Then, when you come to town, they remember that they've seen you on tv and they go right down and see your concert

As the future offers Rush more opportunities to headline, supported by its forthcoming double live album, the group plans to showcase its acoustic numbers. Asked why the band has omitted these from its concert repertoire. Peart explains. 'When we're headlining a show and the audience is definitely there to see us, then we can start doing acoustic numbers and be able to get away with putting a lighter part in the middle of the show.

Adds Lee: "I think we've got to prove to our audience first that we're serious. Once they accept that, then we can sit down and try to put across a different style to them. Otherwise, they're not going to stand for it.

any aspersions in the direction of

Jimmy Doolittle, who formerly

booked the city-owned facility. Ne-

derlander does point out that in the

last four years of Doolittle's reign.

the Greek paid the city a total of

And during this first season under

the new management, there will

have been 85 days of engagements.

as compared to 45 days of presenta-

So in the veteran show producer's

"We've been trying to do with the

Greek what we do with Pine Knob

(in Detroit) and with the Garden State (in New Jersey)," Nederlander

explains, "and that is try to offer

Pine Knob and Garden State are

among the many venues which the

Nederlander Theatrical Corp. books

Nederlander is not new to Los An-

geles. He has presented concerts by

Johnny Mathis and Richard Pryor at

the Shubert Theatre in Century City

and road show productions of "Applause" and "George M" at the

downtown Music Center.

something for everybody.

around the country.

opinion, this first season has been

\$7.000 in rentals.

tions last year.

successful.

.A. Greek

most charitable reason to explain the unfortunately ragged quality of the sound emanating from the stage during the performance of the 'Right Back Where We Started From' lady, who showed a lot more quality on her hit single

NAT FREEDLAND

#### JEFFERSON STARSHIP

Greek Theatre, Berkeley,

Relaxed and happy over the success of its second straight platinum bound LP "Spitfire," Kantner, Slick, Balin & Co. treated hometown loyalists to a long, satisfying show in the relatively small, acoustically excellent outdoor UC Berkeley campus theater, July 28.

Closing out the first month-long leg of an American tour, the band was blessed with mild windless weather, the better to punch out its slicked-up '70s hard-rock sound to back rows and grass seats with seemingly no loss of power. Sound and lighting, the same FM Productions setup used on the tour, was excellent. The bass notes provided instant intestinal massage, 120 decibels at 120 yards.

Band kicked off with an older goodie, "Ride The Tiger," and then a "Red Octopus" song,
"Fast Buck Freddie," a good example of Grace
Slick's sardonic humor sung on top of the group's boogieing rhythms.

Then Marty Balin stylishly sang "Cruisin". probably the group's next single, and conjured up a nostalgic "American Graffiti" scene. "Cruisin" was written by talented Bay Though Area local Charlie Hickox, most of the band's songwriting is neatly apportioned among all seven members in various combinations.

Likewise, leaders Kantner, Slick and Balin give ample solo time and occasional vocals to newer members John Barbato (drums) Pete Sears and David Freiberg (bass and keyboards) and guitarist Craig Chaquico, though some of the latter's solos lasted longer than his ideas.

The show was dominated by hard rockers, with only a few genuine Airplane-era oldies ("Somebody To Love" and, for an encore, "White Rabbit"), but its last two albums are so strong that the audience doesn't seem to miss the past. Still, waves of high feeling ran through the crowd at show's end when Slick and Balin faced one another center stage, Fillmore style, and sang their hearts out.

Balin obviously relished singing the band's current single "With Your Love" (he even indulged in a cute dance step), a sensuous, romantic tune that stands apart from most of the Starship book.

Other highlights were Freiberg's tasty organ vamps; Kantner's driving rhythm guitar; Slick's bawdy torch number, "Better Lying Down," backed only by Sears' honky tonk piano; and shirtless Barbato's drum solo near the end of the set, during which he threw several sticks to

the crowd. Barbato is one of a rare breed of rock drummers in that he contrasts his untiring firepower with occasional delicacy.

Throughout the set, which lasted well over two hours. Grace Slick was a congenial if puckish MC, graciously accepting numerous gifts from the audience, even when the carnations hit her smack between the eyes. CONRAD SILVERT

#### **BO DONALDSON &** THE HEYWOODS

Starwood, Los Angeles

Performing to an audience largely made up of young adults and amidst onstage frenzy which included the effects of explosives, smoke and mixed lighting around the act, group officially began phasing out its bubblegum image July 24, heralding a breakthrough into solid rock

The appearance here which was primarily to showcase the group's new sound and to promote its first major album for Capitol, "Farther On," was significant in itself as it was its debut into the nightclub circuit.

Bo Donaldson's attempt to create a new Heywood image will take some getting used to, but lead singers Mike Gibbons and Rick Joswick, backed by Gary Coveyou and other members of the group, managed to belt out some heavy rock numbers like they'd been doing it for years, and hits like "Billy, Don't Be A Hero" and "Who Do You Think You Are?" gave way to "Ride Baby "Shine It On" and "Teenage Rampage," the latter which was recently released as a single.

Aside from the change of style for the vocal members of the group, significant reconstruction of the act was also provided by Bo, sporting a beard and working the keyboards in a shiney silk suit, and Scotty Baker, who emerged through spotlighted numbers as a highly polished guitarist. After years of hanging in the shadow of its MOR image, the Heywoods are ready to start the climb up the charts again.

LARRY OPPEN

#### **HENRY GROSS**

Bottom Line, New York

After years of trying, Henry Gross has finally made it with a hig album, "Release" and a gold single. "Shannon," Gross' credentials for stardom are most impressive as he is an excellent guitarist, a natural showman and a better than average vocalist. To go along with all this, Gross writes some of the most interesting ballads being heard today. However in his July 21 show Gross spent the majority of his set doing uptempo rockers which all tended to sound alike

Gross opened the show with a couple of fast numbers that quickly set the tone for most of the evening, but they were loud, boring and very repetitive. Gross' band, while competent, offered no relief from their leader's dominating

guitar riffing.

It is hard for one instrumentalist, no matter how accomplished, to carry an entire show Gross, who was recording a live album, did material from many of his older, more unsuccessful, albums as well as his more recent material. The show was salvaged by Gross's personable stage presence and by the few slow songs that ROBERT FORD JR. were outstanding.

#### **ROWAN BROTHERS** GOOD OL' BOYS

The Other End, New York

The pairing here July 9 worked beautifully to provide a solid evening of appealing music. Though the nominal focal point of the evening was innovative bluegrass stalwart and mandolinist extraordinaire Frank Wakefield, it was brother Peter Rowan who subtly provided the evening's best moments.

The Rowan Brothers' set previewed a number of selections from their upcoming Asylum album. Their tight, polished style easily fuses such varied elements as pop, bluegrass, reggae and gospel with Peter, Lorin and Chris blending

vocally to provide crystal-clear harmonies.

Peter harkened back to his bluegrass days with fresh versions of his "Moonlight, Midnight" and "Land Of The Navajo," while new numbers like "Soldier Of The Cross" and their scat-sung closer, "Yabba-Dabba-Doo," showed that the brothers' future is shining brightly. While the pop predilictions of Lorin and Chris provide an easy accessibility to their music, Peter (veteran of Earth Opera, Sea Train and Old and In The Way) is the group's mainstay, his intelligent musical taste and vision weaving a thread through their varied stylistic excursions.

Peter returned to sit in with Round Records artist Frank Wakefield and his Good Ol' Boys. Wakefield is a peer of such bluegrass greats as Bill Monroe, Flatt and Scruggs and Roy Acuff. Like Scruggs, he has surrounded himself with a young, talented crew of facile pickers, but unlike him. Wakefield sacrifices no bluegrass purity to capture a rock nurtured audience.

BOB PATTERSON

# sgnings

• Continued from page 36

"Grimsley's Theme." . . . LaVerne Tripp, former Blue Ridge Quartet lead singer, to QCA Records of Cincinnati as soloist. Benny Barnes to Playboy Records with Eddie

Kilroy producing . . . Danny Byrd to Savage Records for recording and Savage Enterprises for management . . . Mike Lloyd to SESAC as writer/ publisher . . . George King & the Fellowship to Tempo Records ... Johnny Tillotson to United Artists Records with Jerry Crutchfield producing.

Stella Parton to Elektra/Asylum Records with Jim Malloy producing.

Stillwater, seven-piece rock group, to Capricorn. ... Frank Zappa to Bennett Glotzer for management via new intercontinental Absurdities Ltd. firm in L.A. Zappa's newest touring group is titled Zoot Allures. . . . Larry Seth, also known professionally as Big El, to Bob Russen for personal management. Seth is a singer who reconstructs the career of Elvis Preslev.

#### of this city. "The Los Angeles community," Nederlander says, "is an munity," Nederlander says, "is an educated, intellectual community that will support in most cases qual-Aladdin Theatre For The Performing Arts in Las Vegas. "Neil decided to play the Greek ity attractions. Thus in this first season with the

Greek he has signed the D'Oyly Carte Opera Company of London, the Chinese Acrobats of Taiwan. Harry Belafonte, Sammy Davis Jr. and Blood, Sweat & Tears, Burt Bacharach & Anthony Newley, Rich Little, George Burns & Carol Channing, the Spinners & Donna Summer, Seals & Crofts, David Crosby & Graham Nash, the Band, Olivia Newton-John, Charlie Rich, the

**Gross Above** 

Bassev and Neil Diamond. In recent seasons MCA's Universal Amphitheatre had raided several of the acts which previously played the Greek and observers thought that with new management. the Greek would launch an out and out bidding war for many of the contem-

Commodores, Boz Scaggs, Shirley

porary attractions. But this hasn't happened, according to Nederlander, "We got our contract from the city Dec. 18 and a lot of the attractions had already been booked by Universal," Nederlander says. Besides, "I don't want to get into any bidding wars.

People here were frankly surprised when Diamond was announced as one of the last attractions, following his high ticket five performances in early July at the

**\$2 Mil** 

himself," Nederlander says. "We'd been talking to him for a long time," interjects Allen Bregman, a company vice president, who heads the California office. "But he didn't agree to do it until after the Vegas dates.

"In my opinion." continues Nederlander. "Neil can play anyplace he wants to in this area. If it were money he wanted, he wouldn't play the Greek."

The outdoor theatre in Griffith Park seats 4,500 and Nederlander calls it "a diamond in the rough" because of its rustic atmosphere and free parking.

Each of the attractions thus far has done business. Nederlander claims, "and it's been comparable to what they've done in other venues.

According to Nederlander: The D'Oyly grossed \$200,000 in nine shows. Sammy Davis Jr. played four shows to open the season to "practically capacity each evening. The Spinners-Donna Summer did "very good business" for two shows: Seals & Crofts did "very (Continued on page 75)

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# New On The Charts

SWEENEY TODD Roxy Roller-90

The five-man group first got together two years ago in Vancouver, and is still based there. While this is the first release for the group stateside, it has had a couple of albums on London Records of Canada. Sweeney Todd's U.S. debut album, which will include this Bay City Rollersoriented single, is due in the fall.

Manager is Martin Shuer of Top Hat Interntaional Music in Vancouver. (604) 688-0912, while booking is handled by Gary Bunkowsky of Studio City Music Hall, also in Vancouver, (604) 669-3634. Shuer points out, though, that the group hasn't planned any U.S. dates.

# Campus A Sound Education

Continued from page 1

formances" he states "Once they get this far, the schools sometime expand to a full-blown eight or 16track studio."

Audiotechniques is the Northeastern representative for MCI equipment and Brosious finds his 14-state area very receptive to the idea of installing professional recording studios on campus.

Among the more recent campus projects carried out by Audiotechniques are installations at several schools in the Northeastern U.S. and Canada.

One of the more sophisticated studios is a 16-track with all the trimmings at London, Ontario's Fanshawe College. This school has a four-year college program with a degree in recording studio technology.

Another leader is Lebanon Valley College in Annville, Pa., which has an ultra-modern 16-track facility. which Brosious claims could compete with commercial studios in the area, if it wished.

The State Univ. of New York-Fredonia also has a 16-track studio with a special control room designed by John Storyck of Sugarland View. This school has a "tonemeister" program-copied after the German recording program-offering a full musical education.

A recent project that makes Brosious especially proud is the installation of a 16-track MCI recorder and API console at the Univ. of Massachusetts, Boston campus, Although the emphasis at this school's Media Center is geared toward video, they added the studio as an adjunct, Brosious says.

Berklee College of Music, wellknown Boston school, also took advantage of Audiotechniques' aid by enlisting them to put in a new control room.

Brosious estimates that his firm. which is particularly active in the commercial area, has installed 15 studios in the past year

"In the Northeast, there are between 40 and 50 colleges which have full-blown recording studios and even some area high schools have made up budgets for this." he states.

"This is because most schools realize that a person coming out of these recording programs can find employment in the recording world, although many come out and start their own studio business.

Brosious says the boom in collegiate recording began at Syracuse Univ., and a lot of schools entered into the arena through their courses in electronic music.

"There are some very advanced schools like the Univ. of Miami (Fla.) which has a comprehensive course taught by Billy Porter (formerly of United Sound in Las Vegas)," he asserts. "Because of the boom, there is a great deal of competition between each of the collegiate studios."

According to Brosious, most schools buy the finest equipment they can afford, because they don't look to this new area as only a device to record college talent-they view it as a teaching tool.

#### **Helen Taylor Dead**

LINCOLN, Neb.-Helen Taylor, orchestra leader, guitarist and singer whose band played six years at the Golden Nugget in Las Vegas and who twice toured the Orient and Europe, died of cancer here Aug. 14.

encounter with measuring the taste

Which, he says, gave him his first

By JOHN WORAM

NEW YORK-With the spotlight on blank tape this week, it should be kept in mind that any tape is only as good as the tape recorder on which it is used. Which means that new supertape won't live up to its specifications unless your tape recorder is in first-class operating condition.

Tape recorder evaluation usually

begins with a test tape, but there are some precautions to be observed first. Remember that a good test tape is rather expensive, and cannot be made on any tape recorder that happens to be available in the studio.

So, make sure that all heads and other surfaces in the tape path are properly demagnetized before reaching for the test tape. A magnetized head will permanently damage any recorded program, including the

Don't forget to turn off the machine's electronics before demagnetizing the heads. Otherwise the strong magnetic field from the de-magnetizer will overload the electronics and may cause damage to the meter movements.

Hopefully, the magnetic fields from the various motors and solenoids in the tape transport system are well shielded from the tape, but it's a good idea to check every once in awhile. Be on the lookout for solenoids that may move closer to the tape path when the machine is switched from one mode to another: say, from play to stop.

Heat is another consideration, for a tape deck that runs very hot can aggravate the print-through problem. A well-placed ventilating fan can be a big help. Also, don't leave recorded tapes on an overheated machine while you're out to lunch. Let the tape have a break, too.

Reel tensions should be investigated. Too much tension will cause a tight wind, a condition that likewise increases print-through problems. On the other hand, insufficient tension brings with it a loose wind, and such tapes are easily damaged in handling or in transit.

Once these details have been checked, it is safe to bring out the test tape. For studio applications. Magnetic Reference Laboratory in Palo Alto. California, makes test tapes in all formats from 14-inch to

In an application note, company president Jay McKnight points out that head azimuth can often be quickly checked ... "without actually readjusting the azimuth, simply by skewing the tape: for instance, by gently forcing the tape first upward, then downward with one's thumb as the tape enters or leaves the head assembly. If this always causes the output to decrease. then the azimuth setting is probably correct. If the output level goes up by more than a fraction of a decibel. the head azimuth should be readjusted for maximum output from

Most test tapes are made in fulltrack configurations, regardless of the tape width. The advantage here is that the operator may use the same test tape on any head configuration used for that width. But, due to the properties of the playback head. there will be an apparent low frequency rise of several decibels, when a multi-track (that is, 2 or more) head plays back a full track tape. This characteristic is known as "fringing." and the exact amount of low frequency boost depends on the design of the particular tape head.

As a practical expedient, low frequency response is often ignored when playing a full track test tape. Corrections are made later when the record section is being adjusted. Since most tape recorders do not have low frequency record adjustments, this segment of the electronics is assumed to be correct, and the playback controls are used to produce a flat frequency response

The application note contains a chart listing typical amounts of fringing for various head configurations. Since some wide width test tapes have been compensated for fringing by the manufacturer, it is important to verify this point before making any adjustments.

For cassette recorders, TDK has just announced the release of a series of test tapes in cassette format. The series includes the following: single tone playback calibration (AC311, 312). Dolby calibration (AC313). head azimuth alignments (AC321, 322), full frequency response (AC331), wow/flutter and tape speed (AC341), and five others.

The AC331 tape is used for a complete check of the playback response, from 333 Hz to 10 kHz. Once the cassette recorder has been properly aligned, the AC311 or 312 tapes may be used for quick checks of playback level calibration. All of the single tone test tapes have a playing time of 15 minutes, allowing ample time for making fine adjustments as required.

The semipro operator often overlooks the fact that his cassette recorder will probably require realignment when switching from one type of tape to another. If the machine's record response is not adjusted to suit the tape being used. performance will surely suffer. The TDK series of test tapes offer the serious cassette recordist the opportunity to check all the important playback characteristics of his machine. after which these record adjustments may be made.

### **New Pitch Shifter Aids Sound Changes**

WALTHAM. Mass.-Lexicon. Inc. has announced a new real time pitch shifter with special signal mixing and recirculation facilities useful for creation of unusual studio sound effects, as well as compressing and expanding speech in film and video

The new stand-alone system called Varispeech model 27 is designed for use with variable speed sound reproducers such as reel-to-reel tape units. It's priced at \$750 with delivery in 30 days.

### **Evanston Site Of Jim Post Sessions**

EVANSTON-III.-Singer/songwriter Jim Post was recorded here by Mountain Railroad Records in four evenings of performances, Aug. 6-9, at Amazingrace.

According to Stephen Powers, president of Mountain Railroad, the live material will be combined with studio tracks on a forthcoming album.

Post was one half of the group Friend and Lover, that scored with a million seller, "Reach Out In the

LOS ANGELES-Gregg Allman produced tracks for Cher's new Warner Bros. LP at Larrabee Sound here. Mare Piscitelli handled the engineering chores. Mare also handled the board for **Tanya Tucker** who was in soloing some work for MCA. Willie Hutch, producing himself, was in cutting his new album for Motown, with Taavi Mote at the console, and the Fifth Dimension

In other Larrabee activity, producer Mike Curb was there supervising work on tracks for Sammy Davis' new LP for 20th Century Records, and Vie Dana was in doing some work for Casino Records, with Ted Glasser producing. Fred Werner was also in producing the soundtrack for the new movie "Shine." Lemy Roberts was at the board on

all of them.

was doing some work with producer Mare Gordon. Sy Mitchell engi-

neered. Warner Bros. group Crack-

ers has been in cutting its new al-

bum, with Lenny Roberts producing

and Barry Rudolph on the console.

Over at The Village Recorder in West L.A., Quincy Jones was in mixing an album. Bruce Swedlen engineered with Tim Kramer. Jones pr duced himself. In other activity, the Pointer Sisters, being produced by David Rubinson, were in doing some overdubs and mixing an album. Fred Catero engineered with Barry Brooks. Alice Coltrane mixed an album under the production aegis of Ed Michel. Baker Bigsby engineered with Barry Brooks. The Band did a

King Biscuit radio show producing themselves with Neil Brody and John Calder at the board.

Ex-Doors guitarist. Robbie Krieger, is slated for Devonshire Sound Studio for an instrumental LP. He's been signed to Blue Note.

Up at Monterey's Supersound, Alan Davies, guitarist for Cat Stevens, has been cutting tracks for a new solo LP. Stevens handled the early portion of the production and then left to work on his own upcoming LP. Jon Mark took over production chores while Richard Sontag handled the board.

In studio activity elsewhere, Tom Chapin, Harry's brother, was in recently cutting several tunes at Secret Sound Studio in New York Among the musicians playing on the sessions were Eric Welsberg on pedal steel. Hugh McCracken on guitar, **Don Payne** on bass, **Garry** Muir on drums and Ralph Schuckett and Don Grubrick on keyboards Sessions were produced by David Spinozza and engineered by Jack Malken. Singer/songwriter Raun McKinnon was in recording several songs for John Hammond Sr. Moogy Klingman and Jack Malken produced with Malken also engineer-

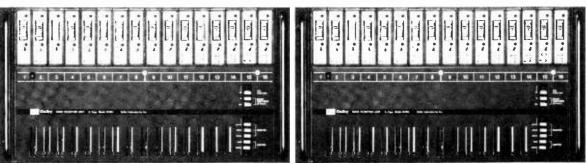
Both studios at Woodland Sound in Nashville have been humming with old and new acts, according to

Glenn Snoddy, president. Gene Autry's Republic Records released four albums simultaneously, which were re-recorded, edited and mastered during a heetic 10 day work schedule. Dave Burgess supervised the job for Republic, and Denny Purcell and Lynn Peterzell handled the engineering chores. Also in the studio for Republic were Brian Shaw and Kathy Barnes, working on new single releases, with Les Ladd engineering. Ladd has also worked with producer Ron Chancey on ABC product for Johnny Carver, Tommy Overstreet, and Billy "Crash" Crad-

One of the largest studio sessions to be held in Nashville involved producer Gene Nash, working with engineer Dave McKinley. The project was artist Bill Purcell and the Nash-ville Sweat Band, utilizing 35 musicians recording a disco album for T.K. Products. Eddie Kilroy, who heads up Playboy operations in Nashville, was in recently with sessions on Mickey Gilley and Sunday Sharpe with Lynn Peterzell engi-

Reelsound Recording, Austin. Tex., has finished a busy period of remote work. The Willie Nelson July 4th Pienie was recorded with Ron Youngblood and Casey Jones producing and Chet Himes, Malcolm Harper and John Ingle engineering. Ted Nugent's San Antonio and Dallas concerts were recorded with Lew Futterman producing and Chet Himes at the board.

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# Tape/Audio/Video

PROMO POOR

### **Philly CB Fair Disappoints**

PHILADELPHIA — The crowds were in the hundreds instead of the hoped-for thousands.

The promotion was limitd to CB owners at their jamborees instead of the heavy dealer promos that characterize the established record and stereo consumer shows.

The advertising was limited to a few newspaper and radio station schedules instead of an all-out campaign by radio WFIL, top AM rocker originally counted on as a show sponsor.

And even the some 50 exhibitors were few in number for the large exhibition hall-a few manufacturers. a few retailers and more than a few selling jamboree badges, T-shirts and the like

In spite of it all, the first 1976 Philadelphia CB Fair, Aug. 13-15 at the center-city Sheraton Hotel, made up in enthusiasm and interest what it might have lacked in numbers. And for the promoters, brothers Mike and John Maguire who operate the Advertising Distribution Services business here, it was a ground-breaking experience in a

**Magnavox Bowing** 

Philips Hi Fi Line

**BUILT IN U.S.** 

growth industry made at a financial sacrifice. They hope to be back again next year "bigger and better."

The most effective displays of CB equipment and accessories were set up by area retailers. Stereo Discounters, area chain of audio and CB stores, was the only retailer featuring audio equipment, with car stereo stacked on the tables along with the CB sets. As Harry Paul, regional manager, put it, the two go hand-inhand with specials offered in both categories.

However, the spotlight was on the J.I.L. combination car stereo and CB units. As show specials, Stereo Discounters offered both the regular \$259 8-track (852-CB) and the cassette (606-CB) models, at \$234 each.

Other typical Stereo Discounters' specials included a \$129 Hy-Gain unit for \$100, with an additional free offer of a \$22 antenna. Among the car stereo specials, typical was a Pioneer with Dolby system cassette unit with FM radio (KP 301), listed at \$133, for \$99.

While Radio Shack's Springfield, (Continued on page 64)

### Craig Stereo **Push Set For** Dylan TVer

By JIM McCULLAUGH

LOS ANGELES-Craig Corp. is planning a major follow-through merchandising package to coincide with its sole sponsorship of Bob Dylan's first starring television special.

The show entitled "Hard Rain." is a filmed version of Dylan's recent Rolling Thunder Revue featuring such artists as Joan Baez, Roger McGuinn, Bobby Neuwirth, Mick Ronson, Scarlet Rivera and Kinky Freeman, and will be aired Sept. 14 on NBC.

According to John Romain, Craig's advertising and sales promotion manager, there will be three two-minute commercials throughout the show emphasizing the firm's line of Powerplay car stereos and Series 5000 audio components.

"The commercials won't be hard sell either," notes Romain, "but basically low key, with love as part of the theme

To involve its dealers as much as possible. Craig is readying 500,000 four-color abstract prints of Dylan for Craig dealers to be used as point of purchase material.

In addition, Craig will also distribute other promotional material such as banners, posters and ad slicks to help generate as much mo-mentum as possible. Craig consumer print ads will also allude to the spe-

The entire effort will be the biggest merchandising effort yet undertaken by the Compton, Calif.-headquartered firm.

Craig is also beefing up its Series 5000 line and the fall line will include a semi-automatic belt-driven turntable, model 5102, which will have a suggested list of \$159.95; a front load Dolby cassette deck, model 5201, with a suggested list of \$249.95; model 5501 integrated receiver with a suggested list of \$199.95; model 5502 deluxe integrated receiver, with a suggested list



NEW YORK-Determined to keep the QS four-channel light burning. Sansui Electronics has been active on both sides of the Atlantic. Radio Clyde in Scotland recently tested live quad broadcasts with the Sansui system, and a syndicated series of QS jazz concerts from Cleveland's Agora Club is airing in

The current jazz renaissance is the main factor in Sansui's sponsorship of the jazz series, featuring a variety of label artists. It allows local dealers to tie in their own specials with the nationally advertised products on the three commercials per weekly show, according to Ken Hoshino. vice president, marketing and sales.

Each of the 13 hour-long "Sansui's New World of Jazz" shows is being produced and engineered at Hank LoConti's Agency Recording Studio, above his Agora Ballroor Taped on Tuesday—"Jazz Night" at the club—each show's 16-track master tape is mixed through the QS 4channel encoder for distribution t the 40 FM stations that bought the initial series.

Each station gets a 2:1 duplicat off an Ampex AG440 unit. on Scotch 207 open reel, for top quality replay. Three shows are shipped at a time, so that a station is never "down to the last day" on programming. and most are aired over the weekend.

The mixture of stations indicates the crossover interest in the jazz artists, with formats running the gamut from WMMS. Cleveland's progressive rocker, to KKSS, St. Louis soul outlet; KFSD, San Diego's classical jazz combo. and WRVR. New York's jazz showcase.

Initial artist roster also reflects the crossover appeal. After Billy Cobham (Atlantic) kicked off the series the week of July 10, he was followed in successive weeks by the Brecker Brothers (Arista), Weather Report (Columbia), Dave Liebman & Lookout Farm (A&M), Larry Corvell & the 11th House (Arista). Rounding out the series, which will be continued based on initial reaction, are Michael Urbaniak (Arista), Ben Sidran (Arista), Pat Martino (WB). Ronnie Laws (UA). John (ABC), Gary Burton (ECM), Gabor Szabo (Mercury) and Dave Brubeck (Atlantic).

"Sansui's exclusive sponsorship of this show." notes Hoshino, "represents our desire to go beyond the hi fi magazines to reach many more of our potential customers. Jazz is very popular in Japan and I am really glad to see the amount of intere stations and listeners are showing in our jazz series.

The company produced commercials about the full product line of receivers, amplifiers and turntables, as well as the QS 4-channel receivers

(Continued on page 64)

### Sansui: 'Q' For Scots, Cleveland Jazz Series

40 major markets.

of \$249.95; model 5503 integrated stereo receiver, with a suggested list of \$369.95; a two-way 10-inch high efficiency speaker system with a \$89.95 suggested list; and a threeway, 12-inch high efficiency speaker system which will have a suggested minimum retail of \$129.95.

### bach, president of the recent-formed Philips High Fidelity Labs division of the Magnavox Co. The line, which is being designed and manufactured by Magnavox at its Fort Wayne, Ind., facilities, will

NEW YORK-The Magnavox

Co. will begin marketing a line of lo-

cally-manufactured high end Phil-

ips components in this country next

January, according to Gerry Or-

feature six receivers, one tuner, one preamp, one power amp, and three cassette and open-reel recorders. All will be ready for the Winter CES, Jan. 13-16 in Chicago. Orbach claims that his company's

research has shown that it will be

more economical to manufacture the line in this country than in the Far East, or at its parent operation in Holland.

Decision to manufacture and market the Philips line of separates was based on what Orbach calls "overwhelming response" to the Philips model GA212 turntable which has been marketed by Magnavox in this country for sometime.

The new line, like the turntable,

and the Magnavox line of MX componeents, will be marketed through a specially appointed network of hi fi reps and dealers. Orbach insists that it will in no way conflict with the MX line of separates Magnavox has been marketing for about two

Magnavox is aiming at worldwide distribution of the line, and according to Orbach, N.V Philips of Holland. Magnavox's parent company. has aggreed to handle international distribution of the products.

Orbach is confident the line will do well in this country. He says that because of the decision to manufacture the products locally, Magnavox will be able to keep prices "competitive." while maintaining a close and watchful eye on all-important qual-

Magnayox officials will closely monitor market response to the ini-

tial products, with an eye to expanding the line. Other products being considered include headphones. equalizers and speakers. A line of 4channel products is being held on standby, pending a possible turn-around in industry attitudes to this

According to Orbach, the company's immediate plans do not include the release of a line of Taiwanmanufactured Philips compacts, as has been reported around the indus-

### gamman EMPHASIS AT FEDERATED

### Sound Rooms Sparking Buyers

(This concludes an exclusive twopart profile on Southern California's Federated hi fi operations that began last week with an insight into owner Wilfred Schwartz's "audio future

shock" philosophy.)
LOS ANGELÉS—Orange County Federated's claim as the "world's largest and most comprehensive stereo store" in the hotly competitive L.A./Orange hi fi market, pegged at \$150-180 million annually, is backed up by Wil Schwartz, who heads the three-store chain.

The individual sound rooms run the gamut of a unique car stereo sound room (an extension of the concept first given birth to at the West L.A. store about a year-and-ahalf ago) which is capable of matching any one of 40 units to any pair of speakers and has the capacity of going 96 units and 96 pair of speakers; to a 4-channel room, one for high end tape machines; one for high end audio, one for video, two for the low to medium hi fi market. and one for semi-professional and professional equipment such as mixers, consoles, and microphones.

Schwartz believes pro gear merits

a separate room and should not be mixed in with high end audio.

The 4-channel room is unique in the sense now that some dealers treat it as an anachronism and have thrown in the towel on it. Not Feder-

Four-channel is still very viable,' asserts Schwartz. "Obviously, it doesn't represent an overwhelming



Billboard photo by Jim McCullaugh Hanging headphones with continuous music is an innovative Orange County Federated display shown by owner Wilfred Schwartz.

portion of our business but we do a creditable job. We can effectively merchandise the 4-channel con-

Schwartz is particularly proud of his tape machine room.

Michael Pastore, store manager, says, "We can use any one of 10 centralized sources and record simultaneously on 50 tape decks. Then rewind all the decks and A/B any one to any other one the customer would like. That eliminates a salesperson's partiality and spec sheets. He can hear the difference for himself immediately.

Schwartz adds, "I may be overstating but we may sell as many tape decks as we do systems."

The high end room is characterized not only by the caliber of equipment offered (such as the newly arrived ADC Accutrac turntable or the Nakamichi 600 and 601 tape machine and control preamplifier) but digitally advanced switching systems permitting combinations of receivers, turntables, tape decks and receivers.

At the vortex of the store is an-(Continued on page 63)

### Cream 76th For GRT

LOS ANGELES-GRT Music Tapes will handle distribution in the U.S. of Cream Records, its 76th distributed label.

First release is the Don Nix LP, "Gone Too Long." GRT plans marketing and merchandising programs for the Al Bennett-headed label.

www.americanradiohistory.com

By STEPHEN TRAIMAN

The outlook for blank tape is bullish from virtually every sector of the market that has seen a steady upward curve over the last few yearswith the trend toward higher priced, better quality product in every configuration.

Retail reports from a dozen or more major areas across the continent point to these general sales trends—more cassette in all price ranges, leveling off of 8-track, and slight increase in open reel, as well as a gradual shift in product mix to sami implies in all types of out premium lines in all types of out-

Revised sales estimates (factory units) for 1976 based on the first six months volume indicate a total consumer market of nearly 232.9 million units, a solid 14% gain from 1975, as reported by Merchandising, Billboard's sister publication.

Of the total, an estimated 186.5 million is cassettes, a 15% gain from the 162 million sold in 1975; 33.8 million are 8-tracks, a 14% increase from the 29.7 million last year, and 12.6 million is reel to reel, up 5% from a year ago.

Overall product mix is only slightly changed—cassette to 80% from 79%, 8-track steady at 15% and open reel to 5% from 6%. Average retail price from a year ago is up across the board—about 6 cents per cassette to \$2.37, 11 certs per cartridge to \$2.47, and 23 cents per reel to \$5.98.

The real shift has come in premium versus promotional ferrite cassette product—the high end move from the low end. Premium lines will account for an estimated 31% of total 1976 sales, or 57.8 million, a 37% gain from last year when 42.1 million units were sold, or 26% of total mix.

Promotional ferrite units (generally priced at under \$1.50 for a C-60), on the other hand, are exboly, on the other hand, are expected to drop to 61% of the overall market, with 113.7 million units projected this year, still an 8% increase from 1975 when an estimated 105.4 million units were sold, accounting for 65% of the market

Ferrite chrome sales are expected to maintain 4% of the total market, with 1976 projections of 7.5 million units, a 15% gain from last year. Chrome is expected to continue its slide to 4% of the overall mart from 5% a year ago, with an anticipated 7.5 million unit sales this year—an 8% drop from 1975.

The argument as to whether chrome is dead continues, with no general agreement—except the undeniable fact that total sales have been declining slowly but steadily. DuPont, developer of the chrome formulation, maintains that the product is better than ever, but admits it has been losing ground to the newer high performance tapes of TDK, Scotch. Maxell and others, and the widely debated complaint that chrome's "abrasiveness" results in an unnecessarily high level of headwear on some decks. Du-Pont reportedly is planning its own campaign for chrome blank tape, but so far has remained noticeably silent in either trade or consumer

Other new formulations, or im-

proved varieties, are doing well for a number of manufacturers. And the crossover evident at both the AFS and recent CFS should be more pronounced with the wider distribution of such premium open reel lines as the Ampex Grand Master and Memorex Quantum by year end.

Growing consumer sophistication, and the continual improvements in technology that have brought the below-\$200 Dolby cassette deck and dbx-ed open reel machines, among other factors, have led to as much demand for better quality tape at relatively higher prices higher prices.

• In the professional areas, while Ampex and 3M still enjoy the lion's share of studio business, TDK, Maxell and now Capitol Magnetics offer an impressive selection of alternatives. Capitol is currently making a big push with its Audiotape line, particularly the new 2-mil formula-tion designed to minimize the printthrough problem. But the general consensus at this point seems to be that the differences between Ampex 406, Scotch 206 and Audiotape Q-19 are not that severe—and long-time users of Scotch and Ampex have to be convinced to make the

 Microcassettes are just starting to "feel their oats," with lack of standardization the only real stumbling block to a significant sales boom. The Certron MT30 for Phil-ips-type microcassette recorders is doing well, but the competition from the Olympus-type configuration and the newest Sankyo Seiki line have kept real profit potential down. As a result, only a relatively small amount of blank "micros" are moving, sold mainly in three-packs at about \$8.95 retail with the various tape machines. 3M and others are geared for production as soon as the market is seen as really

- Elcaset is the newest question mark, with the new jointly created oversized cassette of Sony, TEAC and Matsushita (Panasonic) to debut later this year, with the first Sony decks to be marketed in the U.S. by Superscope. The new con-figuration, claimed to bridge the gap between the compact cassette and open reel, is to appear as a pre-mium priced EL-60 at suggested \$8.49, equivalent to a 7-inch open reel product. Big question mark at CES, where prototype decks were shown by all three companies, is whether the consumer will find the Elcaset a "necessary" new configu-
- Videotape as a viable consumer o Videotape as a viable consumer product is finally "on the brink," with the debut of the Sony Betamax, and the anticipated Sanyo V. Cord II and perhaps a Quasar entry (National Home Video by Matsushita) as well in the U.S. by 1977. The first commercially available videotape machine was offered to broadcasters 20 years ago in 1956, and now the home mart is expected to see 60 and 120-minute video-cassettes selling at \$10 and \$20 re-
- spectively within a few years.

   Radio is another growth area, not only for raw open reel, but also empty reels, empty cartridges and blank cassettes, particularly in view of the drift toward automation and usage of cartridge equipment. Latter is seen as the only way for stations to create a usable master recording as quality control with singles continues to be a serious
- Billboard has compiled the industry's most complete product grids for cassettes, 8 tracks and open-reel product, with information including length, product name and number, coating and sug-gested retail price, all provided by cooperating manufacturers or im-

# **U.S. Dealer Survey**

### Chicago

Dealers here agree that consumer quality consciousness has developed rapidly and that cassette defects are down drastically over the last two years. Outside of these two areas, however, it is difficult to generalize safely about blank tape in this major market in this major market.
All respondents indicate far

fewer cassette returns than two or three years ago, attributing the change to improvements in cassette transports and in hardware. Only the 120-minute loads, which utilize ultra thin tape, continue to be something of a problem. Dealers stress the importance of

a manufacturer's image, as created through advertising and promotion, in capturing the market. A major department store chain with 12 area outlets dropped Columbia because of its "lack of acceptance," and adopted BASF, citing the later's tv ad campaign as the basis for its success. "A lot has to do with exposure, mostly tv," the chain's blank tape buyer explains. "Television is particularly effective in reaching the young kids; the kids don't read today."

"People go for quality," explains Linda Finke, manager of Hear Here

(Continued on page 48)

### **Los Angeles**

Blank tape sales in the hotly contested \$150-180 audio market in Southern California are running ahead for most dealers compared with last year, although a few mer-chants do report some "flatness."

Far and away cassette, particularly C-90, is the percentage leader in configuration—racing away with as much as 80% of the market. Cartridge is snaring roughly 10% with the remainder in the open reel

camp.
Marty Herman, vice president of one of the area's dominant chains, University Stereo, with nine stores doing \$10 million in volume says, "Eighty percent of our business is in cassette, 10-15% in 8-track, and the rest open reel."

But Wilfred Schwartz, president of the three-unit Federated chain, which is also in the \$10-million range says his sales mix is a bit more balanced.

more balanced.

"There are an awful lot of people in this market who are into recording. As a consequence we do a substantial business in open reel for people who want to do multi-track

Federated carries all the major lines. To illustrate Federated's

(Continued on page 48)

### **Philadelphia**

In the Philadelphia area, cassette blanks are the best sellers, representing 50% of sales for the two King James Sound Centers while the Sam Goody chain sees an 8track upswing.

This represents a 10 to 15% increase over last year for the two James Cephas outlets in West Philadelphia, with 8-tracks falling to 40% and open reel tapes down to 10%. Lines carried include Memorex, Maxell, Scotch, TDK, Ampex, Capitol's Music Tape, Shamrock Open Reel, Irish Chromium and

Cephas carries none of the premium lines because he has no calls for them. The interest in chrome is minimal and confined to the Irish label, which represents only 2 to 3% of blank tape sales. The biggest seller at the top of the line is Memorex and at the low end, Tracs. All the lines carried last year are still stocked with the addition this year

of Maxell "because we had a lot of calls for it," says Cephas.

Product quality is high for all lines, with only about 2% of the sales returned as defective. The defective tance are not limited to any fective tapes are not limited to any one line, with defects cropping up

(Continued on page 48)

### San Francisico

Blank tape sales in the Bay area and environs appear to be growing and are running ahead of last year's pace. Some dealers report sales increases of as much as 50% over last year's equivalent period, mainly due to a heavier involve-ment with more lines and time spent on promotions and displays.

Cassette is the configuration leader for most, followed by 8-track and open reel.

Bruce Ravanelli, operations manager for Quement, says, "I'd say we do about 60-70% of our blank tape volume in cassette, 20% goes to cartridge, while the rest is in open reel. We are noticing a little more activity in 10½-inch open reel, though. Sales are up."

Says Rich Orr at Odyssey Records, a nine-store chain, "In our downtown San Francisco store we do a lot of cassette volume. We have other stores in other markets such Las Vegas and Sacramento where 8-track predominates. In San Francisco the ratio of cassettes over the others is about 5-1."

He also adds that his tape busi-

ness is up "substantially."
A spokesman for the giant Pacific
Stereo which dominates hi fi sales

(Continued on page 49)

### **Mammoth Promotion Blast-Offs**

### By JIM McCULLAUGH

It's summertime and the living is promotional for blank tape market-

With a banner CES in their pockets that saw less of a need to introduce new products and formula tions for the sake of new products and formulations, blank tape manufacturers are once again primed for a summer / fall panorama of enticing promotional crusades.

In the barrages are multimilliondollar advertising campaigns that include tv, radio, trade and a broad salvo of consumer print media: giveaways of everything from Tshirts to storage cases; sweepstakes prizes; the ubiquitious poly bag with two for ones and half price; esoteric packaging; enticing point of purchase material; clinics; premium offers, and a host of other wrinkles designed to maintain and increase market share.

Of course, the big news at the recent CES was the introduction of "crossover" open reel, studio quality tape aimed at the consumer. While the tape itself is not new per se, the market for it is-and could be sizable.

Ampex with Grand Master and Memorex with Quantum made the headlines here.

In addition, the once furious tape formulations scramble appears to have plateaued, at least for the time being. Manufacturers seem more now, on merchandising what they have already and are keeping technological innovations in the wings, perhaps until the next

CES in January.

Indeed, more than one manutacturer might be still mulling the dismal stagnation of once heralded chrome-expected to hold only at 3.5% of the total cassette man ket and not grow substantially. Promotional ferrite and premium ferrites will continue to snare a huge share of the market with the former around 60% and the latter about 30%

More than one supplier has hinted that the the next step in the blank tape genesis will transcend so-called state-of-the-art tape with something several steps superior. What that might be no one is saving just yet. Several new oxides might be forthcoming in the very near fu-

In the interim, suppliers also seem content on continuing to open up the expansive accessory market with record cleaning and tape hardware cleaning devices. empty reels, tape editing kits, storage units and the like. Several other marketers will be making additions here in the wake of 3M and Memo-

The business backdrop is a plum one for the balance of the year. Most industry executives are crystal-balling a healthy 15-20% sales growth curve of the rest of 1976 and on into 1977.

quality of 8-track equipment has improved noticeably with even more hardware enrichment

possibly forthcomings. Add to that the fact that 8-track is still a viable and convenient format for a lot of users. As Bill Bollinger, director of marketing for Capitol notes. "It's still the base for car stereo sales and as consumers add

equipment, it's likely they'll try to stay with the same format.

The feeling is that cartridge sales should rack up 10-20% increase in sales for the coming year. Cassettes are slated to to

make a 10-15% gain, while reel to reel should score a 5% gain.

In terms of configurations, the longer playing times are seen making the best advances. For premium quality cassettes, 90-minutes is the most popular and should continue. The 120-minute cassette is not moving as favorably as some had predicted.

Cartridges are strong for 90, 100, and 120-minute lengths.

Consumers, for their part, are trending towards better quality tape as the repeat or replacement market begins to assert itself more. While tape buying will continue positive with the 18-34-year-old market, an older demographics is beginning to open up. Namely 34. 49 years and up in addition to the widening hi fi oriented female mar

At retail, more and more mass merchandisers have whetted their appetities for blank tape merchandising. Several years ago, mass merchandisers accounted maybe less than 20% for total blank tape sales. Today, it's more like 40% as discount houses, drug stores and grocery stores have become that much more involved. All retailers in general, including the all important audio chains, salons, department stores and and record outlets are giving the category more display space.

Current and upcoming product and promotional emphasis is richly varied.

Special prices for consumers and retailers will be available on three 3M Scotch brand magnetic audio tapes during the September-October period. A 25% savings offer (buy one, get the second at halfprice) will apply to special packs of two Dynarange 8-track. 90-minute cartridges or two Master 90-minute cassettes in push buttom C-box storge units. At the same time, a special price will be offered on two Highlander C-60 cassettes pack aged unboxed. All three paired offerings are packaged in pre-printed polyethelene bags, Copy on the front of the Master and Dynarange bags will read. "1 +  $\frac{1}{2}$ -price sales"; on the back, "25% off." The bag holding two Highlander cassettes is printed: "Special price sale" both front and back. National radio spot support in the top 20 metro mar-

(Continued on page 58)

# **U.S. Dealer Survey**

### Chicago

• Continued from page 47

Records' near north outlet that stocks TDK, Capitol, Scotch, Memorex and BASF. "They'll go for a promotion on tape they know, but not one they don't recognize as a quality brand," she notes.

Finke says TDK, Scotch and Memorex promotions have been effective. Capitol's Guinness Book of Records promotion (offered with two 90-minute cassettes) did not work well, she says. Finke indicates that cassettes account for 85% of Hear Here's blank tape sales, with open reel only 1%.

Capitol's Guinness promotion proved "fair" at 15 Community discount houses, according to Joette Fleming, associate buyer for the chain. "It was an expensive package for our type store," the mass merchandiser explains. Fleming says Community carries only the Capitol Mod line and Music Tape brands, the former being used heavily in advertised promotions. The Capitol lines were selected, she says, because of their low percentage of returns. Community sells no open reel, with cassettes accounting for 60% of volume, according to Fleming. She says blank tape sales have grown continually over the past two years.

If print does not reach the youth market, it remains influential in determining adult demand, audio specialists confirm, "Education more than anything has slowed chrome tapes," says Lou Gamberton, manager of MusiCraft's Oak Park outlet. "The manufacturers themselves are not pushing chrome," Gamberton observes. He says his outlet is stocking less chrome tape and getting fewer requests for the formulation.

According to Gamberton, Musicraft "cherry picks" the Scotch, Maxell, TDK, BASF, Fuji and Ampex lines. Cassettes account for 60% of his sales, Gamberton says. The remainder is evenly split between open reel and 8-track. "In general people are going for the high end product," he notes.

"Chrome tape is dead," insists Cliff Johnson, who manages United Audio Center's far-north locationone of three. Johnson says accelerated headwear caused by chrome tapes, and the formulation's vulnerability to heat damage have turned buyers off. New high-output/low noise formulations, he says, offer equivalent fidelity, particularly TDK's Super Avilyn, that, Johnson says, "sounds like chrome and is used on a chrome bias.

Johnson stocks Scotch, BASF, Maxell and TDK. Capitol is being dropped, he says. "It doesn't sell to audio nuts, it just doesn't have the reputation for super high quality.'

While there are always customers for promotional product, Johnson says, "there are an awful lot of people who do want to buy high quality tape." Johnson's sales breakdown: 70% cassette, 20% open reel and 10% 8-track. "Reel to reel is way down," he says. Johnson says United Audio offers its own quantity discounts, in addition to manufacturer's promotions.

"More high output/low noise, less chrome"-the report from Jim Rossol at **Midwest Hifi's** suburban Arlington Heights store. The chain stocks Advent, TDK, BASF, Maxell, Capitol, Scotch and Analog, its own brand. Rossol says open reel tape contributes to nearly half of volume. Eight-track is only 5% of sales.

Rossol says cassettes and some open reel tapes are used almost as "loss leaders" during sales. How-

ever, he says demand is almost exclusively for high quality product.

The prognostication is for

account

226,679,000 blank tape units to be

sold at retail by year end. Of that,

181,600,000 or 80.1% of the pie. 8-

track cartridge will rack up

32,327,000 units or 14.3%, while

open reel will take 5.6% or

Retail value should be in the

neighborhood of \$350,000,000-

In addition, there are some mar-

keting/merchandising trends that

The cartridge market would ap

pear to be growing a little faster

than the others but 8-track also

started from a smaller base. The

reason for the upsurge is that the

12.754.000 units

\$400,000,000.

should be noted.

Rich Bailey, who manages Mid west HiFi's New Town store, indicates that chrome tape has not dropped off there. But he makes this observation: "People that have decided to use chrome are using it because there's a button on their machine that says 'chrome'.

Baily says increased sales of TDK's SA and Maxell's UDXL formulations are taking sales away, not from chrome but from low-end tapes of conventional formulation. He notes also a slowing and perhaps a reversal in the switch from open reel to cassette. Baily says 75% of sales is cassette, the rest almost exclusively reel to reel. Baily sees a resurgence of live, amateur recording in his area, as a healthy barometer for reel to reel. The six Midwest HiFi outlets are dropping Advent's cassette line, Baily says, because it requires they stock other Advent components in which the chain no longer has interest.

A report of continued strength in chrome tape sales comes also from the department store chain mentioned above. "Chromium tapes are up," the 12-store buyer informs.

### CREDITS

This exclusive Billboard retail market report was coordinated by Stephan Traiman, Tape/Audio/Video editor, with interviews by staffers Alan Penchansky (Chicago); Jim McCullaugh (Los Angeles, San Francisco, San Diego); Pat Nelson (Nashville), and correspondents Maurie Orodenker (Philadelphia, Eastern Pa./ Southern N.J.); Irene Clepper (Twin Cities); Sara Lane (Miami); Joanne Oliver (Cincinnati/Dayton/Columbus); Ken Fitz-gerald (Seattle, Portland, Ore.); Grier Lowry (Kansas City, Mo.); Martin Hintz (Milwaukee); Hanford Searl (Las Vegas).

### Los Angeles

• Continued from page 47

point, a recent ad which highlighted TDK Audua open reel, 1,800 feet. for \$5.69 (regularly \$7.49) drew great response.'' Other recent and successful Federated promotions included Maxell 8-track (buy two 90-minute UD tapes for \$8 and get a free 46-minute cartridge free) and a 99-cent special from Certron which featured a 90-minute 8-track for that price as well as a poly bag with three 60-minute cassettes.

All dealers agreed that promotions and display emphasis were keys in blank tape merchandising. 'Combine a good display with a value promotion and you move blank tape," summed up Shelly Lasko, merchandise manager for the four-unit Shelley's Audio chain, like Herman Schwartz agreed that the sales mix leaned towards the high end overallroughly 70/30 ratio but that promotional, low end specials were needed to drum up traffic.

Bernie Stevens' agressive threeunit Sound Circuit chain recently promoted TDK low noise 90-minute cassettes for 99 cents each in 2-

One Pacific Stereo store manager reported extraordinary success with a recent Fuji cassette promotion that featured FX 60-minute cassettes for \$3.49.

'We devoted some literature in the ad," said the Pacific spokesman, "to developments in blank tape and I believe that was a fac-

One dealer, Herman of University, who merchandises Maxell. TDK and BASF, feels manufacturers are beginning to price them-

selves for the average consumer.
"It's ridiculous," says the outspoken Herman, "because manufacturers come out with all these exotic coatings which up the price and which, in my opinion, may price these brands out of the market. It's a lot of money to pay for just one blank cassette. I think they should be concerned with lowering prices to the consumer."

"In a way I am glad to see it," he adds. "Maybe it will teach them a lesson." The audio retailer believes his own sales are off for this very reason.

"Another objection I have." he notes, "is length. 90 minutes is too long for most albums and 60 minutes is too short. That's also ridiculous. I wish the manufacturers would come out with a more realistic length for recording albums. I personally wouldn't own a cassette deck even though I could get any type of equipment or tape I wanted."

Herman also feels manufacturers are "doing anything" to drum up better tape sales including clinics for salespeople and consumers. He cited BASF as being particularly willing to help in this

L,A. dealers also expressed favorable reaction to recent introduc tions of new premium lines and crossover open reels like the new Memorex Quantum and Ampex Grand Master.

For example, Schwartz of Federated says, "They should go over very well. Again, there's great interest in recording and we also place great emphasis on tape recording to begin with. We have salons devoted exclusively to tape recorders and a room which is professional and semi-professional oriented.'

"There's no doubt," adds Lasko of Shelley's Audio, "that the cross-over product will have much ap-peal."

### **Philadelphia**

• Continued from page 47

with both the most and the least expensive blanks. In all cases, the

### **Dealer Survey**

manufacturers make good on all defective product. Cephas also finds the manufacturers very coop erative in providing merchandising aids, with Memorex and Capitol providing attractive posters and other in-store display materials along with attractive deals

The most effective and successful promotion has been the Memorex three-pack deal, giving the third pack free with the purchase of the first two.

At Sam Goody's, which operates two stores in center-city, another in Northeast Philadelphia, with seven other stores in suburban communities, there has been a great upswing in 8-track sales, according to Bill Osler, manager of the Northeast operation.

Crediting the special package promos of the manufacturers, he says 8-tracks have doubled sales over last year with the result that they represent 40% of sales, with cassettes dropping to 50% and open reel picking up the other  $10^{\circ}$ o.

Lines carried include Maxell, BASF, TDK, Scotch, Memorex and Ampex. No lines have been dropped but Maxell has been added this year, largely because it was carried by the Franklin Music Stores which Sam Goody's acquired, plus the fact "it is one of the most asked for lines," according to Osler. Top of the line for cassettes is TDK's SA; Scotch Classic for 8-tracks and Ampex Grand Master for the reel-toreel. Bottom end is the lower-priced Ampex line

Premium lines sell well with each having its own following. The customer generally knows what he wants and is not inclined to experiment as with regular blanks, Osser explained. Moreover, customers generally stay with the tape recommended by the machine manufac turers. For Sam Goody's, best sellers among the premiums are TDK SA and Maxell UD.

Biggest drop has been in chrome product, dropping to 8 to 10%, said Osler. He points out that the manufacturers for the most part do not recommend chrome. Because the chrome is "caustic" and may have an adverse effect on the machine head, Sam Goody's salesmen do not recommend chrome, even for machines which have chrome switches. Moreover, Osler plained, the quality of regular tape has improved so much that buyers find them better than chrome.

Apart from the wealth of in-store display material provided by the manufacturers, the most effective sales tool has been the special package deals. The best promotions have been the three for two cassette package; and the 8-track two-pack (90 minutes), for the price of one and a half, from Memorex. Also very popular on the deals is the TDK SD two-pack, 60, 90 and 120 minutes, for the price of one and a half

While defects crop up from time to time, Osler finds that in 99% of the cases, the defect was in the machine cartridge and not in the tape itself. Blank tape quality has improved considerably over the past year and so has the hardware. he

### San Francisco

• Continued from page 47

in the Bay Area says, "Cassettes at 90 minutes are strong sellers. Cassettes outsell cartridge and open

A spokesman for the Cal Hi Fi chain which is second in the market after Pacific also reports cassette

"I think it's tied in with the im provement in cassette hardware as well as the improved quality of cassette tape generally." he said.

Ravanelli says he merchandises TDK, 3M. Capitol. Memorex and Ampex among his lines.

Orr at Odyssey reports his chain carries TDK. Scotch, Memorex, Am-

pex, and adds. "We have gotten a lot more involved with blank tape this year and it's really paying off.

Among Pacific's lines are Maxell, TDK, 3M, Ampex. as well as others. while Cal merchandises 3M, TDK. and Maxell as well.

Orr says he is favorably impressed with Ampex's new Grand

eral

"Their new program and promotions for the fall are just great. In addition they have that sweepstakes program. We should do very well. They are spending \$1 million in advertising.

Master line and with Ampex in gen-

Ravanelli adds that he is "Sold on TDK. They have excellent back-up and run successful promotions with us. We are doing a good job with their SA product. We have also been

The Quement executive notes that his blank tape sales are up nearly 50%, something he attributes to a heavy emphasis in promotional display.

"In addition," he says, "we carry lines in depth rather than cherry pick. That's a key to good blank tape merchandising."

Pacific's spokesman agreed, "We (Continued on page 51)

# If people can't buy Memorex from you, they'll buy it from someone else.

People are on the lookout for Memorex Cassette Tape with MRX2 Oxide.

Why?

Our multi-media campaign of national and local advertising

has alerted them to it. They've tried it. So

they know Memorex offers excellent sound reproduction ...

because of our exclusive MRX<sub>2</sub> Oxide formulation.

What's the proof of this interest in Memorex? Our sales have never been better. In fact, we've had to increase production just to keep up with the demand.

So to get in on your share of the profits, stock up on Memorex. Before your customers stock up on Memorex somewhere else.

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# NUGUST 28, 1976, BILLBOARD

# **Tape Duplicating Surges**

Increasing sophistication in tape equipment and formulations, along with the emergence of totally new markets in such countries as Asia, Africa, Eastern Europe and South America, have resulted in an un-precedented demand for tape duplicating equipment.

With the development of new blank tape formulations and exciting innovations in consumer tape equipment in both audio and video configurations, the once-limited tape market is expanding like a hotair balloon, and the tape duplicating industry is revelling in the

In this country alone there are close to 300 custom tape duplicators servicing the needs of both the music and non-music segments of the recorded tape industry, with another dozen or so duplicator/ marketers representing a slew of record companies specializing in all aspects of music and spoken word

Supplying this sprawling industry is a highly specialized base of equipment manufacturers involved with the continuing research and development of such equipment as cassette, 8-track and open reel duplicating systems, winders, loaders, splicers, editing equipment, bulk erasers, bin loop duplicators, quality control equipment and acces-

Vying for a slice of this market are such companies as Audiomatic Corp., one of the leading distribu-tors of tape duplicating equipment, Superscope, Otari, Recortec, Shape, Symmetry & Sun, Cetec Audio, King Instrument, Data Packaging, Ampex, Tapemaker Sales, Royal Sound, Infonics, Magnetic Marketing and others.

According to Milton Gelfand, president of Audiomatic Corp., a company which represents such duplicating equipment manufac-turers as Electro Sound, Superscope, Apex, Shape, Symmetry & Sun and Audio Matrix, Inc., the pressure is on duplicating equipment manufacturers today to produce better quality equipment with higher levels of automation.

His view is shared by Thomas Hofbauer, president of Magnetic Marketing Corp., whose New Jer-

sey-based company represents Otari, Superscope and the MMC sidewinder; his view is shared by Thomas Hofbauer, president of Magnetic Marketing Corp. whose New Jersey-based company represents Otari, Superscope and the MMC sidewinder; and by Terry Wherlock, senior vice president in charge of international licensing for Intermagnetics.

Wherlock informs that Inter magnetics has placed "extraor-dinary emphasis" on quality control, and says that it is a key factor in all his firm's ventures. The Intermagnetics executive stresses that most tape duplicating companies today are spending more than 20% of their capital expenditure on quality control equipment.

Gelfand's theory is that the demand for quality in tape duplicating equipment rests squarely on the fact that the tape industry has, in less than a decade, achieved a level of sophistication where consumers are reluctant to settle for anything but the best. He jokingly points to the fact that even tape pirates are trying to buy the finest equipment available.

He suggests the industry's swing to automation is tied in to the demand for quality. "Manufacturers of automated equipment have achieved a high level of reliability," says Gelfand, "and end users have come to realize that they can depend on these products.

The Audiomatic executive discounts some industry speculation that automation will displace work ers, and stresses that its function is to ensure speed and consistency of quality in an industry where both have become important factors. Hofbauer agrees with this view

Automation has become such an important factor in the industry that almost every piece of equipment coming off the assembly line these days features some level of automation. Automated equipment available to the end user includes duplicators, winders, splitters, printers and cassette inserters.

An area of differing views be tween Gelfand and Hofbauer is the level of demand for such equipment as pancake duplicating, and direct-on-cassette printing.

Gelfand feels that the era of incassette duplicating is vanishing, and pancake duplicating is replacing this dated method. He also predicts that in three years every duplicator will be using the direct oncassette method of printing.

Hofbauer disagrees. He says that in-cassette duplicating, because of its low cost, is still attractive to small duplicators with limited capital. He also argues that unless direct-on-cassette printers are of the high end models, they are prone to mechanical problems. "The high end models do an adequate job, but they are still very expensive, and are not feasible for any but the volume duplicators in the field," says Hofbauer.

Hofbauer also theorizes that there are many people in the industry who prefer labels on their cassettes, "because of the aesthetic value of this method.'

Looking at the international market, Gelfand predicts that this will emerge as the Eldorado for tape duplicating equipment. He discloses that Mexico is one of the fastest growing markets with his company alone selling as many as six complete duplicating systems in six months to the Mexicans.

Poland and Rumania are among the spiralling markets in Eastern Europe. Here again Audiomatic has done remarkably well with sales of more than \$200,000 in Poland alone. Russia, Asia and the African countries are also fertile markets for the tape duplicator and his equipment supplier.

Gelfand explains that unlike the United States where records are entrenched, many foreign countries, especially Africa, Eastern Europe and the Far East, are tape oriented markets, and as the demand for prerecorded tape products grows, so does the market's viability.

Wherlock subscribes to the idea that the international tape market is of prime importance to the duplicating equipment supplier, and points to the fact that Intermagnetics is equipping three new plants in Asia for the production of cassettes.

The three plants will be in Malaysia, Thailand and the Philippines, and with five other Intermagnetics operations will feature a combined production capacity equivalent to 130 million cassettes a year. The product mix will also include cartridges and open reel for both mastering and broadcast ap-

However, both Gelfand and Hofbauer stress that the domestic market is not to be written off. Beyond the repeat business that is available in the music duplicating end of the industry, there is also an increasing demand for equipment in non-mu-sic. This market spans the spectrum of corporations, educational, religious, digital and individuals such as doctors, lawyers and insurance executives.

Still, more and more manufac-

turers are seeing the foreign market as the duplicating Eldorado of tomorrow. Ned Padwa, general manager of Superscope's tape duplicating division, is proud of the inroads his company has made on the foreign market and says that Superscope expects to remain a leader in the world market, not only for automatic cassette loaders which is the firm's big seller, but for "a broadened product range with added automation and related new

Robert Coningsby, president of the Apex Machine Co. sees the oncassette method of printing as "the wave of the future." The idea was suggested to Apex by CBS Records just a couple short years ago, and today the firm sells equipment to CBS domestically and abroad, to RCA in England and Spain, EMI in France and Spain; plus a growing number of independent duplicators in Belgium, Sweden, Poland, Singapore, Venezuela and Germany.

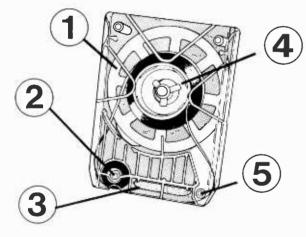
George Rehklau, Electro Sound's chief engineer, boasts that his company's systems are among the most widely used in the world. He claims to have more than 100 installations in 35 countries on six continents, and adds, "We are constantly working to improve the quality and operating efficiency of our products.

Other duplicating equipment manufacturers like Sony, Recortec, Pentagon and Telex which do a sizeable amount of business in the spoken word field, also stress reliability and quality. James Dow, vice president, Pentagon Industries.

(Continued on page 60)

### We just invented the 8-track cartridge. Again.

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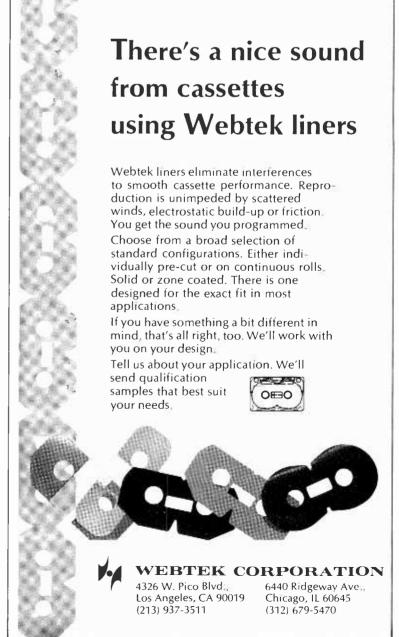
Yes, I'd like to evaluate the quality of your second generation Lear Jet Stereo 8 cartridge.

☐ Have representative phone \_STATE\_ We use about \_\_\_\_ 8-track cartridges/month. (Coupon will be used as shipping label.)

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# **U.S. Dealer Survey**

### San Francisco

• Continued from page 49

pay a lot of attention to display and that's important. All of our suppliers run strong and interesting promotions through out the year and, of course, that's a big plus. We also like to devote some time in our ads explaining tape technology and that's a factor. Quality seems to be increasing.'

### **Twin Cities**

If professionals are a primary market, open reel is important, say Twin Cities retailers. For Hi-Fi Sound Inc., selling open reel is big business; but for Dick Schulze of Sound of Music open reel is down to 5 or 10% and only reaches that figure because dollar-wise it totals a large amount per unit.

In between is Dayton's department store chain, where open-reel ranks second with cassettes number one (far above) and 8-track car tridges number three. A discount operation put open reel at number three position, also because of the appeal to professionals which just doesn't pertain to discount stores.

Schulze, for instance, ranks cassettes at from 60 to 70%; 8-tracks, 15 to 20%, and reel to reel, 5 to 10% of it's volume

Talking about cassettes, Schulze puts the 90-minute (C-90) at the top. "It was 60 minutes, when cassettes first came on the market," he says. "Now, 30-, 60- and 120minute are practically down to nothing. Ninety minutes gives you two full albums." Eight-track is the growing choice of Hi-Fi Sound cus-

The lines to carry are a continuing matter of concern. Sound of Music is conferring now with distributors, trying to decide what lines to drop, which to carry. Dayton's dropped TDK, carries Scotch. Memorex and a fairly new line. Maxell. Hi-Fi Sound and the discount house are staying where they are.

Schulze has just taken on Ampex. wouldn't take on a premium line unless it came from a regular sup-"We like to support the suppliers we regularly deal with," he insists. At Hi-Fi Sound, Master is going well and Maxell; they don't carry the other lines. And the discount house doesn't get into premium blank tape.

Even with a promotion, customers aren't particularly interested in low-end blank tape. Price doesn't interest them all that much, says Daytons. "It's the higher end that's stronger, in every configuration. says Schulze.

Chrome is falling off, notes Schulze. "Of the 70% in cassettes. only 2% to 3% we sell is chrome. At Dayton's, chromium dioxide is selling at the same rate as last year, a small percent of sales. The discount house doesn't carry it at all, but at Hi-Fi Sound it's better than half.

Dayton's has its own promotions. notably the Daisy Sale, which draws customers by the thousands, but they still like the Scotch and Memorex promotions, where two units are packaged together for the price of

Most manufacturers offer continual promotions and tie-ins. Retailers interviewed were uniform in their praise of the manufacturers with whom they dealt—who would arrange to have reps on deck for all kinds of employee and consumer programs.

Pricing is always a problem and probably always will be, the retailers agree. Other than that, they had no particular vendettas with manufacturers.

Most retailers felt an obligation to initiate their own promotions, such as the Daisy Sale by Dayton's Sound of Music, for instance, sponsored the Beach Boys and Chicago in a concert at Metropolitan Stadium Aug. 6, the first time ever that this company has brought popular groups into the Twin Cities. Moving

their Marquette store to the IDS Tower also was felt to be another forward step in attracting new customers

### Miami

Whatever is happening on an economic level in Greater Miami

Gary Kulla, Spec's Records and Tapes; Alan Benjamin, Records Unlimited; and Gil Speilberg, Tapesville, report sales are running as high as 60% for high end product.

quality tapes.

(higher incomes, less unemploy

ment or stabilizing incomes) residents are getting into higher end product and not worrying about

spending an extra dollar for higher

"A year ago I'd say it was just the reverse," says Benjamin. "We were

selling about 60% low end with the **51** other 40% going to high end." Kulla maintains that "people are getting more sophisticated equipment and buying more expensive tapes that not only sound better but last longer.

Cassettes outsell cartridge and open reel, with Speilberg the only dissenter. He reports his sales percentage-wise is almost even although he finds that 8-track blanks (Continued on page 53)

# **AMPEX GOES ALL OUT** TO HELP YOU SELL **MORE BLANK TAPE AND** INCREASE YOUR PROFITS.



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Here's what Ampex is doing for you.

### **A Nationwide** Sweepstakes Program

An \$11,000 custom gold painted Corvette Stingray is first prize in The Great Ampex Gold Award Sweepstakes. Your retail tape shopper don't have to buy anything; all they need to do is fill in the entry form and mail it in. There are hundreds of other prizes, a total value in excess of \$30,000 to be awarded nationally. The Sweepstakes will run through January 21, 1977. It's a great traffic builder for participating Ampex dealers. The Sweepstakes is void in Missouri, Maryland, Wisconsin and wherever prohibited by law.

### **Two Brand-New Lines of** Blank Tape

Introducing Ampex Plus Series. A new upper-middle line of blank tape available in cassettes, 8-track cartridges and open reels. Quality tape at a price every customer can afford And introducing Grand Master professional open reel mastering tape.

### **Recognition of Top Recording Artists**

Who used Ampex studio tape to record a million-seller? The whole world is going to know, as Ampex

presents the AMPEX GOLDEN REEL AWARD to artists who qualify. The awards will underline the professional quality of Ampex tape.

### **Consumer Advertising Where It Counts**

National advertising for Ampex blank tape will ap-pear in *Playboy*, *Rolling Stone*, National Lampoon, Stereo Review, High Fidelity, and other mag azines vour customers read regularly.

### Major **Market Radio Program**

Radio commercials promoting The Great Ampex Gold Award Sweepstakes and announcing new Ampex Plus series blank tape will be carried on stations in major markets. The coverage is wide and effective. That means traffic at the Billboard Spotligh

# Studio, Semi-Pro Push



Ampex and Memorex (opposite side) are among those firms shooting for the semi-pro market. Ampex is of-fering "Gold Reel Awards" to artists, engineers and producers of certified million-selling albums recorded on Ampex professional tape.

As Billboard has already pointed out on several occasions, today's recording business may be found flourishing on two levels-the professional, and the amateur, or semi-pro. Depending on your own personal level and budget you might pick up a tape recorder for less than \$25, or for perhaps a bit more than \$25,000. While the latter price may buy you a few more features, the primary function of spinning tape past a head remains unchanged. And of course, neither machine is of much use without a supply of blank recording tape.

Here, the list of formulations. specifications and brand names continues to grow, as more and more companies join the competition. While Ampex and 3M have enjoyed the lion's share of the professional studio business for years, TDK. Maxell and others now offer an impressive selection of alternatives from which to choose. So, two questions suggest themselves

1. When it comes to choosing tape, does the amateur follow the example of the pro?

2. How much of an inroad are these newcomers making into the Ampex/3M territory?

Although our survey of a handful of pro studios is probably not the last word on the subject, it seems to indicate that when it comes to tape, the lines are still up between the professional and the amateur

In the pro studio, the proliferation of brands hasn't had much of an impact. Ampex and 3M tapes are found just about everywhere with little evidence of significant headway by others.

Many studios report that al-though Capitol is currently making a big push with its Audiotape line, other manufacturers are not exactly on the doorstep with product in hand. The general consensus seems to be that the differences between Ampex 406, Scotch 206 and Audiotape Q-19 are not severe, and long-time users of Ampex and Scotch see no technical point to a change of allegiance. As an interesting sidelight, every Ampex customer in our survey had highest praise for the work of Ampex's Paul Chandler Unexpected demands and emergency deliveries seem to be no problem to him, and this sort of support scores points with the pros. In several cases, studios report that Chandler's servicing is the key factor in making Ampex their choice of tape.

The existence of two separate markets seems to be acknowledged—at least for the time being by the manufacturers. A few years ago, Maxell attracted attention with its ambitious campaign to interest the professional studio in its UD series of tapes. Many studios were impressed with the Maxell presentation, but the tape's non-compati bility was often cited as an impediment to acceptance. In other words, engineers seemed to prefer a tape that could be quickly inter changed with another; one that would not require a time-consuming realignment of the tape recorder's electronics.

In the wider widths, production costs kept the company out of the competition, and no further expansion into this market is contemplated at this time. However, Paul Miller. Maxell's advertising and product manager, sees a large expansion in reel-to-reel product at the semi-pro level. He feels that over the next few years, the interest in home mini-studios will mushroom, with a greater demand for 14inch and 1/2-inch tapes on 101/2-inch reels. Maxell will be concentrating on this market, as well as continuing its position as a major cassette manufacturer.

At Fuji Photo. George Saddler reports the company has a somewhat different view. Fuji now makes 1/4 inch. 1/2-inch and 1-inch tapes in Japan, with 2-inch widths available on special order. In open reel format, only the 1/4 inch tape is currently available in this country, although the company hopes to interest the professional studios in a complete line in the future. To attract the studio engineer, bias and equalization will be compatible with the 3M line.

Ampex hopes to improve its posi tion in the consumer marketplace with an advertising campaign centered around its 20/20 + cassette. In a recent comparison of 21 cassettes (C-90) conducted by High Fidelity magazine, the tape showed the highest sensitivity and greatest headroom of all the tapes tested. Ampex would like to get this point across to the home user.

No doubt playing an important part in influencing the consumer are recommendations from the tape recorder manufacturers. Many offer an implied endorsement of a specific brand or type of tape in their specification sheets, product literature, and magazine advertising. For example, the specification sheets for the Teac/Tascam series of  $\frac{1}{2}$ -inch and 1-inch recorders states, "All performances measured with Ampex = 456 tape."



while on the 1/4-inch machines. Specifications were determined using low noisé/high output tape. The less expensive Teac series. aimed at the amateur market, usually comes with a tag noting that the machine's electronics have been aligned using Maxell tape.

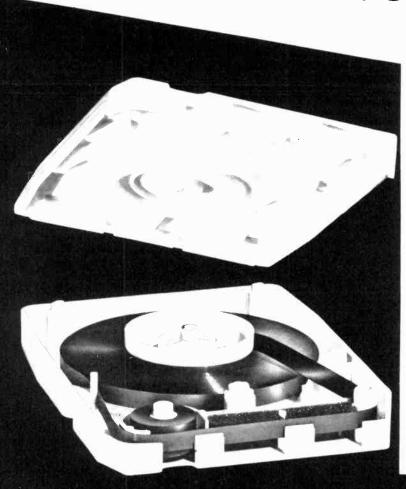
The product information sheet for Sansui's top-of-the-line SC-3003 front-load cassette recorder has several photos in which either a BASF or a TDK cassette is seen. Like most quality cassette recorders, the machine has a two position tape selector switch, and the brochure features a chart of recommended equalization by brand and type (of tape). Listed are tapes from AGFA. BASF. Fuji, Maxell. Memorex. Scotch. Sony and TDK. Ampex is among the missing.

Pioneer's ad for its CT-F2121

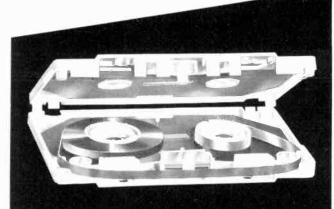
(Continued on page 60)

# MASTRO INDUSTRIES, INC.

RELIABLE · FUNCTIONAL · SUPERIOR



- 8T Cartridges, assembled . . ready for loading
- \*8T Cartridges, tape loaded, 45 & 90 minutes, or made to order
- Cassette Parts: housing, hubs & roller guides
- C-O Cassettes
- \*Cassettes, tape loaded: C-30, C-45, C-60, C-90, C-120, or made to order



\* Ask for our MARMAC high quality line of tape-loaded cartridges and cassettes.

Mastro Products are precision engineered for top performance and smooth functioning.



MASTRO 3040 Webster Ave. New York, N.Y. 10467 INDUSTRIES, INC. (212) 547-5600

# **U.S. Dealer Survey**

### Miami

Continued from page 51

are selling better than a year ago—a fact he attributes to more sophisticated 8-track recorders

"Cassettes have always overpowered and outsold cartridge, and 8-tracks have always sold better on prerecorded tapes, " says Kulla, He estimates 60% of Spec's sales are in cassettes. 30% cartridge and 10% open reel. Benjamin's figures vary slightly, with 75% of sales going to cassette, 23% to 8-track and 2% to open reel. He feels fewer people are using reel-at least fewer of his customers.

Sales percentages have had little change in the past year. All three dealers stock approximately the same lines, with Memorex and Maxell being the first mentioned. TDK and Scotch are solid sellers at Spec's. Capitol was brought in as a promo but subsequently dropped because consumers hadn't heard of the company. Memorex and Maxell are two fairly new additions to Spec's, added due to consumer demand.

Benjamin has only added the inexpensive TDK to his line. Speilberg will be adding BASF, a foreign brand he feels has a good name. "Our expertise and inventory is slanted toward automobiles—radios and tape players,'' he explains, "but we also carry a certain amount of home product." His two stores will also be getting into premium lines, the Classic Scotch product.

Chrome sales have dropped off at Speilberg's, and Kulla states that all lines have come out with very good quality tape that isn't chromium to compete with chromium dioxide product. "You can buy a TDK or Maxell of the same quality as the chrome," he says. "Same price—the difference is you don't need a special switch to operate it. The advantage, of course, is that more people can hear high quality tapes without the switch invest

Only Benjamin mentioned a tie-in promo with manufacturers—the successful three for two (buy two, get the third free). Although most manufacturers don't do any instore promos or sales clinics, Špeilberg feels that Maxell particularly is getting its name across to the public via across-the-board media advertising, "Scotch Classic does a good job too," he adds.

Oddly enough, there are no com plaints, with all three dealers agreeing that pricing is fair and competitive, and no problems with back orders or with defects. "Whenever we have one, the company takes it back, says Speilberg. Kulla adds, 'They've definitely improved the quality of tapes, or the QC (quality control) has improved becase we're getting very few defects at all.

### Cincinnati/ Dayton, Ohio

Swallen's, largest area audio re tailer with four outlets in Cincinnati and two in Columbus, reports cassettes as the sales leader at 60%, with 8-track showing 25% and open reel. 15%

Paul Neuman, tape buyer, finds this sales mix the same as in 1975, with "cassettes up a little." "Reel to reel picked up possibly a fraction of a point, with 8-track being the

Good, better and best tapes by Scotch, BASF, Maxell, TDK and Memorex comprise Swallen's stock Neuman finds high and mediumend tapes doing a big business in the Swallen's outlets, and "... the low end is left to ride on its own. High-end Scotch Master, TDK

Audua, and Maxell UDXL comprise 40% and medium lines by Scotch. Memorex, TDK and Maxell account for another 40%. He finds chrome tapes presenting drawbacks and therefore decreased sales.

Neuman says Swallen's hasn't

done many promotional tie-ins this year, except for some national campaigns with Scotch involving advertising and tie-in money. He finds large manufacturers most helpful in conducting in-store clinics. 'Scotch was good with its Classic line and they'll probably do something with the Master tape when

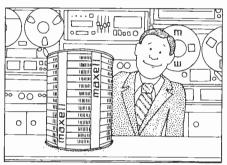
they get that on the road. TDK always does at least one annual clinic for us, sometimes two. The same with Maxell," Neuman says.

Cassettes "have it" at Dayton's **Budco Electronics**, with 60%. 8-track at 25% and open reel at 15%. President Burton Blonstein notes: "The more sophisticated tapes are selling much better now with the big jumps in BASF and the new Maxell UDXL, pushing premium tape sales to 65-70%.

He carries the same lines as a 53 year ago: Sony, Maxell, TDK, Memorex, BASF and Scotch. He says BASF and Maxell are selling better than last year because both have emphasized their premium tape. 'Chrome probably doesn't amount to 4%, because of the introduction of better ferrous oxide tapes.

Budco participates in a limited number of promotions, Blonstein says. Maxell offers 20% off on a (Continued on page 54)

# IF YOU SELL GOOD EQUIPMENT, SELL THE TAPE THAT'S MADE FOR IT.



There are a lot of companies making audio tape today.

But only one of them is making tape specifically for good high fidelity components.

Maxell.

We're the only company that bothers to put head cleaner on every cassette and reel-to-reel tape we make.

We're the only company that takes the time to test every inch of tape we make.

And we're the only company with the courage to guarantee every tape we sell.

But we not only stand behind our tape, we stand behind every dealer who sells it.

We have resident technical geniuses you can call on any time you or your customers

have a question about tape.

We have a unique Contract Dealer Program that's designed to keep a constant supply of Maxell tape on hand at all times. So you won't get stuck with nothing on the shelf.

Then there's the Maxell Tape Clinic we bring into your stores to show your customers exactly why other tapes can never sound as good as Maxell.

And since so many customers come through the door looking for Maxell, we can give you faster turnover and higher profits per square foot than any other square feet in your store.

If you sell good equipment and by some chance don't know who we are, call 201-933-4200

Your equipment and our tape were made for each other.



Maxell Corporation of America, 130 West Commercial Ave., Moonachie, N.J. 07074

# <sup>⁵</sup>U.S. Dealer Survey

### Cincinnati/ Dayton, Ohio

• Continued from page 53

new tape introduction and a coupon promo. Other promotions are "three-for-two" and a trade-in sale. He finds Maxell most helpful with in-store clinics, "... mainly because of their rep in this area, and our sales really reflect this."

Blonstein has no gripes about blank tape manufacturers, but he believes increased open reel prices have pushed more people into the cassette market.

### Seattle

The general trend toward blank tape cassette domination of the Seattle area market hasn't asserted itself yet at the **Brass Ear**, a heavy merchandiser of blank tapes located in the Sea-Tac Mall midway between Seattle and Tacoma. Eight-track sales lead cassette volume 50% to 40%, according to manager John McDaniel, and open reel accounts for the remaining 10%. The store stresses the basic Memorex lines, but carries Capitol and has just added Maxell.

The three-unit **Music Menu's**, however, with stores in downtown Seattle and the Queen Anne and

Rainier Valley areas, find cassette demand overpowering cartridges 75% to 25%. The stores, according to manager Jamie Cruver, do not stock open reel. Cassette sales have jumped 25% in the past year, Cruver says, noting that the 8-track cassette ratio used to be 50-50. Basic lines carried are BASF, Memorex, TDK, and some Maxell.

At the **God Shoppe** in the Ballard area, cassettes sell 25 to one over 8-track. About one in 200 sales is reel-to-reel, says owner-manager Kess Blaswich. Lines carried are TDK, Maxell, Memorex, and XHE. BASF was dropped in the past year, partially because of lukewarm demand and partially because of the diffi-

culty of product availability through the local supplier. "We just couldn't get the right price breaks," Blaswich says.

Cassette sales account for about 80% of the volume at the Music Bar in the South Sound Shopping Center in Olympia, Washington's capital city on the south fringe of the greater Seattle marketing area. Eight-track sales, says manager Bob Finch, have been decreasing rapidly and now account for about 15% of the market. Open reel sales are about 5%. Basic lines at are Maxell, TDK, BASF and Capitol, with an Irish promotional line added recently. The store carried Memorex and Scotch a year or so ago, but dropped them in favor of the brands now featured. "Maxell is a trememdous tape line and my customers are sold on it," Finch

Chrome product sales are "fair" at Music Menu's, with sales having increased 5 to 10% in the past year, Cruver says. A lot of people don't realize they can use the product in their present tape decks, he notes. McDaniel at the Brass Ear reports little luck with chrome and stocks only limited Memorex cassettes. Disenchantment with chrome is emphasized, too, by Blaswich at the God Shoppe. He is convinced that the product deteriorates the playback head. "With us, chrome is out!" he says. The Music Bar, also, has turned thumbs down on chrome. "We dropped it about six months ago," says Finch. "It's not that good a tape," he maintains.

New premium lines like 3M Master, Memorex Quantum, and Ampex Grand Master haven't made much of a dent in the Seattle are market yet. The consensus is they're too new and dealers haven't had a chance-to explore them. Bob Finch at the Music Bar finds them "interesting" but hasn't checked them out. "I've had unfortunate experiences with some of these new lines in the past and I'm gun-shy," he observes.

The Music Bar sticks with highend tapes that account for 95% of its stock. "We don't have any 'white box' 39c specials," the manager says. When he does use promotional specials, he finds the two-forone deals especially helpful. "They help make steady customers out of people who came into the store bargain hunting." he notes.

Blaswich of the Gob Shoppe (primarily a music store) relies also on a high-end image and, to date, hasn't done too much promotion. He feels, however, that suppliers are missing the boat in not developing more promotions keyed to the specialized music store market. "I could increase my tape sales 300% if an effective program of that nature could be devised." he maintains.

The Music Menu's outlets find that promotional products, especially the two-for-the-price-of-one variety, have a measurable effect on boosting sales. The Brass Ear agrees, with its preference definitely for the high-end promotions. "Memorex did on a year ago and we're still reaping benefits from it." says McDaniel.

There seems to be little dissatisfaction among Seattle area dealers with either the products they handle or the service provided by their present suppliers. "It would help, however." says Music Menu's Cruver. "if Seattle area reps would start visiting our stores more frequently."

### Kansas City, Mo.

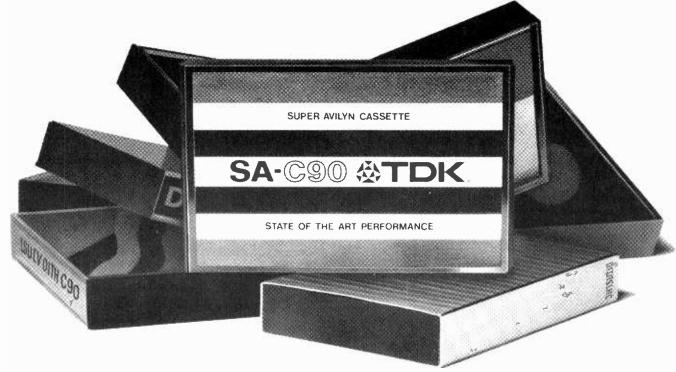
Traditionally, a bit deliberate. "midland" dealers are catching on that blank tape spells profits. plenty-plus-sales and repeat customers. All stores report higher sales. growing customer awareness of quality, and higher percentage of multiple sales per customer.

The business splits three ways. In one corner. discounters K-Mart, Venture and Woolco; next. independents like David Beatty's, Worlds of Records (two stores), and Tiger's (two), and third, the multistore outfits. Burstein-Applebee (10). CMC (10) and Radio Shack (19).

There's sharp variance on which-type-moves-best angle. Daniel Ferrarrio. CMC district manager for 10 stores, says the breakdown runs 41% cassettes. 39% 8-track and 20% open reel. At BA, cassettes hold a wide margin, next cartridges, with open reel sales termed by store manager. Bill Millard "slow but steady."

steady."
In the outer-perimeter suburbs,
Tony Cardarella at Tiger's (\$1 mil-

WE'RE SETTING
THE CASSETTE WORLD
ON ITS EAR.



There's been a lot of talk about the TDK name in the last six months. And the name SA (Super Avilyn) has had a lot to do with it.

SA sales are up more than 160%. That adds up to the fastest-growing cassette tape on the market.

But we're not surprised. Tests by two leading hi-fi magazines show that TDK SA is probably the best overall cassette tape people can buy. Nothing but reel to reel can touch its crisp, clean, clear sound.

And SA is just one of the TDK tapes audiophiles have an ear for. Lots of normal bias users are listening to AUDUA cassettes, while those with open reel systems are turning to AUDUA (L) and the new back-treated AUDUA (LB). Both are best sellers in their own right.

In addition, TDK's other Professional Range products—SD cassette and 8-track, and S open reel are great business builders as well.

Stock the complete line of top-quality TDK products. You'll hear a lot more of a beautiful sound.

The sound of your cash register ringing. TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530. In Canada, contact Superior Electronics Industries, Ltd.



lion in software last year), gives 8-track a 20 to 1 margin. At the two Worlds of Records stores, 90-minute cartridges have a five-to-one margin. At Hi Fi Fo-Fum (two stores, one in K.C., another St. Louis), president Ron Bliffert says cassettes and reel-to-reel are even, with cartridges dragging 'way back.

As for the score on quality, at most places classier hardware trend is pushing customers to better software. At BA, the big volume job is in a 90-minute cassette for \$3.59. But there's increased movement in high-end \$5.99 Scotch and TDK's Super Avilyn. Maxell and Advent sparkle at Hi Fi Fo-Fum.

At the two Tiger's, only one line is handled, Capitol, and like software it is discontinued 33½%. The two Worlds of Records, push a \$1.99 90-minute private label, Bazzy, against Capitol's \$2.98 8-track. The latter gathers only 15% of the volume.

The policy on brand selection is broad. Tiger's and Worlds of Records hang with one line, Capitol. But at BA stores there's a populous brand lineup—BASF. TDK, RCA, Scotch (four), Trax, BA (private), and Magnolux. CMC goes with Maxell, Capitol, BASF and Memorex.

Again a variance on where chrome tape is going. Bill Menezes, Maxell's factory rep, feels it's losing ground in the market. You get rebuttals on all sides. CMC's customers are receptive to the "chrome story," and Ron Bliffert, the Hi Fi Fo-Fum chief, says Advent chrome has momentum.

Those fancy pushbutton storage boxes and wall brackets are helping sell the premium goods at BA. At CMC, Dan Ferrarrio says "we aren't into the super-stuff but we're interested. We're testing."

Factory gripes that surface include CMC's beef against factories who are constantly shuffling their packaging and numbers. Dan Ferrarrio says these factory pullouts are a big pain. "You can't sell them as current inventory so you suffer," he says. Defects? No big problem. Pricing? Ditto. Generally, K.C. dealers feel the factories do a good job pre-selling their products in audio magazines.

CMC's Dan Ferrarrio gives Capitol a pat on the back for retailer backing. "Aggressive," is the word homeology. Ferrarrio digs in-store clinics for salespeople. Not consumer clinics. He likes for a line like Maxell to send an expert in to brief salespeople on why the customer should take Maxell over a private label. Why pay \$4.95 for a tape instead of \$3?

"We like the way factory clinics spell out the features for salespeople, like chrome, low noise output, what inferior polishing means and the magnetic qualities," says Ferrarrio.

Ron Bliffert at Hi Fi Fo-Fum has kind words for Maxell's tape trade-in clinics. These clinics are heralded in house direct mail piece, FUM-DINGER, that goes out to regular customers.

BA makes a strong tie-in with factory bonus plans for salespeople. The Scotch offer of dime to salespeople for every chrome tape sold fired up people—and sold chrome. Package deals also earn kudos from BA people, like Scotch buyone-get-one-free offers—dynamite. A TDK prize of a tape recorder to the store employee with highest sales in that line was productive for BA—a sure cure for employee en-

For CMC, the big promotional gun was Memorex's four-tape bubble-packaged price deal. Given prominent in-store display, newspaper and radio attention, it racked up 900 dozen sales in the district. At the Burstein-Applebee stores you get a lesson in judicious use of carded merchandise. Customers

are surrounded by carded blank tape on pegboard—a strong factor in giving BA a good blank tape image.

### San Diego

The San Diego blank tape market is holding its own with sales running on a par generally with last year.

Ann Hunsaker, Wright's World of Sound with five outlets, agreed say-

ing, in the market reports that, "Sales have been pretty good. Nothing spectacular but healthy."

Bruce Robertson, **Sound Center** with two outlets, sgreed saying, "sales are okay although open reel has been noticeably spotty."

A spokesman for the predominant **New Dow Sound City**, says, "I think we may even be a little ahead compared with this time last year." Hunsaker says that, "Cassettes

Hunsaker says that, "Cassettes are leading with about 60% of sales.

Cartridge gets about 5%, and the rest is in in open reel business."

Says Robertson, "Cassettes account for 80% of sales. Reel to reel is about 15%, while cartridge does about 5%."

New Dow Sound City spokesman adds, "We do most of our business with cassette, maybe 60-80%, with cartridge getting 15%, and open reel 5-10%. When it comes to serious music recording, cassette gets the nod. Naturally I mean the pre-

mium product. People with 8-track **55** in the car gravitate towards cartridge."

Among lines merchandised by Wright's are Maxell, TDK, and BASF.

Sound City carries TDK, Maxell, "and a smattering of Sony ferrite and Scotch as well as Audio Magnetics for the low end.

New Dow carries "all the major brands."

(Continued on page 61)



All King Instruments are manufactured under one or more of the following U.S. patents: U.S. Pat. Nos. 3637153, 3753834, 3787270, 3737358, 3717314, 3753835, 3825461. Other U.S. and foreign patents pending.

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40 40 40 H LWM	DN Letten HE Cetton HE Letten HE Letten LN Cetton LN Cetton LN Cetton A Letten BD Cetton HE Letten BD Cetton HD Cetton HD Letten HD	GM HI G, 20HE CM IN CM I	H t H I L N L N L N L N I N L N L N L N L N L N L N L N L N L N L	74 74 49 40 1 1 4 59 45 1 74 1 74 1 94
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# (1 PRTRC   P	DN  Letten HE  Cetton HE  Letten HE  Letten LN  Cetton LN  Cetton LN  Cetton LN  Cetton BD  Cetton	G9 HI G, 20HE G, 20HE G, 20HE G, 20H G, 20H G, 20H G, 20H G, 30H G, 25H G, 30H	H t H I L N L N L N I N L N I N L N I N H L N I N H I	
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## (1)  ## (2)  ## (3)  ## (4)	ON  Getten HE  Getten HE  Getten HE  Getten LN  Certer LN  Certer LN  Certer LN  Certer LN  Certer LN  Certer LD  Certer LD  Certer HD  Certer	G9 HI G, 20HE G, 20HE G, 20HE G, 20HE G, 20H	H 1 H 1 L N L N L N L N L N L N L N L N L N L N	
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40 1· m GF	UDXL UDXL UDXL Unctox per side O-Gamina Ferin (is) GH (P) Gamina Hem CF (Gamina Hemats	UDX, C60 UDSE ( + )	GH CF	4.6
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40 11 0 GF PX GH MEMOR 30	UDXL UDXL Onctox per side O - Gamma Ferric Gon GH - Pa- Gamma Hem OF - Gamma Hemats EX MR2 MR3	UDX, C60 UDSE ( + )	GH CF GH UI	4 to
30 1· GF Px GH MEMOR	UDXL UDXL Oncto Special Oncto Special Oncto Special Oncomma Form Our GH Pa Gamma Hem Of Gamma Hemata EX MR2	UDX, C60 UDSE ( + )	GH CF GH UI	4 to
40 11 0F PX GH MEMOR 30 21 60	UDXL UDXL Onctox per side O – Gamma Ferric (co) GH – Pa Gamma Hemoto CF – Gamma Hemoto EX MR) VEX. MRX.	UDX, C60 UDSE ( + )	F 0 F 0 F 0 F 0	2 0% 5 0d 7 0 4 7 14 7 14 7 14 7 14 7 14
40 11 0F PX GH MEMOR 30 21 60 9 1	UDXL UDXL OBS per side O=Gamma Ferri (G) OH PE Gamma Hemati CF Gamma Hemati EX MR2 VRX, MRX, VRX, LTO.	UDX, C60 UDSE ( + )	F ()	2005 2005 2005 2006 2006 2006 2006 2006
30 11 0F PX 0H MEMOR 30 21 60 91 . 0	UDXL UDXL UDXL Onch's perside O-Gamma Ferri (G) OH Pe Gamma Hemati CF Gamma Hemati EX MRY WRX, MRX, VRX, LTO, CFO,	UDX, C60 UDSE ( + )	F (1) F (2) F (3) F (4) F (4) F (5) F (5) F (6) F (7)	2 0% 5 0d 7 0 4 7 14 7 14 7 14 7 14 7 14
30 11 0F PX GH MEMOR 30 21 60 91 . 0 41 60	UDXL UDXL OBS per side O=Gamma Ferri (G) OH PE Gamma Hemati CF Gamma Hemati EX MR2 VRX, MRX, VRX, LTO.	UDS. Co	F (1   1   C   F (0   F (0   D   C   C   C   C   C   C   C   C   C	20% 5 ml
30 11 0F PX GH MEMOR 30 21 60 91 . 0 41 60	UDXL UDXL UDXL Onch's perside O-Gamma Ferri (Gro GH Pe Gamma Hemats CF Gamma Hemats EX MRY WRX MRX VRX LTO GCO UTO D-CLTOMBUR Dies ad	UDS. Co	F (1) F (2) F (3) F (4) F (4) F (5) F (5) F (6) F (7)	20% 5 ml
30 11 n n n n n n n n n n n n n n n n n n	UDXL UDXL UDXL Onch's perside O-Gamma Ferri (Gro GH Pe Gamma Hemats CF Gamma Hemats EX MRY WRX MRX VRX LTO GCO UTO D-CLTOMBUR Dies ad	UDS. Co	F (1) F (2) F (3) F (4) F (4) F (5) F (5) F (6) F (7)	20% 5 ml
40 11 n n n	UDXL UDXL  UDXL  O Gamma Ferri (G) GH P Gamma Hemati CF Gamma Hemati EX  MR)  VRX, MRX, MRX, LTO, LCO, LCO, D - UT commun   D + di ICH1  Nakamin In EX  Nakamin In EX	UDS. Co	F () F () F () F () F () F () C (n () C (n () C (n () C () C (n () C	2000 1 2000 1 2000 2 200 2 200 2 200 2 400 4 640 3 77 4 860
40 11	UDXL UDXL  UDXL  O-Gamma Ferri Oxi GH P+ Gamma Hemati CF Gamma Hemati EX  MRX  MRX  MRX  VRX  VRX  LTO  CFO  CFO  CFO  D-CFOMMA DEFX  Nakamich EX  Nakamich EXI  Nakamich EXI	UD's Country C	FOR CF FO	2 000 2 000 1 100 2 100 3 71 4 80 4 44
40 11 n n n	UDXL UDXL  UDXL  O Gamma Ferri (G) GH P Gamma Hemati CF Gamma Hemati EX  MR)  VRX, MRX, MRX, LTO, LCO, LCO, D - UT commun   D + di ICH1  Nakamin In EX  Nakamin In EX	UDS. Co	F () F () F () F () F () F () C (n () C (n () C (n () C () C (n () C	2000 1 2000 1 2000 2 200 2 200 2 200 2 400 4 640 3 77 4 860
40 11	UDXL UDXL UDXL O-Gamma F-rric Cor GH PF Gamma Hemats PF Gamma Hemats EX MRN MRX, MRX, LTO, C-O, LTO, LTO, LTO, LTO, LTO, LTO, LTO, LT	UDs. Co.  UDs. Co.  UDs. Co.  UDs. Co.  Ubs. C	FOR CF OF CF	2 (n) 1 (n)
40 11	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Country C	FOR CF FO CF	2 (0%) 2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6
40 11	UDXL  UDXL  UDXL  O=Gamma Ferri (G)  GH PF Gamma Hematice  FF Gamma Hematice  EX  MRN  VRN  MRN  VRN  LTO  CTO  D=Utromium Die of  ICHI  Nakamichi ENI  Naka	UD's Country C	FOR CF FO CF	2 (0%) 2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6
40 11	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Col HDSt ( * *)  de   HDSt ( * *)  de   Cobalt Ferrit    C   H     C	F (I)	4 to 6 to
### ##################################	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Country C	F ()	2 (0%) 2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6
40 11	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Col HDSt ( * *)  de   HDSt ( * *)  de   Cobalt Ferrit    C   H     C	F (I)	20% (10% (10% (10% (10% (10% (10% (10% (1
## 40   11   11   11   11   11   11   11	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Color (100 to 100	FOR CF FO	4 10 F 56 F 5
### ##################################	UDXL UDXL UDXL UDXL O-Gamma Ferric Con GH Py Gamma Hem YF Gamma Hemats EX MRY MRX, MRX, MRX, LTO, C-O, LTO, D-LETOMOUN Dies de ICHI Nakamichi EXI Nakamichi	UD's Color	FOR CF FO CF	2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6
### ##################################	UDXL UDXL UDXL UDXL O-Gamma Ferric Con GH Py Gamma Hem CF Gamma Hemats EX MRY MRX MRX MRX LTO CTO CTO CTO D-UT romain De > di ICHI Nakamichi EXII Nakamichi	UD's Color	F ()	2 (17) 2 (17) 3 (17) 4 (18) 4 (18) 4 (18) 5 (18) 6 (18) 6 (18) 6 (18) 6 (18) 6 (18) 7
## 40   11   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL O-Gamma Ferric Cor GH Py Gamma Hem PY Gamma Hemats EX MRY MRX, MRX, MRX, LTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO	UD's Color	FOR CF FO CF	2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6
### ##################################	UDXL UDXL UDXL UDXL O-Gamma Ferric Cor GH Py Gamma Hem CF Gamma Hemats EX MRY MRX, MRX, MRX, LTO, CTO, CTO, CTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO, L	UD's Color	F (C)	4 10 F 56 F 5
### ##################################	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UDSC C60 HDSL C + 1  de	F ()	2 (17) 2 (17) 3 (17) 4 (18) 4 (18) 4 (18) 5 (18) 6 (18) 6 (18) 6 (18) 6 (18) 6 (18) 7
### ##################################	UDXL UDXL UDXL UDXL O-Gamma Ferric Cor GH Py Gamma Hem CF Gamma Hemats EX MRY MRX, MRX, MRX, LTO, CTO, CTO, CTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO, L	UD's Color	F ()	4 to 6 to
## 40   11   11   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD's Color	FOUR FOUR FOUR FOUR FOUR FOUR FOUR FOUR	4 10 F 56 F 5
## 40   11   11   11   11   11   11   11	UDXL UDXL UDXL UDXL UDXL O-Gamma F-rric Oxi GH P+ Gamma Hem TF Gamma Hemati EX MRX MRX, MRX, MRX, LTO, L*O, L*O, L*O, L*O, L*O, L*O, L*O, L*	### ##################################	FOR CF FO	2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6 (0%) 6 (0%) 6 (0%) 7
## 40   11   11   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL ODA Det Side O = Gamma Ferric Con GH = Per Gamma Hemats EX MRY MRX, MRX, MRX, LTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO	UD x C6    UDSL C + 1	FOR CF OF CF	2 (1) 4 (1)
### ##################################	UDXL UDXL UDXL UDXL UDXL O-Gamma F-rric Oxi GH P+ Gamma Hem TF Gamma Hemati EX MRX MRX, MRX, MRX, LTO, L*O, L*O, L*O, L*O, L*O, L*O, L*O, L*	### ##################################	FOR CF FO	2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 2 (0%) 3 (0%) 4 (0%) 4 (0%) 4 (0%) 5 (0%) 6 (0%) 6 (0%) 6 (0%) 7
## 40   11   11   12   12   12   12   12   1	UDXL UDXL UDXL UDXL O-Gamma Ferric Con GH Py Gamma Hematy PY Gamma Hematy EX MRY MRX MRX MRX MRX LTO LCO LCO LCO LCO LCO LCO LCO LCO LCO LC	UD x C6    UDSL C + 1	FOR CF OF CF	2 (1) 4 (1)
## 40   11   11   12   12   12   12   12   1	UDXL UDXL UDXL UDXL O-Gamma Ferric Cor GH Py Gamma Hem CF Gamma Hemats EX MRY MRX, MRX, MRX, LTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO	UD x C6    UDSL C + 1	FOR CF OF CF	2 (1) 4 (1)
## 40   11   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL ODATION per side O-Gamma Ferric Con GH PF Gamma Hemats EX MR2 MR3 MR4 MR5 MR7 MR8 LTO	UU \ Co   UDSL C \ \	FOR CF FO	4 10 F 56 F 5
## AU   1-   1-   1-   1-   1-   1-   1-   1	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UDX, C6    UDSL C+1	FOR CF FO	2 (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)
## 40   11   11   12   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD \ Co     UD \ C \ Co     UD \ C \ C \ C     U \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C \ C \ C \ C \ C	FOR CF GH CJ FOR CF GF	4 10 F 56 F 5
## 40   11   11   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL O-Gamma F-rric Con GH P+ Gamma Hem P+	UD \ Co     UD \ C \ Co     UD \ C \ C \ C     UD \ C \ C \ C     UD \ C \ C \ C     UD \ C \ D     UD C \	F ()	4 10
## 40   11   11   12   12   13   14   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	UD \ Co     UD \ C \ Co     UD \ C \ C \ C     U \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C \ C     C \ C \ C \ C \ C \ C \ C \ C \ C \ C	FOR CF GH CJ FOR CF GF	4 10 F 56 F 5
## 40   11   11   12   13   15   15   15   15   15   15   15	UDXL UDXL UDXL UDXL UDXL O-Gamma Ferric Con GH Py Gamma Hem et Gamma Hemats EX MRY MRX, MRX, MRX, LTO, LTO, LTO, LTO, LTO, LTO, LTO, LTO	UD   Col.	FOR CF FO CF	2 (1) (1) (2) (3) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4
## AU   1-   1-   1-   1-   1-   1-   1-   1	UDXL UDXL UDXL UDXL UDXL UDXL UDXL UDXL	### CONTROL OF CONTROL	F (C)	2 (1) 4 (4)

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H	Hyb Fidelity		•	
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h,	Superscripe	HF FL	HF	Į,
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1.	Superscope	HEL.	HF	,
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h.	Superscripe	LRU,1 h	th DO	
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S	HE-Super High Fale DO Chrom un Do			
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S (	HF-Super High Falls		+( A, F( A,	
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TDK +6	HF-Super High Falls (1900) Unrow in Dec	SAU no	F( A,	1.79 2.6
S ( ) TDK + () 10 h0	HE-Super High Edi- p DU Chrome in Doo Super Acts in Super Acts in Austral	SAC NO SAC NO Audus Civi	FC A. HE HO ER	179 21
5 TDK +6 +0 +0 +0 40	HE-Super High Edi- n DO Chrom in De- Super A. Iyu Super Avilyn Au Jud Auduc	SAC 60 SAC 90 Audus C0 Au tua C 40	FC A. HE HO ER HE HO ER	2 t 2 t 2 t
TDK +6 +0 +0 +0 40 45	HE-Super High Edi- on DO Chromenin De- Super Assista Super Assista Auduce Super Detamin	SAC 90 SAC 90 Audo y C 90 Au tua C 90 SDC 41 SDC 90	FC A. HE HO ER HE HO ER HE HO ER	2 t 2 t 2 t 2 t
S ( )  TDK +6 +0 +0 +0 +0 +1 +1 +1 +1 +1 +1 +1 +1 +1 +1 +1 +1 +1	HE-Super High Edi- n DU Chrom in De- Soper Acityi Super Avilyn Au Jud Audue Super Der anno Super Der anno Super Der anno	SAC 60 SAC 90 Audus Co Audus Co SDC 45 SDC 60	FC A.  HE HO ER  HE HO ER  HE HO ER  NE HO ER	2 P 2 P 2 P 2 P
S   C	HE-Super High Edi- in DO Chrom in De- Super Acityi Super Avityi Au Jud Audue Super Der anno Super Der anno Super Deranno Super Deranno	SAU 601   SAU 90   Audio (C.6)   Audio (C.6)   Audio (C.6)   Audio (C.6)   SDC 40   SDC 60   SDC 90	FC A.  HE HO ER  HE HO ER  HE HO ER  NE HO ER  NE HO ER	1.79 2.7 2.19 2.19 4.19 4.19
S   C	HE-Super High Edi- n DO Chrom in Doo Super Avilyn Super Avilyn Au tua Audua Super Dynamic Super Dynamic Super Dynamic Super Dynamic Super Dynamic Super Dynamic	SAC 60 SAC 90 Audo (C 6) Au tust (30 SDC 4) SDC 90 SDC 90 DC 30 DC 15	FC A.  HE HO ER  HE HO ER  HE HO ER  NE HO ER  NE HO ER  NE HO ER  NE HO ER  N HO ER  N HO  LN HO	173 27 219 219 219 4 4 140
5 (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	HE Super High Edi- ny DU Chrom in Dis- Super Avilyn Super Avilyn Au fud Au fud Super Distantic Super Dynamic Super Dynamic Dynamic Dynamic Dynamic Dynamic	SAC 60 SAC 90 Audo C 60 Au tun C 30 SDC 40 SDC 90 SDC 90 SDC 90 SDC 90 DC 30 DC 15 Tuc co	FC A.  HE HO ER  HE HO ER  HE HO ER  NE HO ER  NE HO ER  NE HO ER  NE HO ER  N HO  LN HO  LN HO	1 79 2 7 2 19 2 19 2 19 4 4 4 1 44 1 44 2 50
5 C TDK	HE-Super High Edi- n DU Chrom in Die Super Avilyn Au fad Audue Super Die amin Super Die min Super Die min Super Die min Die mi	SAC 60 SAC 90 Audo C 60 Au tract 30 SDC 42 SDC 90 SDC 90 SDC 90 DC 30 DC 42 DC 30 DC 42 DC 42 SDC 90 DC 30 DC 42 DC 42 DC 42 SDC 90 DC 43 DC 44 SDC 90 DC 43 DC 44 SDC 90 DC 44 SDC 90 DC 44 SDC 90 DC 44 SDC 90 DC 44 SDC 90 DC 44 SDC 90 DC 90	FC A.  HE HO ER  HE HO ER  HE HO ER  NE HO ER  NE HO ER  NE HO ER  NE HO ER  N HO  LN HO  LN HO  LN HO	1.79 2.6 2.19 2.19 4.19 4.19 1.49 1.49
\$ C TOK	HE Super High Edi- n DO Chrom in Des Super Asilyn Super Asilyn Au lud Auduc Super Dynamic Super Dynamic Super Dynamic Usnamic Usnamic Dynamic Dynamic Dynamic	SAC 60 SAC 90 Audo C 00 Au tra C 30 SDC 40 SDC 90 S	FC A. HE HO ER HIS HO ER HIS HO ER NIS HO LIN HO LIN HO LIN HO	1.79 2.6 2.19 2.19 4.19 1.49 2.49
S C C TDK +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0	HE-Super High Edi- p DU Chrom in Des Super Action Au loa Au loa Au due Super Doctamic Super Doctamic Super Doctamic	SAC 90 SAC 90 Audo + C 60 Audo + C 60 SDC + 0 SDC + 0 SDC + 0 DC 30 DC 15 TO + 0 TC 90 DC 180	FC A. HE HO ER HIS HO ER HIS HO ER NIS HO LIN HO LIN HO LIN HO LIN HO LIN HO	1.73 2.6 2.19 2.19 4.3 1.44 1.44 1.44 1.44 1.44 1.44 1.44
S C C TDK F0	HE-Super High Eddin DD - Chrome in Doo  Super Avilyn  Au Jua  Audue  Super Dyramic  Super Dyramic  Super Dyramic  Dynamic	SAC 90 SAC 90 Audu+C 90 Au tua C 90 SDC 40 SDC 90 SDC 90 SDC 90 SDC 90 DC 30 DC 45 DC 140 DC 140 DC 140 MC 40 DC 140 MC 40 DC 140 MC 40 DC 140 MC 40 DC 140 DC 140 MC 40 DC 140 MC 40 DC 140 DC 140	FC A. HE HO ER HIS HO ER HIS HO ER NIS HO LIN HO	1.73 2.6 2.19 2.19 4.19 4.19 4.19 4.19 4.19 4.19 4.19 4
S S C C T T T T T T T T T T T T T T T T	HE-Super High Edi- ny DU. Chrom in Des- Super Asilyn Super Asilyn Au Jud Au Jud Super Dynamic Super Dynamic Super Dynamic Mayerick Mayerick	SAU 601 SAU 90 Audus C 50 Audus C 50 SDC 401 DC 30 DC 401 DC 401 MU 40 MU 40 MU 40	FC A. HE HO ER HIS HO ER HIS HO ER NIS HO LIN HO	1.75 2.7 2.19 2.19 4.19 4.14 4.20 4.3 4.3 4.3 4.3 4.3 4.3 4.3 4.3 4.3 4.3
S C C TDK F0	HE-Super High Edi- ny DU. Chrome in Des- Super Asilyn.  Super Asilyn.  Au Jua.  Au Jua.  Super Dynamic.  Super Dynamic.  Super Dynamic.  Mayerick.  Mayerick.  Mayerick.	SAU 601 SAU 90 Audo (C 0) Audo (C 0) Audo (C 0) SDC 40 SDC	FC A.  HE HO ER  HIS HO ER  HIS HO ER  NIS H	1.73 2.7 2.19 2.19 3.73 4.33 1.43 2.53 4.54 2.53 1.44 2.53 1.45 2.53 2.53 2.53 2.53 2.53 2.53 2.53 2.5
S S C C T T T T T T T T T T T T T T T T	HE - Super High Edding DU - Chrome in Design Du - Chrome in Design Du - Chrome in Design Du - Chrome Super Durantic Super Durantic Dunanic Magnick Maurice - Mayer ek Endices	SAU (6) SAU (6) SAU (6) Audus C (6) Audus C (6) SDU (6) SDU (6) SDU (6) DU (6) DU (6) DU (6) DU (6) DU (7) DU (7) DU (7) DU (8) MU (7) MU (8) WU (9) EE	FC A. HE HO ER HE HO ER HE HO ER NE HO ER NE HO ER NE HO ER NE HO ER N HO LN HO LN HO LN HO LN HC LN HC LN LP LN LP LN	1.7% 2.7% 2.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4
S C C TDK	HE-Super High Edding DU Chrome in Design Du Chrome in Design Desi	SAC 601  SAC 901  Audio C 60  Au funit 501  SDC 40  SDC 90  DC 30  DC 40  MC 50  MC 50  MC 50  EC 50	FC A. HE HO ER HE HO ER HE HO ER NE HO ER EN HO LN HO LN HO LN HO LN LN ER LN E	1.78
S S C C T T T T T T T T T T T T T T T T	HE - Super High Edding DU - Chrome in Design Du - Chrome in Design Du - Chrome in Design Du - Chrome Super Durantic Super Durantic Dunanic Magnick Maurice - Mayer ek Endices	SAU (6) SAU (6) SAU (6) Audus C (6) Audus C (6) SDU (6) SDU (6) SDU (6) DU (6) DU (6) DU (6) DU (6) DU (7) DU (7) DU (7) DU (8) MU (7) MU (8) WU (9) EE	FC A. HE HO ER HE HO ER HE HO ER NE HO ER NE HO ER NE HO ER NE HO ER N HO LN HO LN HO LN HO LN HC LN HC LN LP LN LP LN	1.7% 2.7% 2.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4.1% 4

45	Highlander	C 45	SF/LN	1.6
60	Highlander	C 60	SF/LN	18
90	Highlander	C 90	SF LN	2.7
120	Highlander	C 120	SF LN	4.3
45	LN/High Density	C 45	SF/LN	2.3
60	LN/High Density	C 60	SF/LN	2.7
90	LN/High Density	C 90	SF/LN_	4 0
120	LN/High Density	C 120	SF/LN	5 6
45	Master	C 45	HP/HF	2 9
60	Master	C 60	HP/HF	3 2
90	Master	C 90	HP/HF	4.5
120	Master	C 90	HP/HF	6.2
45	Chrome	C 45	CD	2 8
60	Chrome	C 60	CD	3.2
90	Chrome	C 90	CD	4.2
120	Chrome	C 120	CD	6.2
45	Classic	C 45	Fe	3 1
60	Classic	C 60	Fe	3 7
90	Classic	C 90	Fe	5 0
SF LN	-Standard Ferric/Low 1	Noise		
HP,	/HF-High Performance/	High Ferric		
CD-	-Chromium Dioxide			

LN TP LAN SHE NA Play

### 8-TRACK

45	Studii Quality	168 45	20 20 +	1
91)	Studin Quality	38× 90	20 20+	- 3
45	Plus Series	382.45	LN HO	į.
90	Plus Series	182 40	LN HO	3
45	J00 Series	3k] 15		1
90	50U Series	3×1 40		

45	Audio Max	8345 lb12_	H0	19
90	Audio Mag	h340 161.	HD	2.4
45	XHE	×245 1611	Ex HE	2.1
40	XHE	8290 lb11	Ex HE	2 .
45	Tracs	×145 0201	LN	1.9
чij	Traus	×100 0504	1N	2.4

15 Pert	rmanie	51035	LN ER	2.41
64 Peri	ormance	54038	LN ER	, p.
40 Pert	rmance	54040	LN ER	2 94
45 Stud	fiu	540.3	LN HO	) 40
h4 Stud	lm	54016	LN HO	3.29
90 Stud	1ı	5401×	LN HO	+ 14

		CHAIN S	8 /
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CAPITOL MAGNE			
52 The Wild	Tape - 17.432.u	ь F0	:
40 The Mid			1 /
64 To Mill 80 The Mid		_	2
100 Th M d			1 2
45 The Music	Tape 27.645.2	• F U	1
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	Tape 7.3.1		
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54 InterMay		<u> </u>	1
	311 10		<u> </u>
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- 64 Murt ne	8191	15	
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MOF	EX		
45	Cartridge		HO LN
50	Cartridge		HO LN
#0	Cartnd₄ e		HO LN
но ЭТ?	LN High Output I	W Neise	
5	Rec ton	X135	Mylar
10	Recoton	8140	Mylar

80	Reuston	MT×0	Mylar	1.25
100	R-coton	NT 100	Milat	3 17
ROBINS	<u> </u>			
40	Rubins	R.690/	SC	2.40
64	Riibins	RIBHUH	S C	2 hU
80	Robins	R16911	S C	. 85
S	C Sup⊬robatin⊾			
ROYAL	SOUND			
45	Royal Sound	AP845	FO	1.59
h0	Royal Sound	AP260	10	2.74

SONY				
40	Sin.	§T 10	HE	1.19
60	Sony	81 b0	HF	194
×0	Son.	06 TK	HF	1.19
Hf	High Fidelity	•		•
	CCODE		-	•

45	Superscop+	8 tr 45	Hf	2.79
90	Supersor pe	0P 11 K	Hf	3.14
TDK				
45	Dynamic	8TR 450	HO LN	2.24

DK				
45	Dynamic	8TR 450	HO LN	2.24
45	Super Dynamic	øTR 15SD	HO ER	2.99
40	Dynamic	aTR 40D	HO LN	2 79
40	Super Dynamic	81R 90SD	HO ER	+ 44
Н0	uN High Output L w N	150		
Н0	FR. High U tout Exten	d∙d Ran⊾+		

3M-S0	COT CH		
45	Dynarange	LN	3 10
90	Dynarange	LN	3 75
45	LN/High-Output		3 75
90	LN/High Output		3 75
45	Classic		3 49
90	Classic		3 99

OLUM	BIA MAGNETICS			
1200	C. I.Premiun	4CL 1200	850	4.79
18(111	Cu Fremiuni	4CL 180U	1.0	5 98
2400	- I Premium	4CL 2400	rin\	7.9
3600	Cr I Premium	4CL 3609	2.0	ч.
1200.	Sound Craft	4SC 1200	71.0	3 99
1800	Scund trait	4SC 1800	10)	4.99
2400	Sound Craff	4SC 240	1.0	ή φ
3601	Jound Craft	4S( ₹6(N)	7-0	. I i

FUJI				
2500	FB 101 Prof	2400FB	10 MB 15	36 00
1200	FR TAP	T300FB	FO MR LII	17.75
1800	FRIS.A.P	1500EB	O. ME. TH	16.50
3600	FB INTA P	3600FB	FO MK.	45 (10
1200	Taylet	1200F <b>G</b>	FO M MR . II	9.00
1800	FG H F	i suOFG	FO M-MR LO	12 00
3600	TGHE	3600FG	FO_M_MR_U	33 /5
9()11	FM HO LN	900FM	FU I J	/ 50
1200	EM RULEN	1200FM	FOILE	3.51
1800	FM HILLN	1800FM	FM LU,	9.75
10	MB . Fire Orde	Mastering Backo	uated	
FU	MB MR LU Ferric O	ode Masteon, B	lackroated Metal F	Reel
FO	M MR TO Ferric Oxi	de Malterin, Mi	etal Reel	

600	H-1-b	34134	FS _	3.75
1200	Insti	un tác	12	1 10
900	Insti	241 131	FS	3.60
1800	Irish	241 151	FS	6.10
2400	ly (   m	251 151	FS	. 10.60
3600	Irish	261 151	F.F.	10 00
1200	Inst	276 151	FB	8.75
2500	Insti	27t 173	F. Bt.	22.45
250U -	bish (	276-273	F-EL	34 15
1800	Irish /	277 151	FBC	11.50
3600	8 (1)	277 173	F BC	27.00
F	rin u			

/AXELL				
1200	LIW Notise	LN50 60	68.0	7.39
2500	Link Norse	LNnu 120	6F,0	16.10
1800	Link Notice	LN31 40	GFU	8 00
360U	L W N HR	1N 55 180	GFO .	22 00
2400	Low Noise	LN25 120	GFO	12.3
3600	L W.N. III	UNTO 180	GFO	15.25
1200	Life Dynamic	UD50 60	Px GH	8.0
2500	Ultra Dynamic	UD= 120	P# GH	21.70
1800	Ultra Dynamic	UD35 90	Px 35H	9 3 5
3600	Ultra Dynamic	UD35 180	Px GH	25 00
1200	Back Coated UD	UD50-60B	Px :GH CBC	9.60

MAXV	VELL (continued)			
2500	ExklatefIID	UD50 120B	Px GH CBC	28.50
]8(III.	Back Coated UD	UD35 90B	Px GH CBC	11.35
3600	Back Criated UD	UD35 180B	Px GH CBC	3230

MEMOR	REX		
32	MRX OR 5Xti00	E SP HO LN	1.
45	MRX OR 12400	F SP HO LN	1 154
64	MRX OR 5x (100)	E SP HO LN	11.00
64	MRX OR IX LETO	E SE HO EN	5.10
96	MRX OR / x +HOL	E SP HO IN	4
128	MRX UR X, 300	F SP HO LN	8 99
[3]	MRX oR 10X2500	F SF HO LN	13.49
14	MRX DR 10x1600	F IP HOLLN	16.49
	Quentur	F HF LN HO	1.50
1.0	Quantum	E HE N HO	[] 39
[4,1	Quantum Quantu	F HP (N HO	.11.49
1.5	SP HO EN Ferric Standard P	rt illian e High Output i la	N. ISB
F	HP LN Ho Farne High Pert r	mai e ti v Noise High Cuty	10

64	Recoton	STM56	Pol,	2 ×h
96	Reciton	STM59	7 II.	3 60
128	Recuton	STM512	Phill	11.15
192	Rec.ton	STM518	Poly	b 95
128	Receta	S1M712	Poly	4 25
192	Recoton	STM/18	Poly	6.21
256	Recutum	STM 724	Puty	9.50
384	Recutum	STM / 36	Poly	11.95

300	Ribins	RO1332	S C	1.0
600	Robins	R01344	576	2 00
1200	Robins	RC1352	7.5	4 00
2400	Robins	R01372	8.11	7.00
3600	Robins	Rt+1374	51	10.50
900	Robins	R01552	S C	4 00
1800	Robin	R01572	2.0	5.75

60	Ruyal Snund	AP5600	FO	2.85
120	Royal Sound	AP7120	F O	4 25
90	Royal Sound	AP5900	F O	3 60
120	Royal Sound	AP7180	1.0	6.20
120	Royal Shund	AP5120	T (0)	4.15
240	R val S jund	APJ, 40	7.0	9.95
360	Royal Sound	AP SEC	7.0	10.94

ONY				
300	Siin.	PR 150 +	- 1,	1 99
900	finγ	PR 150 4	File	3.49
1800	500	PR 150-18	Poly	6.49
3600	n <sub>y</sub>	PR 150 +n	Pin	196
1800	Siny	SEH 180-18	: N: H()	100
3600	Soni	SLH 180 36	LN HO	22.95
3600	Suny	FECR 11 3600		-

.20u	Audua	L 1300	HB HO ER	5 49
-		_		
800	Auffua	F 1800	HB HO ER	7.49
600	Audua	L 3600P	HB HO ER	15.49
600	Au fua	1 3600M	HB HO ER	19.95
800	Audua B. L.	LB 1×00	нв но	
			. ER	8 69
600	Audua B. C	1B 4600	нв но	
			ER+	22.95
200	Super Dynamic	\$01200	LN HO	4 99
800	Super Dinami	S 1800	LN HO	110
600	Super Daniella	S 1600P	UN HILL	13 99
h()()	Supril, in	S 1600M	N	17.49
В (	Back to ided			
HD	HO ER High Bias Hi	sh Outsuit I ton	d. J. Dana	

	Tony and Ton			1
	-Polyester Premium	ow moise might out	pot	
800	N HD Polvester L		1 LN	17.15
600	Scotch	177	LN	16 50
800	Sudu h	Classic	PP	35 00
600	Scotch	Classic	PP	1130
800	Scotch	Classic	2.9	00 01
200	Scotch	Lighter.	20	875
800	Scatch	229	PUN	0.85
200	Scotch	228	PLN	5.00
600	Sth	214	PIA	15 00
800	Scotch	214	81 N	1.90
600	Scotch	214	PLN	1 35
400	Scatch	2100	PLN	11.25
800	Scotch		FIN	70
900	Scotch		PIN	4.35
200	Scotch	7), 111	PIN	5 60
600 -	Scotch		PLN	3.75
150	Scotch	211	P LN	1.83
8600	Scotch	207	P LN HD	22.05
800	Scotch	207	P LN HD	12.15
200	Scotch	206	P LN HD	TAI

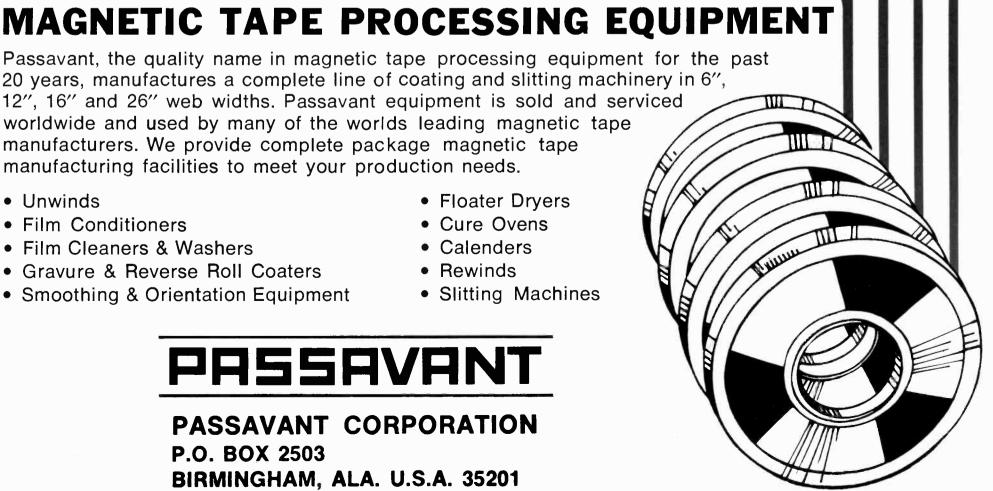
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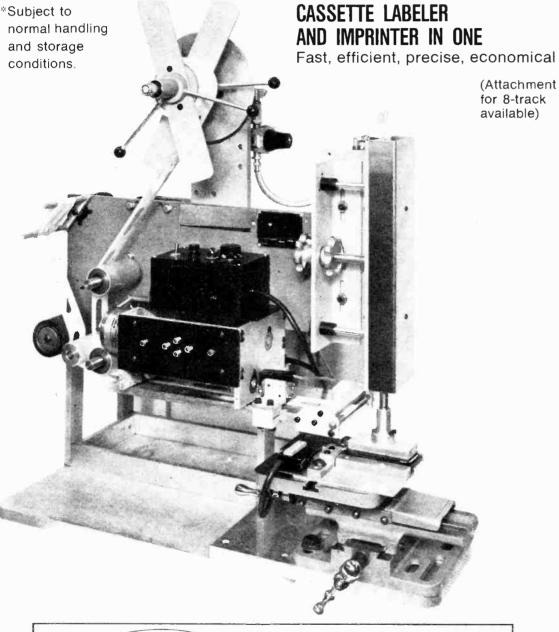
**PASSAVANT** 

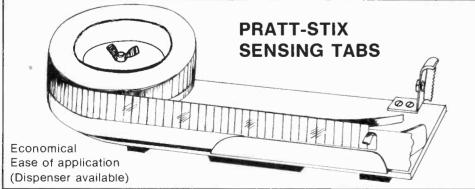
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### **Mammoth Promo**

• Continued from page 48

kets, Sept. 12 to Oct. 10. will support the Master and Dynarange promotions. Camera-ready art is available on all three offers. Orders will be accepted from Sept. 1 as long as supplies last. Back-to-school, Labor Day and weekend specials are among the merchandising uses to which the specials might be put. according to John Taylor, retail manager. The firm also has an expansive audio accessory line which it reports increased success with.

Of course, the big news from Memorex is Quantum, an advanced open reel formulation which it has just added to its consumer repetoire. The tape is not new, merely professional quality reel-to-reel that consumers can now purchase. "This is what we are most excited about," enthuses Jake Roher, marketing manager. Quantum will be available in in early fall at 7-inch, 1,000-feet, with a suggested list of \$7.99-\$8.59, and 2,400-feet with a suggested list of \$10.59-\$11.39. A 10½-inch reel, 3.600-feet, will have a suggested list of \$19.99-\$21.49, also available in late September.

Rohrer also added that Memorex would be adding to its record care product line with a record cleaning fluid which should make its debut in the fall. "We also have several other projects in the works," he adds. and to date we have 10 items in the accessory line and they have exceeded our own expectations. We intend to expand further into our basic product line." As far as new tape formulations go, the Memorex executive agrees the furor has sudsided or "plateaued" as suppliers are down to the nitty gritty of merchandising what they have now. "I think the next breakthrough will be jump beyond a new formulation per se." he added cryptically.

Memorex will also continue with its highly effective and identifiable Ella Fitzgerald tv commercials, he noted, with the only change there being fresh copy. The fact that Memorex is projecting its biggest second half is born out by how the Santa Clara, Calif.-based firm has just broken ground for a 12,000 square foot addition to its audio tape products operation. Corporate officials say Memorex audio tape business has more than doubled during the past three years. The expansion will allow the company to increase production of its audio cassette products, specifically its MRX, Oxide line. The firm also will continue to produce a line of chromium dioxide cassettes, 8-track cartridges and a standard low noise/high output open reel line.

In the area of promotions, Bill Bollinger, director of marketing for Capitol Magnetics, states, "We're 100% convinced that dealers are ready for innovation. In the last year, we ran all the standard price promotions but we had the most significant response from out special premium offers. The Guinness Book of World Records, for instance, which we offered free with the purchase of two C-90 cassettes, was bought out faster than we could fill dealer orders.

"Our second Guinness Book of Records, featuring Olympic Record holders, is just beginning to move. We also had great success with the Kodak Instamatic unit. So, we're coming back strong this summer with our iron on patches for T-shirts. which we think is just a dynamite umbrella promotion. So far, none of the other manufacturers have chosen to imitate Capitol's new approach. However, I am sure they are eyeing us to see what success we have. I think they'll try to follow our lead before long. Our

business is maturing. We are much more competitive than we were even two years ago.

"Each manufacturer has to do everything he can to get customers and then to hold on to them. I think

we'll see more coupon offers and mail-in offers, for instance, as manufacturers respond. As for us, we're looking for more effective promotions. Our market will be be health ier in years to come if we can keep our retail unit price up. We're look ing for promotions at a higher price and/or lower cost per unit. In addition, our total dollar expenditure for co-op advertising has increased over a year ago, anyway. And we're also providing more help to our dealers with how to use that money We not only provide ads, product slicks, headline sheets. 200 logo sheets and radio scripts and all the POP material they can use, but this year we'll give them actual air ready radio spots. All the dealers will have to do is provide his local announcer with his local store tag and promotional information.

Latest wrinkle in the Capitol arse nal is unifying its family of products with new blister card packaging and identification for the Mod Line, the company's economy-priced blank tape line. Starting immediately, all product in Capitol's moderately priced category will have clean new shelf graphics, giving the product line a quality look. Type face and display on the new blister cars will compliment graphic design already used for The Music Tape. Capitol Magnetics' premium line. strong brand association, all Mod Line products will also carry the tag. "by Capitol." In the transitionary period, traditional Peter Max-style box packaging itself will be used with the new blister card graphics. Later, product packaging itself will be changed. Capitol Magnetic Products' decision to change product designation and packaging for its moderate-priced line is part of the company's overall plan to upgrade shelf image for all products manufactured by Capitol, creating strong brand association for Capitol Mag netic Product's full line of tape and

Recent BASF developments include the availability of a new, longer length version of its low noise, high output C-90 bulk cas-sette tape. The new configuration is 9,600-feet in length and is in addition to BASF's bulk tape product line, which also features 6,000-foot C-90 tape, as well as 6,000-foot and 7,200 foot C-60 tape. On the consumer end, company officials are still smiling about the recent Andy award for its tv commerical advertising of its line of blank magnetic recording tape. The "Bachelor" commercial, part of BASF's tv campaign for blank tape, is possibly the largest tv campaign ever under taken for that category. According to Robert Blanck, vice president of marketing and sales. "The award is one more positive indication that BASF is on the right track with its overall consumer communications strategies. We now have a commercial recognized for its creative excel lence by a jury of professionals, as well as our marketing reports show ing record sales of our tapes."

The tv campaign will continue full bore with price break incentives being offered to dealers as well as increased co-op ad monies. The firm recently concluded a 60-minute Studio Series cassette and 90-minute Performance cassette "buy one, get second at half-price" prmotion. For the balance of the summer, both Studio and Perform-

XHE tape in all formats. The big news at Ampex is dollars: about \$1.5 million in a tv and print campaign the firm is undertaking shortly in support of its line. The firm has made available its professional Grand Master open reel to the consumer in 1,200-foot, a 7inch reel; and 2.500 foot. in a  $10\frac{1}{2}$ inch reel. Suggested retail is \$9.95 and \$24.95 respectively. Part and parcel of the expanded Ampex promotion is its new Plus series aimed at the serious music recordist which features upgraded packaging. Initial promotion will be a "buy two, get one free" on any plus series configuration, including cassette, cartridge, and open reel. Included in the promotional package for merchants will be a full array of POP material such as modular displays systems, mobiles, posters, banners and counter cards. The most interesting wrinkle, however, will be a "Golden Reel" award to artists of million seller hits mastered on its tape as part of the campaign. The award will be presented to the artist and a check of \$1,000 will be presented to the artist's preferred charity in his name. Also in the Ampex campaign is a high impact Gold Award Sweepstakes aimed at retail tape shoppers which begins in fall/winter.
First prize is a \$13,000 custo-

mized Gold Corvette with some 250 other prizes including open reel tape decks, stereo headphones, and large quantities of the company's own recording tape. Broad trade, and national consumer advertising programs are in the package. "Our efforts," says Ivan Pato, national sales manager, will be more in line with demonstrating that the Plus Series, our 22/20 + studio quality and the professional Grand Master open reels are clearly better quality and performance

Maxell is taking a bullseye aim at the cartridge market with its recently introduced line of 8-track cartridges utilizing a newly developed UD (ultra dynamic) tape for-mulation. "Although the cassette market has grown rapidily," according to Gene LaBrie, national sales manager, "the market for blank 8track stereo and 4-track quad car tridges has also shown significant improvement growth. Recording equipment in both of these categories have become more sophisticated and are capable of providing high quality performance. The tape formulation used in these new 8track cartridges was developed by the same technology that originally produced the Maxell UD and UDXL

formulations for cassette."

UD cartridges will be offered in two lengths, the UD-8T-46, 46-minutes, at a suggested list of \$3.30, and the UD-8T-90, 90-minutes, at a suggested list of \$4.00. The tape features a premium formulation of pure crystal gamma hematite. Maxell will also continue to stress its UDXL cassettes in 60-minutes and 90-minutes, and UD cassetes and LN cassettes in 46, 60, 90, and 120minute lengths; as well as 7-inch

and 10-inch open reel in lengths ranging from 1,200 feet to 3,600 feet in three formulations. LN, UD and UD back-coated.

Agressive Fuji is also zeroing on the cartridge market. Recent introductions include recording times of 45-minutes (8T-45) at a suggested list of \$4.80 and 90-minutes, (8T-90), at 'a suggested list of \$6.30. The high end cartridge tape has a signal to noise ratio of 50 dB or more. The sensitivity of the tape is

uniform within .5 dB. Upcoming promotions will include ads in con sumer and music magazines ad and spot tv. According to George Saddler, Fuji marketing head, the firm also offers a studio quality open reel product in addition to its high end cassette line.

TDK will be running some 'buy one and get a second at half-price' promotions in the near future that promise to offer the consumer real value. The firm will also offer several new empty reels in both 7-inch and 10-inch to add to its current product lineup. The firm will continue to stress its SA (Super Avilyn) and Audura cassettes. The firm has recently introduced a high precision cassette shell which assures perfect matching of the A and B sides of the SA cassette. TDK has also made a move into the audio/visual field with a new line. The company will continue to put promotional thrust into print ads in national consumer

publications. Tape clinics for TDK 59 dealers will also be ongoing.

The newest Certron promotions are a free interlocking cassette rack with six C-60 high density cassettes, IR660, and two free interlocking cassette racks with four C-90 high density cassettes and two empty cassette boxes, IR490. According to national sales manager, Bob Dunn, the firm's mini-cassette Memotape is now available in both 30- and 40-(Continued on page 60)

AUGUST 28, 1976, BILLBOARD



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finds a Maxell cassette loaded in the transport, and the machine has front panel switches for both bias and equalization.

Although all of these particular machines offer the consumer some latitude in choosing his tape, it's a pretty safe bet that with the many less versatile cassette recorders available, the consumer will probably settle for the tape recom-mended by the machine's manufacturer. whether recommendation is specific or merely implied.

Ampex's Warren Simmons observes that more consumer education is needed if the customer is to get the most out of his cassette recorder. Particularly on the fixed bias recorders, the user may not re alize that the latest super tape may offer no improvements unless his machine is taken into the service shop for recalibration. Depending on circuit design, this may be impractical or impossible, and in some cases the user is better off sticking with his "old reliable" brand of tape. And as more and more tapes show up in the marketplace, even the two-position tape selector may not be able to do justice to all types. In fact, JVC already offers three-position switches for both bias and equalization on its cassette recorders. To get the most out of this flexibility, the consumer will have to better understand the interrelationships between bias, equalization, distortion and high frequency response.

Reduced to its simplest terms, there is usually some trade-off between distortion and high fre quency response. As bias level is increased, distortion is reduced, but unfortunately so is high frequency response. Some high frequency losses may be made up by equalization, but only up to a point, for excessive boosts tend to be self-erasing and/or distorting. Many manufacturers suggest overbiasing by 1 to 3 dB at 10 kHz, as this seems to offer the best trade-off between distortion and high end response. The point to remember is that this optimum setting varies considerably from one tape to another. Therefore, when tape A is recorded on a machine set up for tape B, the recording will suffer if the tape formulations are significantly different.

In a report on the subject of tape print-through (Billboard, April 24). it was discovered that the professionals may be just as confused as the amateurs on the subject of proper tape usage. As the story reports, a studio executive complained, plained, there is a print-through problem, which basically means a loss of information on the tape." Several manufacturers of tape would like to explain to this executive that although they share his concern over print through, in formation does not get lost in the process. Although print-through shows up as a pre- or post-echo of the recorded program, the program itself remains intact. In other words, print-through is not an indication that some small portion of the recording has moved off to a different part of the tape.

Ironically, the audible effects of print-through may seem worse on some of the newer tapes, despite their apparently superior specifications. The problem is that the dy namic range of the print signal closely follows the dynamic range of the program, but at a much lower level (hopefully). But the new tapes allow higher levels to be recorded. Therefore, although the signal-toprint ratio looks good on the spec sheet, the absolute level of the

print-through may be up, due to the higher recorded level. The problem is further compounded by improvements in signal-to-noise ratio. As the noise level is brought down by the latest improvements in tape manufacturing, print-through is no longer marked by tape hiss. This probably doesn't distress the noise reduction people too much, because it means that the new tapes do not make their products unnecessary, as has been suggested by at least some critics of noise reduction. Since print-through occurs on the tape itself, the noise reduction system helps to keep it at a min-

### **Promotion**

• Continued from page 59

minute times. "The only thing holding up that market." says Dunn, "is the lack of hardware."

Columbia Magnetics will continue to highlight its current program of promotions, including specials, discounts, and other incentives on its Columbia and Soundcraft lines. Also in the Columbia merchandising package is print, radio and POP dealer aids. In addition, the firm is reportedly in the process of preparing cartridge and cassette introductions with a new formulation.

Intermagnetics is offering a "full spec'' C-60 cassette to the trade for 29 cents. It comes in a cellophane wrapped Philips box. The firm will also be offering this product blister packed (six units) in a "Happy Hooker" promotion. Another new Hooker" promotion. Another new product from the firm is a Flip-A-Tape cassette index system which is a revolving stand holding 12 C-60 cassettes. Both cassettes and stand will have a suggested list of

### Tape Surges

• Continued from page 50

also cites simplicity of operation of the equipment, as an important factor

Terry Longville of Telex Communications feels compatibility of equipment is also important, and stresses the need to match the specifications of the duplicator to the playback equipment, as well as to the machine which generates the master

Arthur Volkmar of Sony does not believe that low cost equipment is an asset to the end user. He feels that low initial cost could turn out to be the most expensive in the long run, and urges duplicators to be aware of cost effectiveness.

Recortec, Sunnyvale, Calif.-headquartered firm, is very keen on some relatively recent equipment they have; namely, a cassette tape leader, an automated cassette duplicator, and an automatic cassette feeder. R.R. Troxell, program manager, feels Recortec has a unique approach to high speed duplication. The addition of the Automated Cassette Feeder (ACF) has increased the production per operator to new heights and made production less dependent upon operator skills, according to the company.

CREDITS

Earl Paige. special issues editor. Editorial direction, Stephen Traiman, tape/audio/video editor. Staff writers: John Sippel, Radcliffe Joe. Jim Mc-Cullaugh and Claude Hall. Independent writers: John Woram, sound business contributing editor; Ken Winslow, director professional development of the International Industrial Television Assn. Product grid tabulation, Jan Proffitt. See separate section for city wrap-up writers. Front page art strip, Bernie Rollins. Production, John Halloran. John Halloran

# **U.S. Dealer Survey**

### San Diego

### • Continued from page 55

San Diego dealers agreed that the high end was the strongest end of the sales spectrum

"We do about 75% in high end," says Hunsaker.

"We do about 80% in high end and 20% with promotional," says

Wright's feel promotions are an integral part of blank tape merchandising and reports good success with recent TDK and BASF of

One dollar off promotions\_at Sound Center with Maxell "have been creating traffic," adds Rob-

One of the areas in which some dealers feel there should be more help from manufacturers is in edu-

"I wish we could get more information on product for ourselves as well as literature we could pass along to the consumer. We don't seem to be getting much assistance on that score," says Robertson.

Hunsaker feels that Maxell has the best quality tape of any she's seen so far, bringing the least amount of returns. "It's damaged far less than the others," she says.

Reaction to new premium lines is generally good.

"I think there's a definite market to be served," notes New Dow's spokesman, "with the so-called crossover tape. A lot of people will recognize it's for them and will respond to it."

### Milwaukee

Blank tape sales in the Milwaukee area have remained constant over the past year, with little fluctuation. The steady market remains about 5% of total business volume, most shops report. Premium tapes are strong in the shops catering to the audiphiles, with the middle and low end doing better for outlets with a strong university clientele, those whose buyers have car systems and those dealing in

Reel-to-reel has become a rare item in many shops, with few getting more than minimal requests for that sort of tape. "Hardly anybody has those machines anymore," says Terri Oliver at Radio -Doctors in downtown Milwaukee. Eight-track still carries 55% of the blank tape business at Radio Doctors, she reports, with cassette coming in a strong second.

Eight-track amounts to around 65% of blank tape sales at the Record Shop, with open reel less than 5%. Cassette makes up the 30% difference for manager Helen Pawlak. However, at the Port of Sound, cassette outsells all other blank tapes by a 10 to 1 margin, according to co-owner Art Mackman.

A fairly even split betwen car tridge and cassette, with still strong reel-to-reel sales, is noted by John Bliese at Wack Electronics.

Memorex, Maxell, BASF, Sony, TDK, TEAC and Scotch are the foremost brands carried in Millwaukee -Memorex and Maxell are praised across the board for their promotions and service. "Maxell does a lot of quality tape," asserts Bliese. "Memorex is about the best for us," says Pawlak. "If we want something, they're right on it. They seem to watch over their lines better,"

Bliese says that Milwaukee County and other governmental bodies do a lot of quantity purchasing from his store. "If they wanted those promotional T-shirts and stuff, they could certainly have them," he says.

Radio Doctors recently expanded its floor space and is experimenting with Capitol reel-to-reel. "With the added floor area, we're adding across the line in all departments.

says Oliver. "However, the Capitol is about the only blank tape addition we've made. We did drop Certron in cartridge and cassette. It was really low end stuff," she says. The store is near the city's convention center and it gets many buyers picking up three to four tapes at a

time for recording speeches and programs

Mackman has phased out his BASF line because there was little call for it, he says. He raps the manufacturers for not having enough consumer promotions and asks for more co-op advertising.

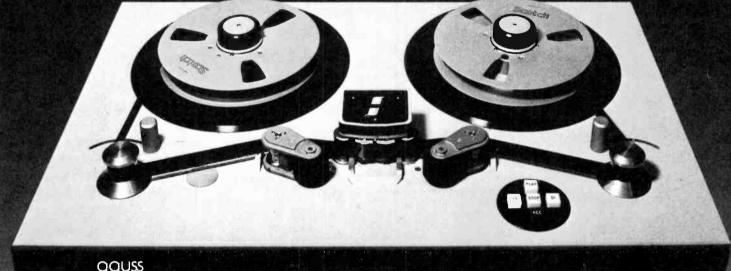
Dealer gripes are minimal, with most saying they have little or no problem with backed up orders, servicing or defects in work

manship. "Most of the defects I no- 61 tice are in the specials." says Pawlak. "But there aren't that many overall any more," she says

Bliese laments, "If there is any complaint, it would be that the market is glutted with super quality tape. It all tests out as dynamite but it's hard for the store owner to handle all the lines. There are just too many people in the field.

(Continued on page 62)





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### **Nashville**

Cassette tapes are still ahead and gaining momentum with dealers in the Nashville area.

Sales are averaging 71% in cassette tapes, with cartridges following at approximately 16% of sales and open reel tapes running a close third at 13%. Anderson Audio and **Electra Distributing Co.** cite a 2 3% decline in 8-track cartridge sales.

Nashville dealers carry a wide variety of lines including Maxell, Advent, Ampex, Scotch, Sony, 3M, Mallory, Superscope, TDK, Memorex, BASF, and Tracs. The K-Mart department stores feature its private label. Dealers have not added new brands; however, Electra has dropped the BASF line, claiming

"undependable mechanisms in the cassette housing.'

A.M. Nicholson of Nicholson's Hi-Fi is receiving a "good" response from the new Ampex Grand Master line. Anderson Audio deals almost exclusively with Advent and Maxell and is well pleased with Maxell's UItra Dynamic open reel tape. "This tape works with most consumer machines and is best in my opinion," notes Lee Adams, manager. ''They do have better lines but I feel this tape is best for the price and

Stores involved strictly with stereo, hifi, and tape equipment such as Anderson Audio, Electra, Dixie Hi-Fi, and Nicholson's Hi-Fi contribute 50-70% of sales to highend product, while K-Mart sales are approximately 50% low-end with

very little change in either category in the past year.

Most retailers here attribute very little sales to chrome products. Highest figures range from 5% of sales at Electra to 15% at Anderson Audio and Dixie Hi-Fi. The chrome product figure "has dropped from 40% this time last year" according to Dixie Hi-Fi's assistant manager, Jim Steagall.

"We had a very successful promotion with Maxell in February,' comments Adams of Anderson Audio. "The factory rep came in with a large amount of expensive tape equipment, demonstrated the Maxell tapes and let customers try their tapes to see how they compared. We advertised on tv and radio and had good response."

Nicholson's Hi-Fi features Ampex giveaways periodically. "These sales deal especially in cassettes," notes Nicholson. "The customer can buy three tapes for the price of two or buy one and get another for half price.

Advent, Ampex, and Maxell come out ahead in the most helpful suppliers category. Anderson Audio puts in its vote for Advent while Nicholson's Hi-Fi enjoys a "closer working relationship with Ampex factory reps" and Dixie H-Fi claims "Maxell reps are the only ones that visit frequently.'

Most Nashville dealers are happy with all aspects of the blank tape market. "The only gripe I have," comments Adams of Anderson Audio, "is customers buying good quality tapes-using them on low quality machines-then coming back and complaining about the tape." Steagall with Dixie Hi-Fi wishes "they would just stop making cheap 8-track tapes.'

### Las Vegas

Midyear trend reports reveal a swing to blank tape cassette products here among major retailers, chains and area independent outlets with little or no complaints with manufacturer products.

According to a survey of six selective stores in each category, the shift to cassette products is attributed directly to improved tape quality and unit designs, as 8-track cartridge sales begin to fade.

Established retailer Garehime Music Co. reports the sales mixture at 60% cassette, 20% cartridge and 20% open reel, while independent Interior Systems reveals cassette at 90%, cartridge at 5% and open reel

Two major chain operations, Odyssey Records and newcomer Sun Stereo, list 8-track cartridge products as leveling off, or maintaining past sales efforts with Odyssey listing cartridge 70% cassette 25% and reel at 5%.

Sun spokesman Brad Bolotin. says cassette and cartridge are split equally at 40% each, with open reel at 20%, but sees the market catching up to California sales styles. "Compared with our seven California stores, we sell more cartridge, but Vegas is behind the times right

Skaggs Drug Center department stores, with six local outlets, report cassettes at 60%, with cartridge selling more this year at 40%, and no lines of open reel being sold. Major retailer Radio Shack, which has four local stores, says cartridge still outsells open reel 10 to 1, as does cassettes.

Garehime's Mark Christensen, stereo manager, adds the biggest concern for sales is the increase in blank tape prices. "We've had good help with the few defective tapes we've had, but a ceiling on prices should be established somewhere."

Memorex, BASF and Irish tape are carried by Garehimes, which added Maxell during the year, says Christensen. Interior Systems, open since 1968, serves a more sophisticated customer clientele, and deals in TDK, Maxell and BASF

Sun Stereo reports no private labels, but deals in majors such as Capitol, BASF and Maxell. Competitor Odyssey handles Scotch, TDK, Memorex, Capitol and occasionally BASF products.

No lines were reported dropped by the six questioned outlets, except for Skaggs cutting out TDK because of poor sales. TDK had been added by Skaggs to its lines which include hot-seller Memorex, BASF and Scotch.

All firms reported interest in new premium lines, but admitted little knowledge about the product value, some outlets reporting no shipments due in until November.

A majority of surveyed dealers said high-end products were now more in demand with the sophistication of the buying public-being burned by low-end, cheaply manufactured products, while chrome items remained at a low percentage

"We sell more promotional, lowend products because of better package sale value such as in Memorex or the 4 for 3 Certron deals," says Skaggs spokesman Pat McClelland.

Interior System's Harry Mortenson sees the cassette jump due to the three-head Nakamichi cassette deck. "Seven years ago we dealt in a more medium-quality product; now, due to technical improvements, higher quality is being demanded.

Dave Crook, Odyssey manager, sees visual packaging of products as important in moving merchandise. "Simple but effective visuals will grab the buyer. Our 4-pack Capitol, 90-minute Mod line has been the best product moved to date for a campaign effort."

(Retail survey to continue next week with reports from Portland, Ore., Columbus, Ohio, Eastern Pa./Southern N.J., Madison, Wis. and Toledo,



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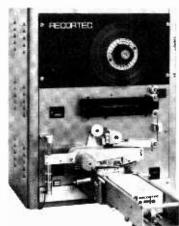
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1976, BILLBOARD

### 1977 Audio Scene— Cloudy But Clearing

• Continued from page 1

bers of his group, as well as representatives of some larger audio firms, are tentatively set to meet in Las Vegas Tuesday (24) with the Snitow Organization on the latter's proposal for AUDEX (International Audio Expo) next April at the Convention Center there.

Stern, who first proposed the idea of a "hi fi only" show in a stormy IHF session at the recent Summer CES, admits "It is impossible to disregard the CES offer, because it is substantially what we asked for last year, and reflects every specific compatibility for audio exhibitors."

Wayman has proposed turning over McCormick Inn almost entirely to audio exhibitors, large and small, with 40 to 50 exhibit rooms, velour draped for soundproofing, on the second, third and lobby floors, as well as up to 30 8 by 10-foot booths for accessory firms. They would have first call on the Inn's 80 suites and also the option of space in McCormick Place for visual displays, as opposed to sound demonstrations

A separate IHF trade show committee is to meet with CES officials in Chicago Thursday (26) in a gettogether postponed from Aug. 10 by Hurricane Belle, and tour the proposed facilities. "The floor plan will be finalized after that meeting and

ready by Sept. 15 at the latest," Way-man emphasizes.

Pricing has not been finalized, but it will be no more than the present \$4.50 per square foot charged for McCormick Place space, "and quit possibly a bit less," he says. Most important, the price will include prime services that had been a bone of contention with smaller hi fi firms—standard booth equipment, storage and drayage, more electrical basic hookups—which had the effect of almost doubling the actual space cost.

Although a spokesman for the Snitow Organization would comment only that "embryonic plans" for a competing show were underway, Stern confirms that his group as well as larger compact/component firms have been contacted by the former CES show management firm.

The Harman executive maintains that some of the larger firms such as Lloyd's, Soundesign and Superscope have indicated interest in trying a separate audio-only show for at least a year, in addition to their CES participation, but this was unconfirmed at press time.

As things stand now, the Winter CES is Jan. 13-16, the second PC-77 (for CB) is set for mid-February, NEWCOM for early May, and CES for mid-June. Whether the industry needs, or will support, a fifth show the week of April 22, will be decided soon.

### Federal Hi Fi Success Due To Innovative Rx

• Continued from page 46

other wrinkle—headphones hang suspended from a central point of purchase structure with music piped through them continuously.

An element that pervades the L.A./Orange audio retailing scene is the "price war." at times ruthless. In fact, one aggressive chain, Cal Stereo, actually berates competitors by name on price. Federated's Image is one of professionalism.

A recent Federated ad reads. "When will you listen... before you buy or after you take it home? At Federated we have 19 professional soundrooms and well trained audio consultants to assist you. When will you listen? At Federated, you listen before you buy!" Ads, in general, are more "component oriented" and well mixed. Items appearing range from Betamax at \$2,295 to a \$8 Sony decoder. Blank tape, cartridges, and other accessories are often mixed in.

Federated places a great deal of emphasis on product knowledgeability and consumer rapport.

"Federated generates good vibes," say both Schwartz and Pastore. "Customers are made to feel welcome, never threatened."

Along with audio state-of-the-art Federated believes it has introduced another futuristic vista to audio retailing—state of mind.

By JIM McCULLAUGH

If you're looking for a service, supply or accessory item in the TAPE/AUDIO/VIDEO industry, see Billboard's International Buyer's Guide—Sept. 18



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# Tape Duplicator

Initial list of speakers for the Video 76 conferences in conjunction with VIDCOM in Cannes' Palais des Festivals, Sept. 23-28, covers a range of fields, notes program chairman Bengt-Arne Vedin, Nord-Video, Stockholm.

Vedin, Nord-Video, Stockholm.
Included are Mr. Noda, EIA-J video committee chairman and Taichiro Takshashi, Tokyo Broadcasting; Gerry Funston, Southam Videotel, Toronto; Jean Michel Sauvage, AVCD, Paris; Rudolph von Wailer, VNU-Omnia, Amsterdam; Dr. Rune Pettersson, EBAV, Stockholm; Juan Vinuales, Salvat, Barcelona; Garry Pownall, EMI, London; Larry Finley, ITA, New York, and Hannes Dahlberg, AV Report, Berlin.

Initial registration fee is \$62.50 plus \$62.50 for first of any six other conferences attended, \$40 for each additional, and \$20 for the future trends meeting. Two workshops given four times each, on cameras/recorders, editing/duplication, will be \$20 each. Information in the U.S. from John Nathan, VIDCOM, 30 Rockefeller Plaza, New York 10020, phone (212) 489-1360.

Audico Ltd. of Elk Grove Village, III., introduces a new 8-track loader, model 5-742, for blank or prerecorded material. In the blank mode the machine operates both in minutes and seconds of tape time as well as feet; this is an industry first, says Norman Deletzke, Audico's engineering vice president.

Deletzke says the unit's Q-tone system will accept any tone now in use, requiring only minus 30 level and two-inch minimum length Q-tones at any frequency between 3 and 45 Hz. The machine has automatic provisions for disposing of scrap copy at the pancake head end, Deletzke reports, and has been equipped with "complete and total sensing systems to detect defective tape as well as any kind of unit malfunction."

Productivity with one operator/one machine is 1,000 C·900s or 2,000 C·300s per normal working shift, according to Deletzke. He notes that one operator can run two or three machines. Price is \$2,750.

# Instant program change with new dual master

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Another first for ELECTRO SOUND tape duplicating systems

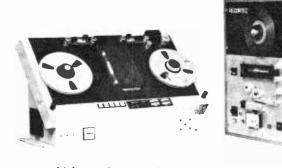
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For years high speed tape duplication has required two distinct operations. These are (1) Duplication using a bin loop master and open-reel slaves, and (2) Loading duplicated bulk tape into individual cassettes. The two step procedure makes the overall duplication operation inefficient, especially for short runs.

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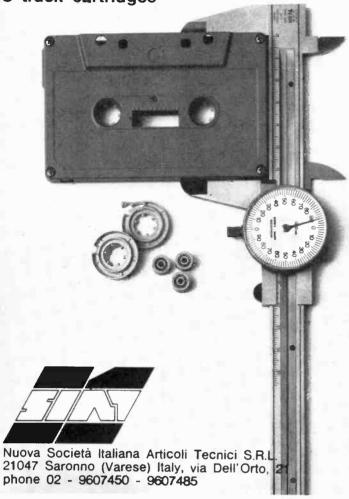
Recortec's Automated Cassette Duplicator is a simplified open-reel system combining high speed duplication with automatic cassette loading. For small users it provides the least investment to move into the open-reel type, and gives the large volume user higher productivity at lower operating cost.

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### Tape/Audio/Video

### Sansui QS For Scots, Jazz Radio

• Continued from page 46

and decoders, with local dealers alerted to each week's featured items to tie in their own top items. National advertising backing the series is appearing in a number of consumer music books.

In Scotland, Glasgow's progressive Radio Clyde broadcast its first live quad concerts using the Sansui QS system June 25 and July 2. Special 4-channel mike techniques were used to maximize the quad effect of the "Promo 76" concerts by the Scottish National Orchestra, direct from Kelvin Hall there.

Radio Clyde joined Radio Piccadilly in the U.K., which was the first to conduct QS broadcast tests there several months ago. Both tests were monitored by the Independent Broadcasting Authority which ap-proved the broadcasts. Other European stations reportedly are keenly interested in the potential of the 4 channel market

A Sansui QSE-5B broadcast encoder was used at Kelvin Hall and a QS vario matrix decoder at Radio Clyde's Anderson Cross Centre Studios to monitor the broadcast The listeners—the station's signals have a potential audience of 2 million-were able to receive normal mono reception, widened stereo reception and, for those already into the fledgling 4-channel mart in the U.K., the full quad effect.

### Philly CB Fair Disappoints

• Continued from page 46

Pa., store is also primarily an audio shop, its show stand was limited to the chain's house brand. Realistic CBs. All the other four retailers were exclusively CB shops.
Valley Wholesale Communi-

cations, Inc., with stores in suburban Warminster and at nearby Quakertown, came in on the ground floor about three years ago selling CB units and accessories exclusively. While only Midland product was displayed, with one of the many specials including a factory reconditioned set (13-857) valued at \$159.90 for \$99.90. Valley also handles Cobra and Craig, selling at both wholesale and retail.

Reach Out CB Sales (M.D.M.) Enterprises of Ardmore, Pa., handles only CBs and ham radio equipment. It's CB all the way for South Philadelphia Communications and its companion 26th Street Communications in Wildwood, N.J. RPM Electronics, National Park, N.J. with additional stores in Camden. Del., and Cornwells Heights, Pa., stocks more than 50 different CB makes and models, specializing in all communications equipment.

Among the three manufacturers. Hy-Gain was the only one exhibiting its line of receivers, antennas and accessories with Mike Dienes. local manufacturers rep. in charge. The Shakespeare Company's line of fiberglass antennas was displayed by the rep firm of B.F. Targoff Asso-

Electronics exhibited and demonstrated its mobile VOX microphones, headphones, and its base station microphones and VOX systems. Superex also used the show to introduce its new CB Safety "Mic" with headphone, a remote control unit that frees the hands for driving, and sells for \$45 (Model CB-10-2-

For the CB enthusiasts, Laird Equipment Co., Dresher, Pa., showed the New Hermes Engravograph for personnel badges: Harvey Painter. Philadelphia, peddled picture badges and car plates: Coyote Card Co., Norristown, Pa., sold QSL cards: CB Directory. Warminster. Pa.. introduced its "Mercy Sakes Alive." 10-4 CB Directory: The Shadow Network had its road traffic services: American Radio Relay League sought out the hams, and a number of T-shirt stands were among other service exhibitors. Admission, for what was offered, was a high \$3 ticket.



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Our leader lock is better pecause our acetal is DOUBLE because our acetal is DOOBLE EXTRUDED. A process which delivers a rod diameter toler-ance of not more than ± .0005" (.0127mm).

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### 'Kit Corner' For Dynakit Dealers

BLACKWOOD, N.J.-With Dynakit sales up 46% over last year. Dynaco is offering its dealers a com-

pact "Kit Corner" to promote more consumer sales of the firm's as-semble-it-yourself audio components, according to Mike Luby, sales

Dealers must purchase a minimum number of Dynaco products to qualify for the program, he explains, with wired demonstration units provided at kit prices, resulting in a substantial savings.

Included in the two-part Plexiglas and Formica display is an illuminated Dynaco/Dynakit sign that can be hung with supplied chains, or mounted. Compact "Corner" takes only 10 square feet of floor space, is 6 feet high by 4 wide and 2½ deep.

### **Ruling For Memorex On Infringement Suit**

• Continued from page 10

of Memorex's iron oxide type tape in their blank cassette line. Chemical tests by Memorex charged that the defendants' Sound/Pro blank cassettes contained an iron oxide other than that made by Memorex.

Memorex filed orders from the defendant companies dated Jan. 16 and April 7, 1976, for a total of 120 units of blank Memorex tape. Each unit provides an assembler of blank tape cassettes with enough raw tape for 25 cassettes (Billboard, July 10).

By stipulation, both parties in the litigation agreed that defendants would permanently cease to use or infer the Memorex product connection: the plaintiffs' claims were dismissed with prejudice: each party was to bear its own costs and attorney fees and Memorex was not to receive any accounting or award of profits or damages arising out of past acts of the defendants

The defendant companies were: Sound/Pro and Sound/Pro National Distribution: Omni Sound Industries; Music Merchants Custom Tape Co.; Macho Leasing: Custom Tape Duplicators: and Sound Alike Music Corp.

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AUGUST 28, 1976, BILLBOARD

Invitations have been sent to 2,500 custom ers for what J & J Corp. anticipates as the big gest trade show in its 44-year history, set for Aug. 24-26 at the Town & Campus, Union, N.J.

Exhibit space has been expanded to accommodate home entertainment and auto equip ment and the largest line of CB merchandise and accessories in New Jersey, according to president Irwin Jennis. A new Panasonic automotive products program will be introduced to dealers, along with latest products from **Lloyds**, J.I.L., Phone Mate and Jensen.

Among CB lines due are Handic Inc., a Swed ish firm for which J & J is exclusive area distribu tor; Royce, Pace, Pearce-Simpson, Tram/Diamond and Teaberry. Also set is a complete selection of pro, base and mobile antenna systems and accessories by Antenna Specialists for which the firm is exclusive professional equip ment warehouse distributor.

Special terms, extra promos and show deals will be available to attendees, along with an opportunity for a Caribbean trip, notes sales manager Hal Rubenstein. Dealers not receiving an invitation should contact J & J, 10 Milltown Ct., Union, N.J. 07083, phone (201) 964-3333.

Bob Doerr, previously in consumer electron ics retailing and outside industrial sales, is the newest sales staff addition to Lowell M. Fisher Co., 9100 W. Bloomington Freeway, Minneapolis 55431 He is responsible for Fisher accounts in cluding TEAC, TDK, Hitachi and J.I.L. in North ern Minnesota, North Dakota and Minneapolis

Since assuming marketing of Aiwa audio products, Meriton Electronics has restructured its sales rep organization in some areas, de clares **Bill Hoard**, vice president/marketing.

Newest reps are EMR, Inc., Skokie, III., for Northern Illinois, Eastern Wisconsin, parts of Indiana; T.R. Moore & Assoc., 1741 Washington

### **Dalis Shifts Base** Adds Hitachi Line

NEW YORK-Dalis Marketing. Inc., major metro area consumer electronics distributor, has moved next door to new 22,000-square-foot warehouse/office facilities at 35-35 24 St., Long Island City 11106, according to Bob Kuttruf, executive vice president.

Move is coincident with the naming of Dalis as exclusive area distributor for the Hitachi line of personal electronics products, including tape recorders, modular stereo systems, tv and radios

CB is still a big market for Dalis. although Kuttruf acknowledges the demand is changing, with confusion over the expanded 40-channel product and an early swing from underdash to in-dash merchandise. Available to Dalis customers are the Panasonic automotive products in-dash line, E. F. Johnson, Pace SBE, Royce, RCA and a private-label im-

### **British In Audio Exhibit At Tokyo**

TOKYO-More than 16 British audio equipment manufacturers will participate in the Second British Audio Equipment Exhibition scheduled for Aug. 31-Sept. 4 at the British Export Marketing Center here.

The exhibitors include Decca Special Products. Gale Electronics & Design, Rank Hi Fi Ltd., BRS Ltd., Alba (Radio & Television) Ltd., Acoustical Manufacturing Co. Ltd., B&W Loudspeakers Ltd., Exports Ltd., Jordan-Watts Ltd., Kef Electronics Ltd., Keith Monks (Audio) Ltd., Linn Products Ltd., Monitor Audio Ltd., and Swisstone Electronics Ltd.

The First British Audio Equipment Exhibition was held here two years ago. Nine out of the original 16 exhibitors are returning for this Creek Lane, Dayton, Ohio 45459, for Ohio; Lienau Assoc., Inc., 11728 Nebel St., Rockville, Md. 20852, for Delaware, Maryland, Virginia

D.C., and part of Pennsylvania; Paul Stone Sales Co., 4672 Cavendish Ave., Indianapolis 46220, for Kentucky and most of Indiana

The KLH "Dedicated," Research 10 and special component series products will be repped by John W. Steinberg Co., 11617

Acama St., Studio City, Calif. 91604, in Southern California, Southern Nevada and Arizona.

# Everyone is sold on Sound Guard. Now we need some people to sell it.

### An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard\* record preservative.

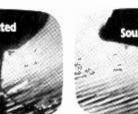
When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.

Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise'. that occurs with

And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans. Or B.V. Pisha's

AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations'.



You can actually see vinyl wearing away.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding: **I.** Sound Guard preservative increases the life of records by significantly reducing record wear. 2. It does not in any way degrade audible frequency response. 3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings. **4.** Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

### The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound

### **Test market** Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in

Syracuse, New York, and Columbus,

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the *total* record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

### Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard

What's more, we're finding that people are already ordering refills.

They're coming to us direct now. But from now on, our national advertising will send Sound Guard customers to you.



### If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with pointof-sale material, informational

brochures, and test result booklets. In June, Sound Guard



on shops and stores wherever records and audio equipment are

If you'd like the name of your representative, or any other information about Sound Guard. write P.O. Box 5001, Muncie, Indiana 47302.



\*Sound Guard is the trademark of Ball Corporation for its record preservative. © 1976 by Ball Corporation.

### Kubla Khan Topped At Chicago Zanadu

CHICAGO-By installing a discotheque in his Zanadu, a modern dining and drinking palace on Chicago's far north, restaurateur Mel Markon has gone the ancient Kubla

Opened in July at a reputed cost of \$1 million. Markon's Zanadu also includes the fabled pleasure dome of Kahn-indeed, two of them, one directly above the dance floor, the second over the disco's lounge area.

Glass panels in these domed ceilings, allow patrons on Zanadu's upper level to observe the pleasured activity below.

Downstairs, at a hexagonal bar along the discotheque's outer wall, patrons also can view the dancers. through a unique two-way mirror. When the elevated dance floor is brightly lit, all is visible from within. Outsiders view only their reflection in a "mirror" behind the bar, when the disco lights are dimmed.

Because sound-absorbing glass panels were employed, similar to installations in airport observation decks, only the disco sights escape into the restaurant area.

Inside the odd-sided discotheque room, located at the front of the 15,000-square-foot facility, unwanted sound also has been eliminated, through extensive acoustical

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paneling. Thus, conversation in the disco's lounge and at the bar is not impeded.

"Early in the night we don't go full bass," explains Rusty Mark, Zanadu's deejay and entertainment director. "We're very sensitive to the customer," he notes. "However, after 9 o'clock we hit them with the full discotheque sound."

That sound is delivered over a system designed and installed by Windmiller Custom Sound of Chicago, employing Dynaco ST 400 amplifiers, a Soundcraftsman equalizer, custom board, Technics 1200 turntables, Stanton 681 EE cartridges and a "truncated octahedron" speaker enclosure suspended over the dance floor. Four 12-inch woofers are built into the cornice that frames an underlit dance floor created by Cosmic Lighting. Focus Lighting was responsible for overhead special effects.

The disco program can be fed to the dining room and to the upper level bar and lounge, or these areas can be programmed with music independently.

"Nobody else in the country could have opened this room but Markon. He's a genius for detail," Rusty Mark says.

According to Mark, Markon began planning the facility two years ago. At that time, the eventual location, on north Broadway, was an abandoned garage. Designers Karen and Tony Barone were commissioned to effect the transition.

Presently, the Barones are at work expanding Zanadu's discotheque into an adjoining building, where they are creating a "multi-media maze" in which drinks will be served, while discogoers wait to enter the disco proper.

"There's such a tremendous number of people coming to the space that we have traffic problems we never anticipated." Tony Barone explains.

The restaurant also has been heavily trafficked since opening. with the second storey lounge occupied by those waiting to be seated most evenings.

Featuring a medley of exotic house drinks, the Zanadu menu carries a top price of \$7.25 on a complete dinner. Drinks in the discotheque begin at \$1.50.

The restaurant and disco are being promoted without the use of paid advertising.

### Disco Forum Focus: New **Technology**

NEW YORK-"New Sight & Sound Technology For The Discos Of Tomorrow" will focus on development concepts and future expectations as opposed to a product hype, according to Stephen Traiman, Billboard Tape/Audio/Video editor and session moderator.

Each of the eight panelists will give a concise five-minute "update" on their specific area of interest, followed by a question and answer session with the audience. All are recognized spokesmen in their particular fields, running the gamut

of audio and lighting.
Included are John Bubbers, president of Audio Dynamics Corp. and a former president of AES; Mark Engle, marketing director for Altec Lansing; Vince Finnegan, marketing vice president of Meteor Light & Sound, division of Revox Corp.; George Alexandrovich, vice president, field engineering, for Stanton Magnetics: Mike Klasco, president and co-founder of Gerantium Laboratories Inc. (GLI); Jim Parks, national sales manager at Technics by Panasonic: Howard Rheiner, national sales manager for Times Square Theatrical & Studio Supply, and Graham Smith, vice president at Digital Lighting and head of the newly formed GSA design/consulting firm.

### **Hollywood Disco Expands** As Celeb Crowd Grows

NEW YORK-Hollywood discotheque, the four-month disco phenomenon in San Francisco's Bay Area, is doubling its capacity to handle what Stanley Christo, head of the club, calls an unprecedented boom in business.

Since opening its doors in March the room has developed into a popular hangout for top radio and sport personalities including key players from the Oakland Raiders, the San Francisco 49ers and the Oakland

Radio personalities frequenting the club include Don Rose, Dave Sholin, John Mack Flanagan and Shana of KFRC; Tom Wilson, Jim

DiLeonardo, and Melissa Foster of KWUN; Cliff Foote and Bill Collins of KNEW, and others from such stations as KNBR, KKIS, KYX, K-101, and KCBS-FM.

The club has a policy of presenting both present and past hits, and according to Christo, this has also made it popular with record companies including Fantasy and Epic

Hollywood is operated by Get Dancin' Productions, a division of Creative Media Consultants which also programs the music, and tests new product for the programming department of KFRC and KWUN.

### Wet T-Shirts Attracting More Than N.J. Patrons

WILDWOOD, N.J.-The state's Alcoholic Beverage Control (ABC) is now taking a hard look at the "Wet T-Shirt Nights" that have become popular at certain discotheques throughout Southern New Jersey, acting on complaints of the resort's former mayor Doris Bradway and other civic activists that the feature is lewd and in bad taste. Wet T-Shirt Night first came to the resort last month at Grande's Cafe and has been popular for a long time in the Philadelphia-Camden area.

A popular gimmick with the disco deejays, it generally calls for Tshirted gals to let themselves be doused with an ample amount of water on their shirtfront as they dance to a disco tune. Winners are selected by applause of the crowd with the prize a dinner for two at a local restaurant.

The girls start gyrating to the sound of a disco tune with the deejay standing behind them pouring water down their shirt fronts. The wet Tshirt isn't just wet, it becomes virtually transparent. After a couple of record spins, some of the contestants seem to get carried away and she'll pull the shirt above her sometimes bra-less chest

Any establishment permitting lewd or obscene activity is in violation of its liquor license, according to Joseph H. Lerner, director of the ABC division. He said he was told about the T-shirt contests and has issued a directive for an investigation to see if the contests are "lewd or ob-

### Dockett's Flo-Feel Label Blooms In Crowded Field

NEW YORK-In its short and phenomenal rise in this country, the discotheque industry has played an important role in spawning the careers of some people and boosting those of others.

Among those talented people whose careers have been given a shot-in-the-arm by the advent of discotheques is Jimmy Dockett. head of Flo-Feel Records, and an artist whose disco disk, "Get Down Happy People" has been gaining in popularity in discotheques and on radio stations around the country.

Dockett, 28, is from Washington, D.C., and for 10 years has been trying to gain recognition as an innovative recording artist among the record companies of New York. The course of his career landed him recording contracts with such little known labels as Hull. Camille and Mystic 4 Records. In addition Dockett's style was somewhere between r&b and MOR, and the disks he released made few waves.

In 1971 he formed Flo-Feel Records so that he could have "greater control" over his career, but his style remained basically unchanged, and to augment his income Dockett was forced to work with the tax firm of H&R Block. Then came disco, and Dockett, a perceptive, versatile man who is not opposed to change, decided he liked the medium, and committed himself to working with

Dockett's first disco release on the Flo-Feel label was "Love Thing" in October last year. The tune immediately caught on, and before long it was being played in countless discotheques and on about 80 radio stations in 23 states around the country.

Encouraged by the success of "Love Thing" Dockett followed it up with "I Need You Around" which was moderately successful, and then with his biggest hit to date, "Get Down Happy People." He is also planning the release of his first disco album for the end of this

In addition to his raw talent, Dockett's growing acceptance is also based on hard work, perserverance in the face of almost insurmountable obstacles, and a perceptiveness that has encouraged him to jump on trends including the release of a 12inch single version of his "Get Down Happy People" to the commercial

Dockett is his own a&r department, his own advertising agency, and his own publicist, and he does all well. He is also his own distributor. He admits that not having the industry clout of a major label behind him is a big disadvantage, but like everything else. Dockett faces this problem head on, and there is little doubt he will overcome it.

### Brooklyn Disk Jockeys Join IDRC

NEW YORK-The more than 100 mobile disco deejays in Brooklyn have aligned themselves with the IDRC headed by Eddie Reviera, in an apparent split with the Disco Pool, from which they originally received their programming.

The new alliance has resulted in the formation of the Brooklyn Chapter of the IRDC, coordinated by Mark McCurdy, who also heads the Record Hut, record retail outlet and booking agency.

According to McCurdy, the Brooklyn IDRC will not only function as a record pool for the mobile deejays of the area, but will also gear itself to creating and maintaining professionalism among the jocks. IDRC already has chapters in Manhattan and in Canada.

To celebrate its opening, the Brooklyn IDRC held a special showcase in Manhattan last week at which it featured such acts as Zulema and New Magic, both disco

McCurdy hopes that eventually the IDRC of Brooklyn could assist its members in booking acts, and setting fees. Until now the Brooklyn jocks operated loosely booking their own shows, and playing for just about everything from christenings and weddings, to full-scale disco

# N.Y. Design Co. Expands

NEW YORK-GSA, Inc., the lighting design group based here, is expanding its operations to become a full service company aimed at supplying what resident Graham Smith calls, "the very diverse needs of the entertainment industry.

New executive personnel additions to the expanded company include Richard Boerner, Lawrence Kirdon, Edward Calabrese, Michael Klasco and Paul Adler.

Adler, who is recognized as an expert in the field of innovative visual effects applications, joins GSA from the design house of Austen Display Corp. as technical consultant for visual decorative applications.

Klasco, is president of Cerantium Labs Associates, Inc., and is a specialist in sound systems engineering. He has been credited with pioneering and developing professional discotheque sound equipment used throughout the U.S.

Calabrese was a senior interior designer for Copeland, Novak and Israel. He specializes in space planning for entertainment complexes.

Kernan is a member of the International Assn. of Lighting Designers, and winner of the Lumen Award. He has also written for such publications as Progressive Architecture, Illuminating Engineering Society Journal, and Electrical Construction and Maintainance.

Boerner holds a Bachelor of Architecture degree from Cornell Univ., and has extensive experience in food service design and entertain-

They will pool their talents with

Graham Smith, Christopher Harms and Leonard Dworkin of GSA.

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### A New Start For **Old Zodiac Label**

company, which has gained control of assets and masters from Mega Records and added new acts to the roster and assembled a potent executive team, is now opening new offices in Nashville with plans to aggressively seek new artists and masters.

Zodiac Records is ready for business. That's the opinion of M. David Bell, president of the California-based firm, who comments. "For the past six months, we've been in the studio getting acts ready to release, getting the right people for the Nashville operation and laying the groundwork for the future.'

Bell wants to keep the artist roster as small and select as possible so the company "can maintain an open door policy toward new acts and available masters."

New product will be released from both the Nashville and California offices. Current releases on Sammi Smith and Marilyn Sellars are from masters acquired when Zodiac gained control of the assets of Mega Records and Tapes. Other masters from that acquisition include Bill Black's Combo, Don Ho, Benny Goodman and Phil Harris.

The new Zodiac management structure has been announced by Bell (Billboard, Aug. 21). Ed Hamilton, formerly with Monu-

NASHVILLE-Playboy Records has launched promotional trading

The label is sending its version of

baseball trading cards to more than

500 radio stations as part of a promotional campaign on its artists. Depicting four of Playboy's stars—plus the label's Nashville head, Ed-

die Kilroy, and promotion director

Nick Hunter-the cards feature a

four-color photo on one side, with the second side offering a short bio

The cards are the same size, tex-

ture and style as the bubblegum

baseball trading cards. Assembled in

six-pack kits, the cards are presented in a wrapper identifying the set as

"Playboy Records Collectors Series

Besides Kilroy and Hunter, there are cards on Chuck Price, Layng

Martine, Jr., Bobby Borchers and

cards on its stars.

on each personality.

ment, UA and Mega, is vice president and general manager of the Nashville operation. George Cooper III is director of marketing and promotion. He was president of Country Collage, an independent record promotion company, and earlier a vice president with Dot. Don Reeder has been named treasurer and per-sonnel director. The new West Coast operations manager is Buck Stapleton, formerly with Capitol, Monument, MCA and his own All-West Distributors in L.A

Zodiac artists include Billy Mize, presently in production with his syndicated tv show, "The Billy Mize Music Hall"; Janie Brannon, member of one of Nashville's top studio groups and a regular on the "Good Ole Nashville Music" tv show; Ray Pennington, who will also double as an independent producer for the label; Dave Kirby, awardwinning writer of Charley Pride's "Anybody Goin" to San Antone"; and Curtis Potter, formerly with Hank Thompson's

The Zodiac home office is in Morro Bay, Calif. The new Nashville office is located at 21 Music Circle East. New masters should he submitted through Hamilton at the Nashville office.

Mickey Gilley. All are in Playhoy

mation: Height: 5'9", Weight: 160, Throws: Right, Bats: Right, Signed:

5/74, Acquired: Drafted from Astro Records, Born: Ferriday, La.,

"It's time to do something different," comments Hunter, who created

the trading card concept for Play-

boy. "I'm so tired of seeing people sending out key chains with artists names on them, rabbits feet, auto-

graphed pictures and other things.

Hunter notes he's interested in

seeing the reaction and possibly

planning some promotion around the cards. "I'm going to see what the stations come up with. There'll be

plenty to give away. The acts have

enough to take with them on the

road and give away at their appear-

The Gilley card carries this infor-

Records baseball uniforms

Home: Houston, Tex.

### **NEW SECRETARY**

### **Nashville AFTRA Raises Sights**

NASHVILLE-An active, larger and more aggressive AFTRA chapter is the goal of David Maddox, the new executive secretary of the Nashville local of AFTRA.

"I'd like to see the membership increased. We can do it by providing greater service," comments Maddox, an Atlanta native who formerly served as staff attorney with the comptroller of the Treasury for the state of Tennessee. In his new post, he represents approximately 760 singers, announcers, actors and actresses who perform on records, commercials, jingles and tv and radio programs produced in Nashville.

"Traditionally, this has been a singer's union because we've had more singers than any other type of members. But we've also got announcers, actors and actresses. We have to provide a service. If we have our act together, organized and efficiently operated, then we'll achieve a lot more. We have to make producers and talent users knowledgeable about the complete range of our talent resources here.'

Maddox plans to get more Nash-ville performers involved with AF-TRA by educating them about such benefits as pension, welfare and hospitalization plans. And he plans to balance an aggressive operation with a cooperative outlook. "The attitude that we extend to producers, record companies and production firms is going to encourage people to come here for their work. We have a tremendous creative atmosphere here and we want to make that

But Maddox emphasizes his first interest is to serve the membership. "If that takes having to be aggressive, then we'll be aggressive. We're going to do whatever it takes to achieve positive results for the total community. While we may technically be in an adversary role with producers and others who utilize talent, we feel one of the secrets of the that we do have a good working relationship-and we want to continue

"There are rules we have to abide by in the national code, and they have to be uniformly enforced," Maddox advises. "We can't have a special deal for buddies, We have to be fair in our treatment of everyhody.

Charlie Monk, local AFTRA president, reports that Louis Nunley of Nashville has been re-elected as a national vice president. Representing the Nashville chapter at the recent AFTRA national convention in Minneapolis were Monk, Nunley, Maddox, Tom Brannon, Mary Fielder and local board members Carol Montgomery, Joe Babcock, Ed Bruce and Ginger Holiday.

Other recently elected board members include Rex Allen, Jr., Laverna Moore, Jeanne Pruett, Diane Tidwell, Jeanine Walker and Bergen

### COUNTRY **'IMMORTALS**'

country music great to be inducted into the Country Music Hall of Fame include Johnny Cash. Grandpa Jones, Vito Pellettieri, Hank Snow, Merle Travis or Kitty

living and deceased-will be announced as the newest additions to the Hall of Fame on the 10th annual

Nominees from the latter category are Rod Brasfield, Paul Cohen, Cowboy Copas, Vernon Dalhart and the Delmore Brothers

as an institution for recognizing and honoring those who have made outstanding contributions to country music. A panel of more than 100 Hall of Fame electors selects the

# TO SELECT

NASHVILLE-The next living

One finalist from each category-CMA Awards Show, Oct. 11.

The Country Music Hall of Fame was established by the CMA in 1961

### **Ron Prophet** Wins Kudos

NASHVILLE - Ronnie Prophet has been honored by the CMA. Middle Tennessee Heart Assn., Nashville mayor Richard Fulton and Nashville sheriff Fate Thomas

The awards sprang from Prophet's quick action in saving the life of a Brooklyn, N.Y. man who suf-fered a stroke while driving through Nashville. Prophet, observing the man's condition at a gas station, drove the man and his wife to Donelson Hospital. Medical authorities indicated the quick action saved the man's life.

The honors came at the Carousel club where the RCA-Canada artist was performing Aug. 12. Club owner Margaret Hyde made a surprise visit to the stage after Prophet started his show and introduced Dr. Jim High, chairman of the Middle Tennessee Heart Assn., who read a congratulatory telegram from the man whose life had been saved and presented Prophet with an engraved certificate of merit.

Jo Walker, CMA executive director also commended Prophet from the stage, then the entertainer received a municipal commendation certificate and a key to the county

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**Playboy Promo Features** 

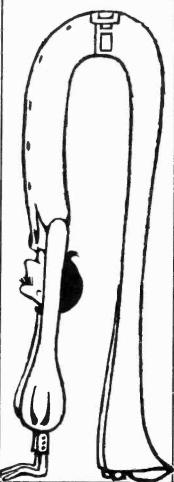
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# Hot Country Singles.

\* STAR PERFORMER-Singles registering greatest proportionate upward progress this week. Week Week Week Weeks in Chart Weeks Chart This Last TITLE-Artist This Last TITLE-Artist TITLE-Artist Last riter), Label & Number (Dist. Label) (Publisher, Licensee) 훒 er), Label & Number (Dist. Label) (Publisher, Licensee) TEXAS WOMAN—Pat Boone 1 2 8 (I'm A) STAND BY MY WOMAN MAN-34 40 7 面 80 TAKE ME AS I AM (Or Let .ilsap .ns), RCA 10724 (Pi-Gem, BMI) (B. Duncan, S. Stone), Hit (Motown) (Mandina, BMI) Me Go)—Mack White (B. Bryant). Commercial 1319 (Acuff-Rose, BMI) HONEY HUNGRY—Mike Lunsford 敢 10 BRING IT ON HOME TO ME-Mickey Gilley 43 5 1 WHISPERS AND GRINS—David Rogers

Parable / IRDA 256 (Golden West Melodies/ 70 74 3 3 13 ONE OF THESE DAYS—Emmylou Harris (E. Montgomery). Reprise 1353 (Warner Bros.) 1353 (Altam, BM!) (Lore), Republic/IKD Singletree, BMI) 39 36 6 11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 JUST YOU 'N' ME—Sammi Smith
(1 Pamkow). Zodiac 1005 (Moose/Big Elk. ASCAP) 75 71 5 4 9 6 YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adman) ABC/Dot 17535 (Pick A Hit, BMI) MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3 10378 37 42 6 72 35 12 MISTY BLUE—Billie Jo Spears
(R. Montgomery), United Artists 813 (Talmont, BMI) 自 11 DON'T STOP BELIEVIN'—Olivia Newton-John 73 77 3 VIRGIL AND THE \$300 38 52 3 8 8 I WONDER IF I SAID TEARDROPS IN MY HEART—Rex Allen Jr.

Warner Bros 8/36 (TRO-Cromwell, ASCAP) 39 GOODBYE—Johnny Rodriguez (M. Newbury) Mercury 73815 (Phonogram) (Acuft Rose. BMI) 48 4 CRISPY CRITTERS—C.W. McCall HONKY TONK WALTZ—Ray Stevens

(B. Crait) Warner Bros. 8237 (Ahab, BMI) 74 56 9 40 女 10 6 IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI) 41 TO MAKE A LONG STORY SHORT/ 75 82 I'LL NEVER SEE HIM AGAIN—Sue Richards (R. Mainegra, M. Blackford), ABC/Dot 17645 (Unart. BMi/United Artists, ASCAP) WE'RE GETTING THERE—Ray Price 食 12 9 I DON'T WANT TO HAVE TO MARRY 12 55 3 PEANUTS AND DIAMONDS-Bill Anderson 血 YOU—Jim Ed Brown & Helen Cornelius (F. Imus. P. Sweet). RCA 10711 (Blackwood/Imusic. BMI) NEW ENTRY 由 SAD COUNTRY LOVE SONG-Tom Bresh 57 3 77 46 12 9 5 13 ROCKY MOUNTAIN MUSIC/DO YOU FROG KISSIN'- Chet Atkin: (B Kalb). RCA 10614 (Ahab. B 仚 54 4 WHISKEY TALKIN'—Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Columbia) (Al Gallico/Algee, BMI) RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens). Elektra 45315 (Briar Patch/Deb Dave, BM!) VICTIMS—Kenny Starr (R. Bourke, J. Wilson, G. Dobbins), MCA 40580 (Chappell, ASCAP) 78 83 SAY IT AGAIN—Don Williams
(A McDill). ABC/Dot 17631 (Hall-Clement, BMI) WICHITA JAIL—Charlie Daniels Band
On Daniels). Epic 8-50243 (Columbia) 10 45 22 10 12 79 87 3 QUEEN OF NEW ORLEANS-Earl Conley 血 15 9 AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP) 46 70 2 YOU AND ME—Tammy Wynette
(B. Sherrill, G. Richey), Epic 8:50264 (Columbia) 80 3 min 10 min 27 KISS AND SAY GOODBYE-Billy Larkin 12 9 13 GOLDEN RING-LOVE IS THIN ICE—Barbara Mandrell

Co. Margan). ARC/Dot. 17644. (Pt-Gem/Cumberland 仚 63 3 81 (I'm Just Pouring Out) WHAT SHE BOTTLED UP IN ME—David Wills (D. Owens, J. Vowell). Epic 8 50260 (Columbia) 100 2 仚 HERE I AM DRUNK AGAIN-Moe Bandy 17 9 1 58 4 SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown). Capitol 4302 (Gary S. Paxton. CAN'T YOU SEE-- Waylon Jennings 仚 19 5 血 LONELY EYES—Randy Barlow (F. Kellv), Gazelle/IRDA 280 (Frebar, BMI) 92 2 RED SAILS IN THE SUNSET—Johnny Lee 10 COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI) 59 5 15 13 11 83 4 (The Great American) CLASSIC COWBOY—Penny De Haven (S. Turner, B. Fischer): Starcrest 066 (GRT) (Starburst ASCAP) 50 61 4 TEARDROPS WILL KISS THE MORNING 血 ALL I CAN DO—Dolly Parton 20 5 DEW—Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top. BMI) HERE'S SOME LOVE—Tanya Tucker

Managera) MCA 40598 (Screen Gems 84 86 4 HERE COMES THAT RAINY DAY FEELING 血 24 4 A COUPLE MORE YEARS—Dr. Hook 51 51 11 AGAIN—Connie Cato (Macaulay, Cook, Green, Away), Capitol 4303 (Cookaway, ASCAP) 18 23 7 I'VE LOVED YOU ALL THE 52 50 10 WHILE THE FEELING'S GOOD-Kenny Rogers 4 "A" MY NAME IS ALICE—Marie Osmond 85 85 WAY — Donna Fargo (D. Fargo). Warner Bros. 8227 (Prima Donna, BMI) A. Kasha, J. Hirschorn). kolob 14333 (Polydor) Caseyem/Twentieth Century/Osmusic, BMI/ASCAP) SEE YOU ON SUNDAY—Gien Campbell

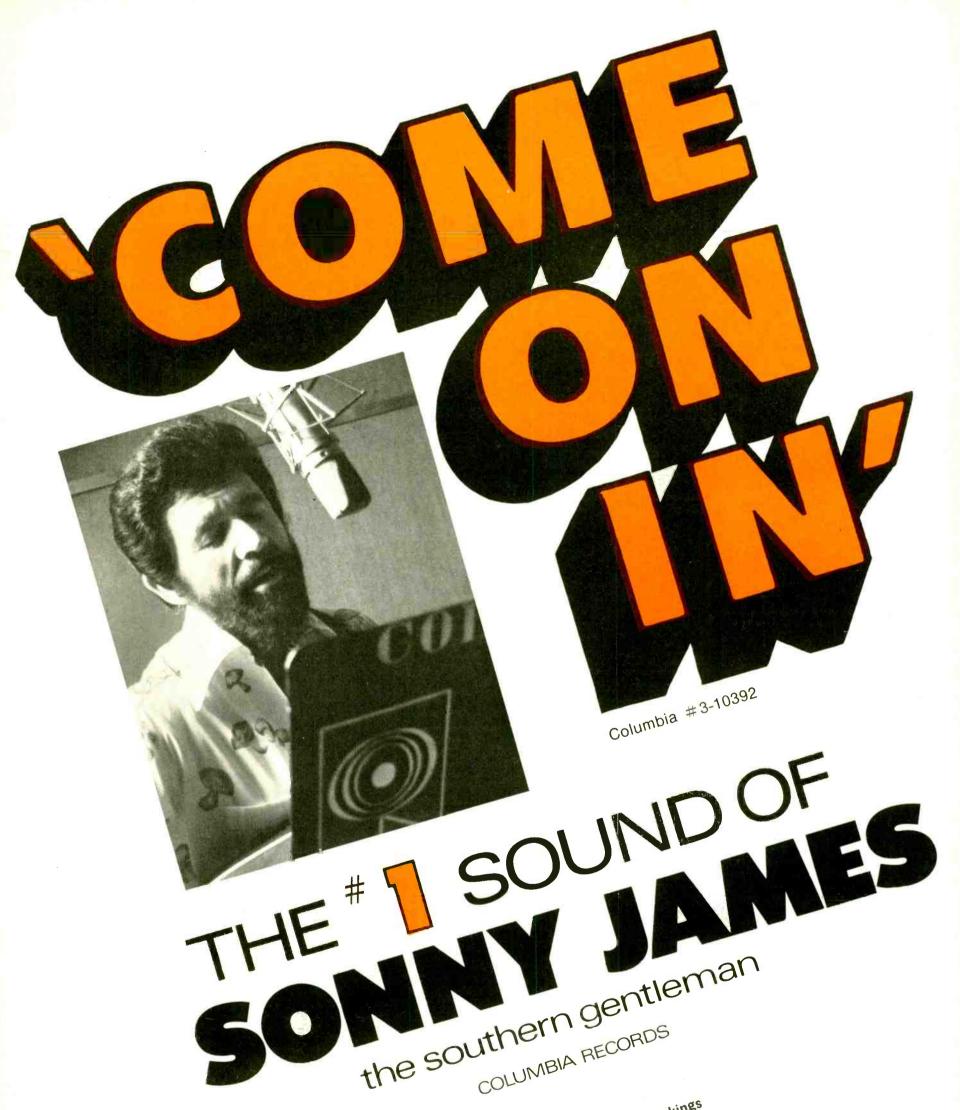
Potter). Capitol 4288 (ABC/Du 53 60 6 YOU ARE MY SPECIAL 19 21 86 NEW ENTRY THAT'S WHAT I GET (For Doin' My Own ANGEL—Bobby G. Rice (J. Duncan), GRT 061 (Warner-Tamerlane, BMI) (D. Lambert, B. Potter). One Of A Kind, BMI) Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP) TEDDY BEAR—Red Sovine (D. Royal, B. Burnette, T. Hill. R. Sovine). Starday 142 (Gusto) (Cedarwood, BMI) 20 14 12 I MET A FRIEND OF YOURS 54 16 11 38 AND LONELY—Dave Dudley
(R. Roders), United Artists 836 (Newkeys, BMI) TODAY — Mel Street (B. McOill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI) 87 90 2 REDNECK! (The Redneck National 55 25 12 THE LETTER—Loretta Lynn & Conway Twitty
(C. Haney, C. Twitty). MCA 40572 (Twitty Bird. BMI) Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velvour, BMI) I DON'T WANNA TALK IT OVER 21 11 ANYMORE—Connie Smith (E Raven), Columbia 3 10393 (Milene, ASCAP) 10 67 22 4 TRY A LITTLE TENDERNESS—Billy 29 6 THE NIGHT TIME AND Woods, J. Campbell, R. Connelly). Polydor 14338 ibbins, ASCAP) ROUTE 66 - Asleep At The Wheel (B. Troup), Capitol 4319 (Londontown, ASCAP) MY BABY—Joe Stampley
(N. Wilson, J. Stampley, C. Taylor),
ABC/Dot 17642 (Al Gallico/Algee, BMI) 89 NEW ENTRY 敢 73 TEDDY BEAR'S LAST RIDE—Diana Williams 2 THAT LOOK IN HER EYES-Freddie Hart & 90 27 23 8 PUT A LITTLE LOVIN' ON ME-Bobby Bare The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI) I'VE BEEN THERE TOO - Kenny Seratt 138 91 96 2 18 12 HERE COMES THAT GIRL ONE MORE TIME (Karneval)—Crystal Gayle 72 AGAIN—Tommy Overstreet (R Bourke, G Dobbins, J. Wilson). ABC/Dot 17630 (Chappell, ASCAP) (Attache BMI) (J. Heider, C. Heilburg 838 (Morning, ASCAP) 93 59 28 12 92 3 BECAUSE YOU BELIEVED IN 鱼 32 8 HALF AS MUCH—Sheila Tiltin (C. Wilhiams), Con Brio 110 (NSD) (Fred Rose, BMI) ME—Gene Watson (Numers, Hall, Vowell), Capitol 4279 (Belinda, BMI) CRY—Bobby Wayne Loftis (E. Bruce, Jr.), Charta 100 (NSD) (Timesville/Lynn Lou, BMI) 26 AFTER THE STORM—Wynn Stewart
(D. Noe). Playbov 6080 (Brougham Hall Music, BMI) 34 TRUCK DRIVIN' MAN—Red Steagall (T. Pell), ABC/Dot 17634 (Belinda/Elvis Presley, BMI) 5 60 31 11 HOW DO YOU START OVER—Bob Luman 93 89 4 SAVE YOUR KISSES FOR ME—Margo Smith 血 38 61 26 4 LET'S PUT IT BACK TOGETHER Rose, BMI) AGAIN—Jerry Lee Lewis (J. Foster, B. Rice). Mercury 73822 (Phonogram) (Jack & Bill. ASCAP) SUMMERTIME LOVIN'—Layng Martine, Jr. (L. Martine, Jr.), Playboy 6081 (Ahab. BMI) 94 BABY LOVE—Joni Lee

Dozier, B Holland), MCA 40592 (Stone 62 62 MY PRAYER—Narvel Felts

- Jan C. Ronlanger). ABC/Dot 17643 28 37 4 95 99 2 SHE'S THE TRIP I'VE BEEN (J. Kennedy, G. Boi (Skidmore, ASCAP) 63 ON—Leon Rausch (D. Frazier, S.D. Shafer). Derrick 107 (Acuff-Rose, BMI) 68 ARE THEY GONNA MAKE US OUTLAWS AGAIN—James Talley (J. Talley), Capitol 4297 (Hardhit, BMI) 29 30 6 41 10 AIN'T LOVE 81 7 BEWARE OF THE WOMAN (Before She GOOD—Jean Shepard (L. Butter, B. Peters), United Artists 818 (Prize/Open Wide, ASCAP, United Music Corp /Ben Peters Music, BMI) Gets Your Man)—Ruby Falls (V. Lakey). 50 States 43 (NSD) (Don Wayne/Hit Kit/Stars & Stripes, BM1) 30 2 64 THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI) THE CURSE OF A WOMAN-Eddy Raven LIQUOR, LOVE & LIFE-Freddy Weller 97 65 44 9 7 SUNDAY SCHOOL TO 31 36 - 1 BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP) NEW ENTRY 98 I SHOULD HAVE WATCHED THAT FIRST 78 THEY DON'T MAKE 'EM LIKE THAT 2 STEP—Wayne Kemp (W. Kemp), United Artists 850 (Tree/BMI) HONKY TONK WOMEN LOVE 32 33 12 ANYMORE — Bobby Borchers (R. Bourke). Playboy 6083 (Chappell, ASCAP) RED NECK MEN—Jerry Jaye (R Scaife, D. Hogan, B. Tücker), Hi 2310 (London) (Pariner, BMI/Bill Black, ASCAP) LOVE YOU ALL TO PIECES—Billy Walker TE-QUIERO — County Cavaliers (Good/Marvel), C.S.A. 171 (N.S.D.) (Zarite/BMI) 99 67 69 33 47 THE END IS NOT IN SIGHT (The Cowboy 4

(Writer), Label & Number (Dist. Label) (Publisher, Licensee) IT'S DIFFERENT WITH YOU—Mary Lou Turner (R. Anderson). MCA 40566 (Stallion, BMI) VACATION—Cledus Maggard (J. Huguely, J. Kennedy), Mercury 73823 (Phonogram) (Unichappell, BMI) COME ON IN—Sonny James
Company Communication (Marson, BMI) A WHOLE LOTTA THINGS TO SING 94 100 I NEVER MET A GIRL I DIDN'T ABOUT-Charlie Pride (B. Peters), RCA 10757 (Pi-Gem, BMI) LIKE—Jim Mundy (J. Mundy), ABC/Dot 17638 (Chappell, ASCAP)

Tune)—Amazing Rhythm Aces (H.R. Smith). ABC 12202 (Fourth Floor, ASCAP)





BILLBOARD

AUGUST 28, 1976,

### 3,000 Buyers At a Tulsa Party

buyers from 48 states, along with a group of international promoters buyers and business leaders from 13 foreign countries, are expected for the fifth annual buyers party hosted near Tulsa by Jim Halsey, Roy Clark. Hank Thompson and Wayne

Halsey notes that the buyers will represent state and county fairs, rodeos, seasonal theaters, clubs amusement parks and municipal auditoriums. The international contingent will be in the country as guests

nor.
The Sept. 12 event will be held on the 5.000-acre ranch owned by the hosts and will feature country music entertainment by artists on the Halsey roster. Expected to perform are Clark, Thompson, Don Williams. Mel Tillis, Barbara Fairchild, Freddy Fender, Jody Miller, Ferlin Husky, George Lindsey, the Spurrlows, Red Steagall, Buck Trent, the Oak Ridge Boys. Sherry Bryce and

be turned into a syndicated tv special sponsored by the Buick Dealers

Though the buyers party is held annually "to thank those with whom the Halsey Co. has done business in the past year," it is also known to generate thousands of dollars in bookings for the talent entrepreneur. It follows the two-day Roy Clark eelebrity golf classic in Tulsa.

### Clark, Cash Will Emcee **CMA Party**

NASHVILLE—Roy Clark and Johnny Cash have been selected as the co-hosts of the CMA Awards Show to be telecast live by CBS from

the Grand Ole Opry House. Slated for Oct. 11, the 90-minute show will be sponsored by Kraft Foods Corp. and produced by Robert Precht

Awards will go to the entertainer of the year, single of the year, album. song, female vocalist, male vocalist vocal group, vocal duo, instrumental group or band and instrumentalist of the year. The CMA membership determines the vote on awards, and the certified public accounting firm of Haskins & Sells handles the tal-

Admission to the awards show is free to CMA members who have purchased tickets to the anniversary banquet and show to be held Oct. 14. CMA's 10th annual awards show chairman is Irving Waugh

### **Old-Timers Swing** At Texas Festival

KERRVILLE. Tex.-Texas' largest annual gathering of bluegrass and old-time country musicians as at Rod Kennedy's Quiet Valley Ranch near Kerrville on Labor Day week-

The third annual festival at the outdoor theater's roster includes Lester Flatt & the Nashville Grass. the Lewis Family, Chubby Wise, Mac Wiseman, Kitty Wells, the Os-borne Brothers. Charlie Louvin of the Louvin Brothers, the Nashvillebased Red White & Blue (grass) featuring Grant and Ginger Boatwright and many others including 12-yearold world banjo champion Jimmy Henley of Hobbs. N.M.

Single day tickets are \$5 (Friday), \$7 (Saturday) and \$6 (Sunday) with children under 12 admitted free. Three-day tickets are discounted to \$15 with free camping.

### **Hall Pulls Back**

NASHVILLE-Tom T. Hall is pulling back from the daily operations of his business firms to, in his words, "sing, make records, do personal appearances, write songs, fish and play golf." Hall appointed Lyn Phillips as general operations manager with supervision over 19 fulltime employes connected with his two recording studios, publishing company, roadshow musicians and

### Cuts a Soundtrack

NASHVILLE - MCA's Tanya Tucker has returned from Los Angeles where she recorded the title track for a motion picture documentary. "Run For Blue." a film about women and horses, is due for release

### **Golf Invites Out**

50 45 25

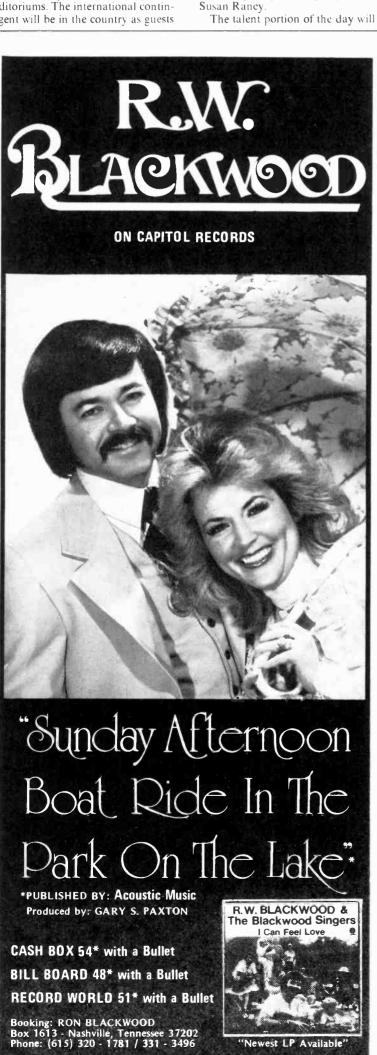
NASHVILLE-Invitations are in the mail for the 12th annual Music City Pro-Celebrity Golf tourney slated for the Harpeth Hills Golf

RAGIN' CAJUN-Doug Kershaw, Warner Bros BS 2910

IT'S ALL IN THE MOVIES-Merle Haggard, Capitol ST 11483

Practice rounds begin Oct. 8 and

competition continues through Oct. Co-sponsored by the CMA, WSM, Junior Chamber of Commerce, and the Nashville Tennessean, the tournament sends proceeds to the Country Music Foundation, the Nashville Area Junior Chamber Charities and Nashville Memorial Hospital.



### Country LPs. \* Star Performer-1Ps registering proportionate unward progress this week Week Last TITLE-Artist, Label & Number (Distributing Label) 2 TEDDY BEAR-Red Sovine, Starday SD 968 (Gusto, 1 6 2 1 7 ARE YOUR READY FOR THE COUNTRY-Waylon Jennings, RCA APLI 1816 3 3 9 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 4 4 13 20-20 VISION-Ronnie Milsap, RCA APLI 3666 6 8 THE BEST OF JOHNNY DUNCAN, Columbia KC 34243 6 5 12 FROM ELVIS PRESLEY BOULEVARD. MEMPHIS. TENNESSEE. RCA APLI 1506 7 8 CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia) HARMONY-Don Williams, ABC/Dot DOSD 2049 8 8 17 9 10 6 ALL THESE THINGS—Joe Stampley, ABC/Dot DOSD 2059 10 9 10 WHAT I'VE GOT IN MIND-Billie Jo Spears, United Artists, UA-LA608-G 11 11 14 SADDLE TRAMP-Charlie Daniels Band, Epic PE 34150 (Columbia) 仚 16 4 DIAMOND IN THE ROUGH-Jessi Colter, Capitol ST 11543 重 17 4 MY LOVE AFFAIR WITH TRAINS-Merle Haggard, Capitol ST 11544 30 WANTED: The Outlaws-Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APLI 132 15 15 6 ROY CLARK IN CONCERT, ABC/Dot DOSD 2054 16 12 12 ONE PIECE AT A TIME-Johnny Cash & The Tennessee 17 18 12 NOW AND THEN-Conway Twitty, MCA 2206 13 18 HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG-1-5019 9 19 20 11 ROCKY MOUNTAIN MUSIC-Eddie Rabbitt, Elektra 7E-1065 23 20 31 ELITE HOTEL-Emmylou Harris, Reprise 2236 (Warner Bros.) 21 25 IT'S A GOOD NIGHT FOR SINGING-Jerry Jeff Walker, MCA 2202 9 22 26 WHEELIN' AND DEALIN'-Asleep At The Wheel, Capitol ST 11546 22 THE SOUND IN YOUR MIND-Willie Nelson, Lone Star KC 34092 (Columbia) 24 19 8 THE WINNER AND OTHER LOSERS-Bobby Bare, RCA APLI 1786 25 21 20 GILLEY'S GREATEST HITS-Vol. 1, Mickey Gilley, Playboy PB 409 26 31 39 SOMEBODY LOVES YOU-Crystal Gayle, United Artists UA-LA 543-G 27 30 3 SURREAL THING-Kris Kristofferson, Monument PZ 34254 (Epic) 28 28 9 LONG HARD RIDE-Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.) 29 32 5 LOVE LIFTED ME-Kenny Rogers, United Artists UA-LA607 G 30 24 9 LOVE REVIVAL-Mel Tillis, MCA 2204 36 31 3 THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor) 32 37 3 FOURTEEN GREATEST HITS-Hank Williams Jr., MGM MG-1-5020. (Polydor) 33 34 12 TOO STUFFED TO JUMP-Amazing Rhythm Aces, ABC ABCD 940 34 38 5 SONG BIRD-Margo Smith, Warner Bros. BS 2955 35 27 5 LONE STAR BEER AND BOB WILLS MUSIC-Red Steagall, ABC/Doi 33 LIVE-Willie Nelson, RCA APLI 1487 37 BLOODLINE-Glen Campbell, Capitol ST 11516 A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522 39 29 BECAUSE YOU BELIEVED IN ME-Gene Watson, Capitol ST 11529 NEW ENTRY A BUTTERFLY FOR BUCKY-Bobby Goldsboro, United Artists UALA-639-G 41 41 3 DOC AND THE BOYS-Doc Watson, United Artists UA-LA 601-G 42 39 BUCK 'EM-Buck Owens, Warner Bros. BS 2952 43 47 20 GREATEST HITS-Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram) 44 48 LIOUOR LOVE AND LIFE-Freddy Weller, Columbia KC 34244 45 NEW ENTRY RAINBOWS AND TEARS-Ray Price, ABC/Dot DOSD 2053 46 46 15 MEL STREET'S GREATEST HITS, GRI 8010 47 49 2 BIONIC BANJO-Buck Trent, ABC/Dot DOSD 2058 48 50 2 RENEGADE PICKER-Steve Young, RCA APLI 1759 49 44 6

Billboard SPECIAL SURVEY For Week Ending 8/28/76

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### **Nashville** Scene

By PAT NELSON

Kenny Rogers and producer Larry Butler have been putting down tracks at American Studio for two new United Artists LPs. The first album, to be released in October, is country flavored, and the early 1977 release will be a pop LP. . . . Epic recording artist Joe Stampley performed to a capacity crowd at Denver's Country Place recently. During his visit Stampley and Dan Walker, CBS marketing manager, stopped in to see Jonathan Fricke at KLAK.

When "Red Sails In The Sunset" hit the

charts, Johnny Lee hit the road with Mickey Gilley for personal appearances through Illinois lowa, Missouri, Georgia and Kentucky. The GRT

artist once played in Gilley's band.

Cedarwood Publishing reports heavy requests for "Teddy Bear's Last Ride" by **Diana Williams** on Capitol from KIKK, Houston; WIRE, Indianapolis; KBOX, Dallas; WHK, Cleveland; WPLO, Atlanta; WBAP, Fort Worth; WINN, Louis-WONE, Dayton; KBUC. San Antonio; WHOO, Orlando; WWOK, Miami; and WSLR, Ak-Congratulations to Don Langrord, new operation director of KLAC, Los Angeles, replacing Hal Smith promoted to vice president and general manager of KNEW, Oakland/San Francisco (as revealed by Claude Hall in last week's Vox Jox column).

Johnny Tillotson heads for Europe Sept. 7 to play military bases in Madrid, Seville, Frankfurt, Naples, Rome, Athens and London. "Long Time Country Show" featuring Patty Gallagher and the Showdowners teams with Albert Young Eagle's show for bookings through Sep tember in New Mexico, Texas and Arizona.

Another Nashville act hit Las Vegas as Billy Swan opened a two-week stint at the Land-mark's Jubilee Showroom Aug. 16. . . . New movie now showing—"Drive-In"—features the Statler Brothers hit of a few years ago, "Whatever Happened To Randolph Scott."

Epic executives Dan Beck and Ray Free,

along with Pam Green and Lee Arnold of WHN, greeted Johnny Paycheck backstage after his performance at The Other End in New York to toast his performance, recent single " $11\,\mathrm{Months}$ And 29 Days" and his soon to be released album

George Hamilton IV is filling the airwaves in England. Canada and South Africa. His current tv series, "George Hamilton IV and Other Folk," is the artist's fifth set of shows for BBC-2 in England. Hamilton's guests have included Tanya Tucker and Billie Jo Spears. He's currently taping his fourth series of shows for CHCH-TV in Canada which will be aired coast-to-coast. After an initial showing in South Africa, the South African Broadcasting Corp. network bought 13 shows for transmission at a peak viewing time on Saturday evenings.

Chris York, former drummer with the Leon Rausch Band, has joined Asleep At The Wheel replacing Scott Hennige. ... Ronnie Prophet, just off from a three week tour with Perry Como, will make a guest appearance on the "Mike Douglas Show" to be aired Thursday (26). . . . Dr. Hook recently completed a taping for the Douglas show also. . . . Jack Greene and Jeannie Seely are cutting a new LP at the Glaser Studios.

Ben Peters, Nashville Songwriters Assn. 1975 writer of the year is currently represented on the charts with singles by Charley Pride, "A Whole Lotta Things To Sing About," Freddie Hart, "That Look In Her Eyes" and Jean Shepard, "Ain't Love Good." He'll also have new singles on Ray Pillow and Freddy Fender. Peters penned Pride's earlier hit, "Kiss An Angel Good Mornand Fender's No. 1 single, "Before The Next Teardrop Falls."

Betty Gibson, alias "Mother Hype," is alive and well and hard at work at Nationwide Sound after her run in with a Brinks armored truck. One of Betty's pet projects is the Sheila Tilton record "Half As Much" on the Con Brio label distributed by Nationwide which jumps to No. 25. on Billboard's Hot Country Singles chart this week. ... Tracy Nelson made a trip to Dallas promoting her new MCA album and visited with Chuck Dunaway, program director, and Bob Shannon, music director, of KAFM.

New Capitol recording artist Colleen Peterson met with Capitol executives in L.A. recently concerning her debut single just released, "Don't It Make You Wanna Dance," and her album scheduled for September release. After the L.A. trip. Bill Williams and Chuck Flood of Capitol's Nashville office and Peterson's producer, Chuck Neese, accompanied her to Ottawa where she appeared in concert with Jesse Winchester.

### **Pride Troupe Big Winner** In Australia

\$250,000 in Australian currency resulted from a 23-day, 11,000-mile tour through Australia and Tas-mania for the Charley Pride Show with the Pridesmen and Dave &

The entertainers returned Aug. 14 from the Australia tour plus additional stops in Japan for four concerts (Tokyo and Osaka). The Australian trip played 20 shows in 12 different locations. The shows drew a total of more than 40,000 country music fans.

While in Sydney, Pride and Dave & Sugar taped Dinah Shore's syndicated tv show, "Dinah!," with Don Meredith, Tennessee Ernie Ford, Paul Williams and Bill And Boyd, Australian folk singers. The Pride segment will be aired Sept. 16 in 120 markets nationwide.

In Darwin, 4,500 fans—or 1/10 of the entire populace—came out to see the show. In Perth, a third SRO show was squeezed into the already packed itinerary.

Chardo, Inc., RCA-Australia and Paradine-Paterson cooperated to put together the tour. RCA aided the promotion by issuing a special souvenir LP, "A Decade Of Charley Pride." Pride's management plans to continue the artist's international blitz with upcoming tours into Canada, in August, and the British Isles in November.

### A Hollywood Star For the Pioneers

NASHVILLE-The Sons of the Pioneers will receive a star in the Hollywood Chamber of Commerce's Walk Of Fame, Sept. 24.

Actress Jane Withers will welcome the audience and acknowledge the celebrities, including Monty Hall, who will MC the event to be broadcast by KLAC.

Since the group was formed in 1933 there have been 20 members. Many will be present for the installa-

KLAC will also broadcast its "Harry Newman Show" direct from the site prior to the installation. Later, the station will present "Salute To The Sons Of The Pioneers." featuring Roy Rogers, a founding member of the group, Marty Robbins and Western recording and movie stars.

### New Calif. Office

NASHVILLE-Another Nashville-based firm has expanded into the California market as Commercial Distributing Corp. announces its West Coast venture.

Don Bradley of L.A., newly named vice president, will head the company's California operations. Independent labels or those with individual masters should contact Klyde Koon at the Nashville office. 2535 Franklin Rd., or Bradley at P.O. Box 2144, Winnetka, Calif.

### Stewart On Own

NASHVILLE-Gary Stewart has left the Charley Pride Show and is now playing road dates with his new group, Rockfish Railroad. The RCA artist, who has enjoyed mounting chart success in the last year, played the Palomino Club in Los Angeles. then attended the RCA convention in San Francisco.



coordinate future engagements with Ray Pradines, CMA p.r. director. Left to right are Bill Denny, president of Cedarwood Publishing; Chuck Chellman, president of the Chuck Chellman Co.; Gayle Hill, owner/partner of G. Hill &

### **NEW ORGANIZATION GOALS**

### **Insurance, Retirement \$ Attract Country Deejays**

NASHVILLE-Two of the major problems in the life of a deejay-the lack of medical insurance and the absence of any retirement benefits—are targeted for attack by a newly formed organization established for members of the country music broadcast industry.

The Federation Of International Country Air Personalities also plans to maintain an active job bank, educational and research materials and act as a funding organization for the Country Music Disk Jockey Hall Of

The nonprofit group "dedicated to the betterment and benefit of the country music deejay" is presently investigating various forms of insur-ance and self-supported retirement programs that would be available for individual members and funded from a portion of the membership dues money.

Voting memberships are available only to members actively engaged in on-the-air radio and tv work. Associate and corporate memberships are also available. The first member joining is Bob Cole of WWOK, Miami; the first associate member is Mel Foree of Acuff-Rose Publications; and WSLC, Roanoke, Va., is the first radio station member.

Officers are: Grant Turner, WSM, Nashville, chairman of the board; Charlie Douglas, WWL, New Or-leans, president; Billy Parker, KVOO, Tulsa, first vice president; Mike Hoyer, KFGO, Fargo, second vice president; Cliff Haynes, KNEW, Oakland, secretary-treas-urer; King Edward IV, WSIC, Roanoke, parliamentarian: and Mike Burger, WHOO, Orlando, ser-

Board members are: Billy C. Cola, WHO, Des Moines; Bill Mack, WBAP, Fort Worth; Buddy Ray, WWVA, Wheeling: Dale Eichor, KWMT, Fort Dodge; Corky Mayberry, KFOX, Long Beach; Jim Kizzia, KMUS, Muskogee; Bob Ingram, WRJW, Picayune; and Jay Drennan, WSLR, Arkon, Executive director is Georgia Twitty of Nash-

All officers and directors serve two-year terms without pay or expense remuneration. The board will meet three times a year with a gen-eral membership meeting held each October in Nashville. The organization's first banquet will be held Oct. 15 at the Nashville Hyatt Regency.

A separate board, operating independently from the new group, nominates and elects members to the Country Music Disk Jockey Hall Of Fame. The fall banquet will add two new inductees to join the current Hall Of Fame members Grant Turner, Eddie Hill and Nelson

The new association, conceived by three of the board members, was founded in behalf of the country music air personalities by Chuck Chellman of Nashville.

Memberships for active country music deejays are \$25 per year; associate memberships are \$50 a year; and annual radio station memberships are \$100. Membership information is available by writing the organization at 1201 16th Ave. S., Nashville, Tenn. 37203.



OXFORD HOISTED-RCA's Vernon Oxford is hoisted to new heights in promotion as he gets a lift to the platform of a giant promotional billboard erected by Velour Music, publisher of his hit "Redneck," along a heavily travelled freeway in Houston.

### Jukebox Programming

### N.C. Op Asserts Music Is Basic To Coin Industry

By ALAN PENCHANSKY

CHICAGO-"I stick with the baexplains Milton Hobbs, a Hickory, N.C., operator and president of his state's operators association. "I run very little video, just jukebox, pool, fussball and ciga-

"Music and pool tables are the basics, the backbone of the business, says the operator who presently runs 68 jukeboxes.

But, Hobbs notes, "jukeboxes are going down in respect," and he indicates that they are being threatened by changing times.

"In this area your old Southern beer joint is just about a thing of the past," he laments.

Hobbs says the jukebox is challenged by live entertainment and by discotheques, which are as ubi-quitous in North Carolina as they are elsewhere, he reports.

But even places that have live entertainment want a jukebox. Hobbs points out. He obliges such locations only at a quarter a play and with a guaranteed minimum. "That way," he says, "I'm going to get what I need whether the box is being played two or 12 hours a day."

Hobbs says he now runs jukeboxes only on a guarantee, and has no trouble securing them. On boxes older than two years, he requires \$30 guarantee. newer machines.

"It's made music profitable for me," Hobbs concludes

### A New Rock-Ola 'Mini' In a Bow

CHICAGO-Rock-Ola Manufacturing Corp. has introduced its new model 463, stereophonic, 100-play phonograph, which measures less than three feet in width, for locations with space restrictions.

The box is identical in com-

ponentry to the recently introduced console model 461 "Princess," that offers a sedate, sophisticated appearance.

But in cabinetry and design, the new model 463 resembles Rock-Ola's 160-play model 464, with its red, white and blue neon-inspired lighting. The new box is 22% smaller in width than the model 464.

The speaker complement of the new 463 includes two 12-inch woofers, and two 6-inch mid- and highrange speakers located at opposite ends of the box's upper panel. The box, Rock-Ola says, "delivers 100 watts of musical power."

Heat from the model 463's amplifier is conducted outside the cabinet by die-cast aluminum vanes, the ompany reports. "Since no air flow is required to cool the model 463," Rock-Ola says, "the box is effectively sealed against dirt, dust, grease and grime."

### **MOA's Stickers**

CHICAGO-The MOA is distributing free to members unlimited quantities of pressure sensitive mailing stickers heralding its international exposition here Nov. 12-14. Members are urged to affix these to letters, invoices, advertising liter-

# Soul

### In Detroit, Jupar Label **Seeks Acts**

By JEAN WILLIAMS

LOS ANGELES-Jupar, a new r&b label in Detroit, is looking to purchase masters and sign acts.

Producer/writer Richard Parker. co-owner with John Garrett of the label, says the company is also looking for independent writers and producers in addition to self-contained

The Esquires, who received a gold record for its recording "Get On almost a decade ago, have signed with Jupar, with an updated version of the old tune titled "Get On Up '76."

The group, formerly on Bunky Records followed by Scepter, has not recorded since 1971.

Parker, who says he has produced Tyrone Davis for the past four years. declares that Jupar is building an entire recording structure. The label is negotiating to purchase a recording studio in Detroit.

Other acts already signed are William Howard, former lead singer of the Dramatics: Larry Rice, formerly with the Detroit Emeralds and the Gaslights. Jupar's owners are also negotiating to sign other acts.

Bob Riley, Southeastern regional promotion representative for Capi-tol Records, based

in Atlanta, is possibly best known for his creative marketing techniques and artist tour coordination in his area. Riley, who has been with the label more



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than two years, also comes up with unique methods of breaking product in the Georgia. Tennessee. Mississippi and Ala-

Reports have Dennis Edwards. lead singer of the Temptations, leaving to go as a single act. Edwards is performing with the group until a replacement can be found.

The group's newest LP. "The Temptations Do The Temptations. on Motown marks the first time the group has written/produced its own

The group will be touring the Midwest and East Coast in August and September.

Robert "Iceberg Slim" Beck, author of "Trick Baby," which was turned into a motion picture, "Mama Black Widow" and "The Naked Soul Of Iceberg Slim." is making his recording debut.

Beck is narrating an LP on Laff Records, the comedy oriented label, titled "Reflections." which is based on his life story.

LP. like the book, revolves around his former life as a panderer. Although portions of the album are of a humorous nature, the LP is definitely not a comedy venture. "Reflections" is to be released this

Lady Fay Fields, weekend and vacation fill-in announcer at KDAY in Los Angeles, has left the station. Jewell McGowen, formerly of KAUM in Houston replaces Fields.

Fields joined KDAY from the currently inoperable KAGB where (Continued on page 73) Billboard Hot Soul Singles.

							ne publisher.				
Veek	Week	feeks Chart	*STAR Performer—singles registering great- est proportionate upward progress this week	Week	Veek	ks hart		Week	Week	ks	
This Week	Last	Wee on C	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This *	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Łabel) (Publisher, Licensee)	This W	Last W	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band	34	39	6	LEAN ON ME—Melba Moore (V McCoy), Buddish 535 (Van McCoy/Warner	67	71	7	I AIN'T GONNA TELL NOBODY
台	4	9	(H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI) PLAY THAT FUNKY MUSIC—Wild Cherry	35	18	13	Tamerlane. BMI) STRETCHIN' OUT (in A Rubber	68	79	3	(About You)—Carl Carlton (B. Sigler). ABC 12166 (Blackwood BMI) ANYTHING YOU WANT—John Valenti
3	3	8	(R. Parissi). Epic S. 50225 (Columbia). (Berna/Blaze. ASCAP) GETAWAY—Earth, Wind & Fire				Band)—William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	69	85	2	(J. Valenti, J. Spinzsola), Ariola America 7625 (Capitol) (Minta, BMI) MOVIN' IN ALL DIRECTIONS—
4	5	8	(B. Taylor, P. Cor). Columbia, 3, 10373 (Kalimba, ASCAP) SUMMER—war	36	20	13	SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Coller, D. Davis), Columbia 3 10334 (Groovesville, BMI/Conquistador, ASCAP)				People's Choice (L. Huff, D. Jordan, D. Ford), Tsop 4782 (Epic) (Mighty Three, BMI)
			(S Alle H Brown, M Dickerson, J Goldstein, L lordan C Miller, L Oskar, H Scott), United Artists 834 (far Out, ASCAP)	37	46	4	ENTROW Part 1—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Foe, BMI)	70	NEW	ENTRY	CHANGIN'— Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff Mar. BMI)
5	1	10	WHO'D SHE COO—Ohio Players (W. Beck, J. Wilhams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	38	40	7	ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd BMIII	71	63	13	WAITING AT THE BUS STOP—Kaygees (R. Bell). Gang 1326 (PIP) (Delightful/Gang. BMI)
6	6	13	GET UP OFFA THAT THING—James Brown (D Brown D Brown Y Brown), Polydor 14326 (Dynatone Belinda Unichappell BMI)	39	41	5	JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry Robin, M. Gibb), ABC 12197 (Casserole/Flamm BMI)	72	86	2	THE BEST DISCO IN TOWN—Ritchie Family (J. Morali, R. Rome H. Beldio, P. Hurtt), Marlin
7	7	16	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Hutt) Philadelphia International	40	44	7	J NEED IT—Johnny Guitar Watson (J. Watson). DJM 1013 (Amherst) Jon BMI)	73	70	5	3306 (TK) (Can't Stop BMI)  THE GOLDEN ROD—Roy Ayers Ubiquity (R. Ayers) Polydor 14337 (Roy Ayers
8	9	15	3592 (Epic) (Mighty Three, BMI) <b>HEAVEN MUST BE MISSING AN ANGEL</b>	41	25	18	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (C. Jackson M. Yancy N. Cole).	74	78	3	Ubiquity ASCAP)  IF YOU CAN'T BEAT 'EM,  JOIN 'EM—Mark Radice
			(Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen Perren Vibes, ASCAP)	1	55	4	Capitol 4259 (Jay's Enterprises/Chappell ASCAP/ Cole Arama, BM1) NO, NO JOE—Silver Convention	75	90	7	(M. Radice). United Artists 840 (Deseit Rain, ASCAP)
P	17	10	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3 10356 (Jays	1	57	3	(S. Levay S. Prager). Midland International 10723 (RCA) (Midsong. ASCAP)  A FIFTH OF BEETHOVEN—Walter Murphy &	75	80	7	PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
10	8	15	Enterprises/Chappell ASCAP)  SOMETHING HE CAN  FEEL—Aretha Franklin	44	34	15	The Big Apple Band (W Murphy) Private Stock 45073 (RFT BMI)	76	89	2	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L.
血	16	6	(C Maytield) Atlantic 3326 (Warner Famerline, BMI)  YOU SHOULD BE DANCING—Bee Gees				IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh). ABC 12189 (Meadow Ridge. ASCAP)	77	76	7	Smith C. Allen, H. Henderson F. Thompson). Mercury 73833 (Phonogram) (Barkay BMI) JUST LET ME HOLD YOU FOR
12	14	10	(B Gibb R Gibb M Gibb), RSO 853 (Polydor) (Casserole Unichappell, BMI)	15	58	3	GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry). Alco. 7056	1	eiGie	ENTRY	A NIGHT—Choice 4 (C.H. Kipps. Ir.). RCA 10714 (Charles Kipps. BMI)  SUMMERTIME AND I'M FEELIN'
12	14	10	(Part 1) — Whispers (J. Aliens, J. Bellmon, V. Drayton, R. Turner) Soultrain, 10700 (RCA) (Golden Fleece, High Trip	台	67	2	(WIMOT Friday's Child, BMI)  GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3 10388 (New York Times	-	WEW.		MELLOW—MFSB () Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3600 (Epic)
13	15	7	Music Writers, BMI) FUNNY HOW TIME SLIPS	47	52	6	Content/Little Bears BMI)  OPEN UP YOUR  HEART—Muscle Shoals Horns	血	91	4	(Mighty Three, BMI)  GIVE ME ALL YOUR  SWEET LOVIN'—Chuck Armstrong
14	10	14	AWAY - Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree BMI) THIS MASQUERADE - George Benson	48	48	7	(H. Calloway). Bang 725 (Web IV) (Muscle Shoals Sound/Cets. BMI) AIN'T GOOD FOR	80	02		(M. Tynes, D. Gilbert). R&R 15313 (Lerobal 5th, BMI)
15	13	13	(L. Russell). Warner Bros. 8209 (Skyhill. BMT)  HARD WORK—John Handy  (J. Handy). ABC/Impulse 31005 (Hard Work. BMT)				NOTHING—Luther Ingram (J. Baylor) Koko 721 (Klondike: BMI)		83	2	DISCO-FIED — Rhythm Heritage (M. Omartian, M. Price), ABC 12205 (American Broadcasting Holicanthus, ASCAP)
由	26	5	ONE LOVE IN MY LIFETIME—Drana Ross (T. McLadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	49	36	11	BAD RISK/THERE YOU ARE—Millie Jackson (8 Clements 8 Mitchell/M Jackson, K Sterling).	81	81	4 ENTRY	USE YOUR IMAGINATION—Kokomo (A Spenner) Columbia   10380 (Anglo Rock, BMI)  I'D RATHER BE WITH
17	11	10	WAKE UP SUSAN—Spinners (S. Marshall, T. Bell) Atlantic 3341 (Mighty Three, BMI)	50	50	10	Spring 164 (Polydor) (Muscle Shoals, BMI/Oouble Ak/Shun/Pee Wee, BMI)  SONG FROM M®A®S®H—New Marketts			Ţ	YOU — Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper). Warner Bros. 8246 (Backstage, BM1)
血	33	4	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware) Tamila 54273 (Motown) (Jobete, ASCAP)	51	37	12	Altman, J. Mandel). Farr 007 (20th Century. ASCAP)  I'M GONNA LET MY HEART DO THE	84	90	ENTRY 3	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP) THE PEOPLE WANT MUSIC—Controller
19	12	12	EVERYTHING'S COMING UP LOVE—David Ruffin		ni		WALKING—Supremes (H. Beatty, B. Holland, E. Holland), Motown 139) (Holland-Dozier Holland/Jobete, ASCAP/Stone Diamond/Gold Foreyer, BMI)	由	_	ENTTRY	(MH Bryant) Juana 3406 (TK) (Every Knight, BMI)  UNDERGROUND MUSIC — Peabo Bryson (P Bryson) Bullet 01 (Web IV) (Web IV, BMI)
20	19	10	(V. McCoy). Motown 1393 (Warner Tamerlane/Van McCoy/Ocean Blue. BMI) COTTON CANDY—Sylvers	歃	64	4	YOU + ME = LOVE—Undisputed Truth (N Whitheld), Whitheld 8231 (Warner Bros ) (Stone Diamond, BMI)	86		ENTRY	LOVE BALLAD—LTD (S Scarborough), A&M 1847 (Unichappell, BMI)
由	30	4	(K. St. Lewis, F. Perren, Yarlan), Capitol 4255 (Perren Vibes Bull Pen, BMI) ONLY YOU BABE—Curtis Mayfield	盦	73	3	COME GET TO THIS—Joe Simon (G Raeford J Simon), Spring 166 (Polydor)	87	87	3	DISCO IS THE THING TODAY—Meters (Meters), Reprise 1357 (Warner Bros.)
盘	42	3	(C. Maytield). Curtom 0118 (Warner Bros) (Maytield. BMI) GET THE FUNK OUT MA	由	68	4	(Pee Wee. BMI)  IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722	由	NEW	ENTRY	(Rhinelander/Cabbage Alley, BMI)  SWEET SUMMER MUSIC—Attitudes (P. Stallworth, C. Higgins, G. Bottiglier).
			FACE — Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M. 1851 (Kidada/Goulgis, BMI)	鼓	65	3	(TK) (Sherlyn. BMI)  KILL THAT ROACH — Miami (W. Thompson. W. Clarke). Drive 6251 (TK)	100	NEW	EATRY	Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)  SOUL SEARCHIN' TIME—Trammps
23	27	7	WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	56	51	10	(Sherlyn, BMI)  SLOW MOTION—Dells (I. Hunter, A. Moore, C. Leverett), Mercury 73807	90	84	4	(L. Green, N. Harris), Atlantic 3345 (Six Strings, BMI) HOT STUFF—Rolling Stones
由	31	8	LOWDOWN—Boz Scaggs (B. Scaggs, D. Paich), Columbia 3:10367 (Boz Scaggs/Hudmar, ASCAP)	由	69	3	(Phonogram) (Probe II/Las go/Round/Gambi, BMI)  CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle), Turbo 048	91	93	2	(K. Richard, M. Jagger). Rolling Stones 19304 (Atlantic) (Knee Trembler, ASCAP) BABY I'M GONNA LOVE
25	21	14	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols), Columbia 3 :10346 (Blackwood, BMI)	58	38	15	(All Platinum) (Gambi, BMI)  HEAR THE WORDS, FEEL THE  FEELING—Margie Joseph				YOU—Phyllis Hyman (L. Alexander), Desert Moon 6402 (Buddah) (Desert Moon/Wesaoine, BMI)
26	24	11	GET IT WHILE IT'S HOT-Eddie Kendricks (M. Holden, T. Life), Tamla 54270 (Motown)	59	59	5	(L. Dozier, M. Jackson), Cotilion 44201 (Atlantic) (Dozier, BMI)  I LUV MYSELF BETTER THAN I LUV	92	97	2	I WANNA SPEND MY WHOLE LIFE WITH YOU-Street People (R Dahrouge) Vigor 1732 (PIP) (Vignette, BMI)
27	22	22	(Stone Diamond/Mills & Mills, BMI)  KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310  (Mattheway (Placenon, BMI)				MYSELF—Bill Cosby (S Gardner, B Cosby), Capitol 4299 (Turtle Head, BMI)	93	96	3	LIFE ON MARS (Part 1)—Dexter Wansel (D. Wansel). Philadelphia International 3599 (Columbia/Epic) (Mighty Three. BMI)
由	35	8	(Nattahnam/Blackwood, BMI)  FLOWERS—The Emotions (M. White, A. McKay), Columbia, 3-10347	60	66	4	L.O.D. (Love On Delivery)—Billy Ocean (Findon, Charles), Ariola American/GTO 7630 (Capitol) (Black Sheep/Heath Levy, BMI)	94	MEW E	_ [	NICE & NASTY—Salsoul Orchestra (V. Montana Jr.) Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)
29	32	6	(Saggifire BMI/Kalimba, ASCAP) YOU TO ME ARE EVERYTHING—The Real Thing	仚	75	2	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	95	MEM		YOU'RE MY PEACE OF MIND—Faith, Hope & Charity (V. McCoy). RCA 10749 (Van McCoy/Warner-
30	23	12	(K. Gold, M. Denne). United Artists 833 (Coigems, ASCAP)  PARTY—Van McCov	62	45	13	KEEP THAT SAME OLD FEELING—Crusaders	96	98	2	Tamerlane. BMI)  (Your Love Has Got Me)  SCREAMIN'—Blacksmoke
血	43	5	(V McCoy) H&L 4670 (Van McCoy/Warner !amerlane, BMI) LET THE GOOD TIMES	63	47	9	(W. Henderson). ABC/Blue Thumb 269 (Four Knights. BMI)  WE THE PEOPLE—General Johnson	97	REW E	NIEV.	(M.W. Fisher). Chocolate City 003 (Casablanca) (Cafe Americana/Smoke Shop/At Home. ASCAP)  MAKING LOVE AIN'T NO FUN
			ROLL—B.B. King & Bobby Bland (S Theard, F Moore) ABC/Impulse 31006 (Warock, ASCAP)	64	72	4	(General Johnson), Arista 0192 (Music In General BMI)				(Without The One You Love)—Ebonys (N. Harris, A. Felder), Buddah 537 (Kama Sutra-Six Strings, BMI)
32	28	9	BABY, I WANT YOUR BODY—AI Wilson (R. Cason:/BR Charles) Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)				BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Wilhams) Cotillion 44203 (Atlantic) (Robosa BNICO) Control of the Control of t	98	NEW E	7	NICE & Slow—Shawn Elliott (K. Gibson) Amherst 715 (Red Bus. BM!)
33	29	9	BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White). 20th Century 2298	65	56 60	9	SUPER DISCO—Rimshots (T Keith) Stang 5067 (All Platinum) (Gambi, BMI) JUST LIKE IN THE MOVIES—Bloodstone	99	82	13	YOU DON'T HAVE TO GO—Chi-Lites (E. Record. B. Ackinn), Brunswick 55528 (Julio Brian, BMI)
			(B. White), 20th Century 2298 (Sa Vette/January, BMI)				(P. Adams. B. Carhee). London 1067 (Pap/Taya, ASCAP)	100	100	5	FACE TO FACE—Dee Ervin (D. Ervin, W. Farrell), Roxbury 2027 (Pocket Full Of Tunes, BMI)

### General News

# La Moore Changing Directions

### New Producer, Songs, Concerts Replace TV and Clubs

LOS ANGELES—Buddah artist Melha Moore feels she has found the formula that will launch her full force into the contemporary music market, while shedding some of her Broadway stage image.

In conjunction with Buddah and her own management firm, Hush Productions. Moore is re-charting her career to include a new recording direction, concert engagements and promotional appearances to support her product.

support her product.

She has also changed producers for her second LP on Buddah, "We felt that 'Peach Melba' (her first album on the label), produced by Gene McDaniels was a beautiful, sweet LP, particularly the soft side of the record.

"But we are trying to capture on record what I do in my live performances. We thought that there was not enough of me in 'Peach Melba.'

"We were not getting whatever it is that I do onstage live that gets people up out of their seats, so we now have Van McCoy producing."

Although McCoy has been recently identified with the disco market. Moore notes that she does not view him as a disco personality. "We felt that he certainly would not put me in a Broadway bag again somewhere off in left field. McCoy is helping me to express myself midstream where today's record buyers are."

She declares that there is more of her own input in her latest LP "This Is It." Half of the material she brought to the album and the other half was supplied by McCoy.

half was supplied by McCoy.

She points out that much of to-day's audience is unaware of McCoy's flexible career, and that he deals with a wide range of music for various artists. Moore is scheduled to go back into the studio with McCoy Sept. 15.

Noting that another area being dealt with is surveying markets to determine where her strengths are, she says, "Where we find that I am weak I now go into these areas on promotional tours.

"We are carefully selecting the agents that I am to work with. We want agents who are in sympathy with what we are trying to do with my career.

"In some cases, I will do concerts alone or as the headliner. In other areas where I am not as strong I may go as the opening act, or I will go with an act which is capable of drawing 10.000 people. I am doing this so that I can get exposed to that kind of huge audience."

Moore, who has been primarily a nightclub and television performer.

By JEAN WILLIAMS feels that tv and nightclubs do not basically cater to the hardcore.

record buying public.

But in an effort to maintain these audiences while at the same time attempting to appeal to the record buyers, she will continue to take on ty work.

"Concerts will pull in the young record buyer, but my tv work will mean that I am reaching the white, black and young audiences," she says.

Moore also has another recording project going with Philadelphia International. She notes that Buddah is in full agreement.

"I am a part of a cast album being done by Philadelphia International Records, I am basically the one person that the company knows it wants. We have started to work on my music first. The album is titled "Gond Wanna." We should have access to the entire Philly International staff.

"This project will be an LP first of just the music. Then it will be a film. Right now, they (Philadelphia International) are looking for a leading man. The people they are looking for are going to have to be super singers.

"We cannot just deal with the music, we have to also deal with the visual and the acting part of it. It (the Gond Wanna project) will be done the way 'Tommy' and 'Superstar' was done, which was first sold as good music and then came the film." she says. Moore will also star in the film.

# **Duo Unshutters An Agency Devoted To Black Talent**

CHICAGO—Elzy White, Mercury Records' former head of national r&b promotion, and business manager for the Ohio Players, has joined forces here with Bill Traut, president of inactive Wooden Nickel Records, in a management organization specializing in black acts.

Named Creative Direction Inc., the new agency represents the Impressions and Chocolate Milk. Phase Three, a new group produced by the Ohio Players, soon is expected to join the roster.

Though White and Traut do not exclude the possibility of signing white acts, they feel that black performers can benefit most from their services.

"Why do top black acts always end up with white management?" White, who will serve as president of the new firm, asks, "Because," he says, "there are no black firms that are sophisticated business-wise, "There's really not a black-owned

"There's really not a black-owned and black-operated management company in existence for the general market as such," White maintains.

White outlines the division of labor: Traut, a lawyer, supervises negotiations with labels and publishers: White, who possesses an extensive knowledge of black promoters and booking agents nationwide, works closely on all live appearances.

White says he will continue to serve as business manager for the Ohio Players, while Traut will maintain his consultancy. The two met originally because the Players are one of Traut's clients.

Traut's label. Wooden Nickel, is inactive. Traut explains, because of the protracted legal battle involving Wooden Nickel: Styx. a former Wooden Nickel act: Å&M Records, the group's present label, and RCA, which manufactures and distributes Wooden Nickel.

### Easton Opens A 'Music Lab' For Musicians

EASTON, Pa.—To promote jazz and other musical forms locally, give local musicians a chance to jam it up, and a chance to earn money and recognition, Abdul Ali, who plays keyboards, vibes, trumpet and upright bass, has created a cooperative "Music Lab." The fledgling organization already has 15 members who pay \$5 monthly dues, and gave its first jazz concert last Sunday (8) at the Sheraton Easton Inn here.

At \$4 in advance and \$4.50 at the door. Music Lab presented a four-hour concert featuring jazz and disco to older, established numbers. Ali played with Miles Davis, and for seven years was music director of CBC-TV, the Canadian national network, and he founded the Music Lab to serve local jazz musicians who have no opportunity to get together to jam and exchange ideas.

While the area finds favor with rock, disco and country music. Ali explains that most jazz musicians "starve to death." There's jazz at the nearby Pocono Mountain resorts, in nearby Philadelphia and New York, but club and bar owners in the Easton area often judge the quality of music by the number of drinking customers it attracts. Ali said. He is hopeful of changing that through the Music Lab.

# Soul Sque Laston area or of music by the customers it at hopeful of characteristic and sound equipment which the group feels is necessary to properly a cital sound equipment which the Music Lab

• Continued from page 72

she moved from secretary to deejay. McGowen joins the station with six years of radio experience. . . . Bernadine Washington, general manager of WVON in Chicago, was one of six women cited by the women's division of the Chicago Economic Development Corp. for her contribution to the business world.

The first soul concert ever to be held at the more than 100.000-seat Rose Bowl, in Pasadena on Sept. 4, featuring Earth, Wind & Fire, has been rescheduled for another location.

The concert will now take place at the Los Angeles Forum Sept. 3-4. The change of location was necessary due to the unavailability of special sound equipment which the group feels is necessary to properly stage such a large outdoor event.

Producer/recording artist Gene McDaniels recently completed coproducing the LP on new Curtom Records group Mystique featuring former lead singer of the Impressions Ralph Johnson. He is already back in the studio with Oliver, the singer who had the hit "Jean" several years ago. His future projects include producing a new LP for Della Reese.

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### Quartet's Japan LP Out On Capitol

LOS ANGELES—Dolenz, Jones. Boyce & Hart have recorded a live album in Japan for Capitol Records. The performance featured the "Great Golden Hits Of The Monkees Show," including "Last Train To Clarksville," "I'm A Believer," "Pleasant Valley Sunday," "Valerie" and "I Wanna Be Free,"

The live performance is the first leg of a three-week DJB&H tour of the Orient. Later stops include concerts in Hong Kong. Singapore, Bangkok and Taipei.

		Billboard	Sou		がある。	SENTENCE FROM	or Week Ending 8/28/76
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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	8	HOT ON THE TRACKS	32	32	12	FEVER
2	2	11	Commodores Motown M6 867 S1  MUSIC FROM THE  MOTION PICTURE  SPARKLE	33	37	24	Ronnie Laws, Blue Note BN LA628-G (United Artists)  EARGASM Johnnie Taylor, Columbia PC 33
3	1	12	Aretha Franklin Atlantic SD 18176  ALL THINGS IN TIME Lòu Rawls Philadelphia International PZ 33957	山	42	3	FLOWERS Emotions Columbia PC 34163
4	5	6	(Epic)  WILD CHERRY  Epic PE 34195 (Columbia)	35	36 40	6 5	LOVE POTION New Birth Warner Bros BS 29: LOVE TALK
5	4	20	BREEZIN' George Benson Warner Bros BS 2919	37	43	29	James Gilstrap, Roxbury RLX 10  BRASS CONSTRUCTION
6	6	14	HARVEST FOR THE WORLD Isley Brothers, T Neck PZ 33809	38	39	14	United Artists UA LA545 G MISTY BLUE
☆	8	7	(Epic)  SOUL SEARCHING Average White Band (AWB)	39	41	13	Dorothy Moore, Malaco 6351 (T
8	7	12	Atlantic SD 18179  CONTRADICTION Ohio Players, Mercury	40	31	10	BT Express. Columbia PC 3417  GOOD KING BAD  George Benson, CTI 6062
9	9	5	SRM 1 1088 (Phonogram)  HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	41	33	10	YOUNG HEARTS RUN FR
10	11	25	LOOK OUT FOR #1 Brothers Johnson A&M SP 4567	42	38	15	RASTAMAN VIBRATION Bob Marley & The Wailers
11	12	3	DIANA ROSS' GREATEST HITS Motown M6 869S1	43	49	2	Island ILPS 9383  NIGHT FEVER
12	14	16	YOU ARE MY STARSHIP Norman Conners Buddah BDS 5655	44	44	3	Fatback Band Event EV 1 6711 (Polydor)
13	13	7	TOGETHER AGAIN LIVE B.B. King & Bobby Bland ABC/Impulse ASD 9317		77	J	Dexter Wansel, Philadelphia International PZ 34079 (Epic)
14 15	16 10	15 21	NATALIE Natalie Cole Capitol ST 11517 STRETCHIN' OUT IN	45	50	2	GLOW Al Jarreau Reprise MS 2248 (Warner Bros.)
15	10		BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros BS 2920	đ	NEW	ENTRY	l'VE GOT YOU Glora Gaynor Polydor PD 1 606
16	15	10	MIRROR Graham Central Station Warner Bros BS 2937	47	46	9	ACCEPT NO SUBSTITUTE Pleasure Fantasy F 9506
17	17	29	MOTHERSHIP CONNECTION Parliament Casabianca NBLP 7022	48	48	22	A LOVE TRILOGY Donna Summer Oasis OCLP 5004 (Casabianca)
18	21	9	GIVE, GET, TAKE AND HAVE Curtis Mayheld Curtom CU 5007 (Warner Bros.)	仚	NEW E	HILL	TEN PERCENT Double Exposure 5 soul SZS 55 (Caytronics)
位	25	3	GET UP OFFA THAT THING James Brown, Polydor PD-1 6071	d	60	5	LOVE TO THE WOPLO
20	20 27	17	THE MANHATTANS Columbia PC 33820 EVERYBODY LOVES THE	51	47	8	TODAY Joe Simon Spring SP 1-6710 (Polydor)
0.5			SUNSHINE Roy Ayers Ubiquity Polydor PD 1 6070	52	35	19	LEE OSKAR United Artists UA LA594 G
22	19	15	HARD WORK John Handy, ABC/Impulse ASD 9314	53	51	4	SUPER HITS Main Ingredient RCA APLI 185
23	23	14	THOSE SOUTHERN KNIGHTS Crusaders_ABC/Blue Thumb BTSD 6024	54		VIII.	WE GOT RHYTHM People's Choice TSOP Pz 34124 (Epic)
24	24	8	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	55	34	9	ALL THEIR GREATEST HITS Harold Melvin & The Blue Note
25	26	9	BOB JAMES THREE CTI 6063				Philadelphia International PZ 3 (Epic)
26 27	29 18	5	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)  JUICY FRUIT (Disco Freak)	56	53	13	BORN TO GET DOWN Muscle Shoals Horns, Bang BLI 403 (Web IV)
28	28	12	ABCD 953 (ABC)  SKY HIGH!	57	57	3	LOVE'S ON THE MENU Jerry Butler, Motown M6 850S1
29	22	21	Tavares. Capitol ST 11533  I WANT YOU  Marvin Gaye, Tamla	58	58	11	MORE, MORE, MORE Andrea True Connection Buddah BDS 5670
血	45	2	T6-342 S1 (Motown)  SILK DEGREES  Boz Scaggs, Columbia PC 33920	59	59	23	LOVE & UNDERSTANDIN
31	30	9	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Columbia/Epic)	60	52	7	2018 (PIP) THE WHISPERS

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# **CLASSIFIED ADVERTISING DOESN'T** COST. IT PAYS

### General News

### A. Greek Gross Above \$2 Mil

• Continued from page 40

good" business for two shows; Bacharach/Newley did "excellent" business for six shows; the O'Javs did "excellent" business for five shows; Crosby/Nash did "very big" business for one show; the Commodores did "excellent" business for one show: Boz Scaggs "soldout" two shows and Neil Diamond's Sept. 13-20 engagement "soldout in five

Nederlander says he turned down a number of acts because they didn't fit the image of the Greek. Although he chooses not to mention any names, he does say that these acts were in a category "that might cause us some grief . . . that would give us a clientele that could cause us some problems. My name is on these things and I try to associate myself with quality attractions.'

Nederlander has been booking the Garden State for 10 years and his father was a partner in the original Shubert Theatre organization in Detroit, so he is steeped in show business business.

He says his program differs from the Universal Amphitheatre in that that facility concentrates on youth attractions, whereas he infuses classical enticements into his schedule.

For next season he'd like the same mix of classical, MOR and contemporary attractions. He hasn't renewed any of this season's acts, preferring instead to do an analysis of each act's drawing power when the season is over.

It's also too early to plan for 1977. There are record charts to be di-

### Jazz Beat

• Continued from page 34

names, booking such stalwarts as Willie Bobo (who plays everywhere in the L.A. area) and Supersax. The house band Tuesdays through Saturdays is the Gene Harris Quartet, with the Orange County Rhythm Machine working

Nice to see Seawind, a Hawaiian jazz act being given a shot at national exposure by CTI. Band has been gigging at the Baked Potato in North Hollywood for more than six months now

King Arthur's in Canoga Park, Calif., adds the Stan Kenton, the Glenn Miller band led by Jimmy Henderson and the new Frankie Capp Nat Pierce band with singer Ernie Andrews to its roster of band attractions.

Local 47 in L.A. sponsors a free dixieland jamboree Sunday (29) in Macarthur Park at 1 .m. featuring Gordon Mitchell and the All-Star Marching Band, Jimmy Alu and the Dixie All Stars, Peggy Gilbert and the Dixie Belles, Jean Gwinn and the Jazz Ramblers, Pete Daily and his Chicagoans, Roger Jamieson and the New Or leaners, Barry Martyn-Godfrey and the New Orleans Society Orchestra. Teddy Buckner and the Dixieland All-Stars, Chuck Conklin and the Angel City Jazz Band and Dick Cary, Barney Bigard Mannie Klein, Nappy LaMare, Joe Darensbourg. George Probert and Mike Riley

The Brook, a club on W. 17th St. in Manhat tan, is presenting a series of special concerts produced by Charles Tyler and Frank Ferrucci with the emphasis on new compositions. First groups have been the Charles Tyler Ensemble the David Eyges Quartet and Arthur Blythe's band. Upcoming are mini concerts by Frank Ferrucci & Friends and the Julius Hemphill Ensemble. Club is operated by Interplay Collective, nonprofit group devoted to providing growth opportunities for artists in the music, dance the ater fields. Further info: (212) 255-5656.

The recent eighth annual Nemu Jazz Inn sponsored by the Yamaha Music Foundation in Central Japan, featured such visiting artists as the Paul Bley Trio and the Four King Cousins. Inner City, the reissue label operated by Mu sic Minus One, has released an Ornette Coleman work presenting Paul Bley, Don Cherry, Billy Higgins and Charlie Haden. Cut in 1958, it supposedly has never been released in the U.S.

Watch for Atlantic to have a big jazz month in November. . . . Qu Eckstine for A&M. . Quincy Jones is producing Billy

Send items to Jazz Beat, Billboard 9000 Sunset Blvd., Los Angeles, Calif. 90069.

www.americanradiohistory.com

appeal. Nederlander also wants to ascertain which acts can be brought back on an alternate year basis.

In order to give the Greek a new Nederlander hired Stanel Sound of Nebraska for the season "to make each performance top drawer." He also hired lighting equipment from local manufacturers to supplement what was already available.

Nederlander says the Greek's sound equipment was "worn out and out of date," hence the infusion of new hardware.

This theatre should do in excess of \$2 million each season providing you have the right attractions. I won't say I haven't made some mistakes, but I would say it has worked out the way I thought it would because I am an experienced theatre operator."

Nederlander has a three-year lease from the city to program the Greek, Allan Bregman actually does all the booking from the company's Sunset Blvd. office which opened Jan. 1. Notes Nederlander: "We try to see everything before we book it.'

Artists making their Greek debuts as a result of being booked by Nederlander include: Sammy Davis Jr., Shirley Bassey, the Commodores, Boz Scaggs, Charlie Rich, Jim Stafford, the Band and Burns & Channing.

The Nederlander organization consists of James as president, BregWayne Nederlander (his nephew) assistant vice president in the California office and Jerry Livengood running the New York office.

The company owns in New York the Palace, Uris, Alvin and Brooks Atkinson Theatres. In Detroit, it leases Pine Knob and the Fisher Theatre: in Washington, D.C., it leases the Maryweather Post Pavilion (in Columbia, Md.) and subleases the National Theatre to the Kennedy Center; in Chicago it leases the Studebaker Theatre.

It also books the Palace West in Phoenix and the already mentioned Garden State facility across the Hudson River from New York City.

Nederlander has produced or coproduced a score of Broadway plays and is riding with the revival of "Fiddler On The Roof" touring the nation with Zero Mostel.

These involvements with legit theatre and classical attractions. ranging from Russian gals to Shakespeare, gives Nederlander justification for emphasizing his association with first class presentations for first class theatres.

"We have a good organization and we know how to book theatres. Nederlander says with justiliable pride backed by a tradition of experience.

With business on both coasts. Nederlander is in constant motion. His residence is in Scottsdale, Ariz., but he says his "real home is TWA or American Airlines.

### Korvettes & Ad \$ Space

• Continued from page 5

Kansas City Star carried pricing of \$4.68 LP, \$5.68 tape and \$6.38 for double-pocket LPs

The Los Angeles Times carried the largest total lineage for records and tapes. Music Plus had three separate ads, a half page for Victrola America at \$1.97; an A&M page, featuring Joan Armatrading at \$3.69 and Felix Pappalardi with no price indicated; and a half page on Pure

### **Import Own** Nippon LPs

NEW YORK-In an interesting twist, Fantasy/Prestige/Milestone has imported 63 of its own Riverside Records titles for domestic distribution. The LPs were all pressed and issued by Victor Musical Industries. the Japanese licensee of Riverside.

According to the label's Orrin Keepnews, producer of the original material, the demand from collectors and distributors was so great that Fantasy decided to experiment.

"Even though much of this material has been released on our two-fer series or will be on forthcoming releases, we know that there is a market for them in the U.S. and Canada." he says. "Even though the profit factor is not very great on these imports, which we're selling at a \$6.98 list, we think it can help the interest in jazz."

Keepnews also feels that the "economic reality" that kept the label from reissuing the obscure titles has changed.

Artists featured on these 63 initial releases include Thelonious Monk. Sonny Rollins, Bill Evans, Kenny Drew, Wynton Kelly, Wes Montgomery, Cannonball Adderley, Philly Joe Jones, Bobby Timmons. Art Blakey, Herbie Mann, Zoot Sims, Max Roach, Gerry Mulligan and Charlie Byrd.

Prairie League catalog with no price indicated.

In the same edition, Wherehouse featured the Beatles' twinpack in a full page at \$6.88 and \$7.88 for tape. Licorice Pizza ran a half page on Blue Oyster Cult's discography at \$3.77 and \$4.99 for tape. Little David ran a half-page ad of recent LP assortment with no price or tags. full page at \$6.88 and \$7.88 for tape. assortment with no price or tags.

Tower ran a half page on Savoy's Historic Jazz at \$4.88 per LP. The May Co. ran a page of Helen Reddy catalog with no price listed.

The Atlanta Journal-Constitution had ½ page from the Franklin Music stores offering Helen Reddy catalog at \$3.99 and \$4.99 for tape.

Sunday (August 1) editions with no record/tape ads were: Milwaukee Journal, Salt Lake Tribune. Seattle Times, Pittsburgh Press, San Francisco Examiner/Chronicle: Oklahoma City Oklahoman, Miami Herald, Louisville Courier, Minneapolis Star-Tribune, New Orleans Times Picayune, Phoenix Arizona Republic, Boston Globe, Denver Post, Dallas Morning News, Cleveland Plain Dealer and the Des Moines Register.

### Intl Jazz Festival

• Continued from page 14

the sound system in the giant arenas proved unsatisfactory.

The show designated the First International Jazz Festival of Japan 1977 will be carefully monitored for audience response, and according to Hopewell, will be developed into an annual event if the total response

proves encouraging.
Other players scheduled to take part in the festival at this time are Frank Wes, flute and tenor sax; Andy Bey, piano and vocals; Marvin Peterson; bassist Rich Davis; drummer Ben Riley, and vocalists Jackie Paris and Lorenz Alexandria. Hopewell assures that other important names will be added to the pro-

# International

### Anchor And Virgin In Sonopresse Will **Joint Sales Venture**

though generally regarded as being idealistic rather than viable, an al-liance of independent labels in a joint sales operation took a significant step towards reality here last

Virgin, previously with Island and EMI, has signed a new deal which gives CBS manufacturing and distribution rights, and Anchor total sales responsibility.

lan Ralfini, Anchor managing director, stresses that the deal with Virgin merely gives the U.K. independent use of Anchor's sales team, over which the American-owned company retains control. But he hints that if arrangements work smoothly then a third independent might be drawn in from January, 1977

He says: "I have been looking for another company to come in with us on the sales force for some time and talked to several, including Virgin, early this year. Nothing seemed to

### TV Hurts Radio In South Africa

JOHANNESBURG - A drastic reduction in the number of radio listeners-up to 50% during peak evening hours is reported in the latest South African Broadcasting Corporation listenership index.

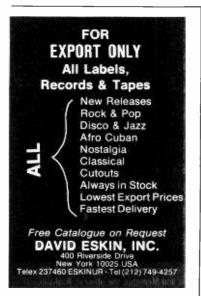
The index is the first compiled since a full-scale television service was launched here in January. Figures show that the SABC's commercial stations are affected most by changing entertainment patterns. The most serious drop recorded was for Springbok Radio, the Corporation's premier commercial outlet, which has lost 50% of prime-time lis-

The SABC's four easy-listening music stations recorded a drop in listenership of between 20-35%. Noncommercial services, though, held their own against the tv competition. The average daily drop for the English service was given as 3% and for the Afrikaans service as 11%

The only radio station to reverse the popularity slide is Radio 5, Southern Africa's only pop music station. Its listeners increased from 129,000 to 203,000 in the last four months of last year.

Hard-hit, the corporation has slashed advertising rates to counteract the effects of television. Rates in some cases have been cut by 50% for a 30-second slot.

A new rate-card has been drawn up on the basis of the new index, with prime-time slots priced downwards and daytime rates increased.



be happening until a few weeks ago when Virgin showed renewed inter-

est. "Addition of Virgin repertoire will give our sales force additional credibility with dealers and the only stipulation I have made is that distribution and manufacture should be through CBS, which handles Anchor product. Any other arrangement would have been far too complicated.

"At Present, Virgin is paying a service fee but if it works well we might take on an extra company, in January, and share costs in a threeway joint venture. Even if a third company is not recruited, a 50-50 partnership with Virgin is a strong possibility

First get-together between Anchor's sales team and the Virgin staff took place quickly. Alan Wade has been appointed overall sales co-ordinator of Anchor, a new post. He was previously general sales man-

Joining the company as sales manager is Andy Moore, who joins from national sales executive at Pve-Moore, reporting to Wade, is responsible for Anchor's team of 12

representatives through the U.K. Virgin's split from Island comes after a four-year stay. Richard Branson. Virgin managing director, says: "It was a good relationship, but we reached a situation where we were being competitive with each other. I think it is essential for independent labels to have their own sales force and this tie gives us far greater market penetration."

# **Retain Separate Identity: Minchin**

PARIS-François Minchin, president Pathe-Marconi here, commenting on the EMI French affiliate's acquisition of the Sonopresse Group, stresses that the two groups will remain "absolutely separate.

He makes the point to clarify a news release, originally from EMI U.K., in which it was said Sonopresse would no longer be involved in independent distribution and that distribution, along with recording and pressing, would be through EMI fa-

"Sonopresse will still have its own services." he says. But the company will have access to the use of Pathe-Marconi computers and will use Pathe presses on a normal businesslike basis and will pay for that serv-

Minchin says negotiations for Sonopresse, originally jointly owned by the Librairie Hachette and French independent producer-publisher Gerard Tournier, lasted for a year. He adds: "They were tough, with other interested parties, but we believe that access to our foreign catalogs tipped the scales in our fa-

This means that foreign catalogs owned but not used by Pathe-Mar-coni now are available to Sonopresse, which will be in a position to market classical material for the first time. Additionally, Sonopresse will be in a better exporting situation and will naturally use Pathe chan-

nels abroad.

Minchin says the independence of (Continued on page 77)

### **Nippon Production Soars**

• Continued from page 1

jumped 25% over the corresponding period in 1975 to reach a figure this year of 44.1 million. EPs were down by 33% to 105,000 units.

Singles manufactured were valued at \$67 million, a jump of 28% over the same period a year ago.

The value of LPs produced was up by 30% to this year's six-month total of \$186 million. EPs were down by 5% to \$230,000.

Total production of recorded tapes during the first half of 1976 reached 14.7 million units. The JPRA breakdown shows that 5.8 million cartridges were manufactured during this period, or a rise of 5%. The production of cassettes was up by 40%, reaching 8.9 million units. Reel-to-reel production came

in at 9.000, a decrease of 69% when compared with the same period the previous year.

The total value of recorded tapes manufactured during the first half of 1976 was \$83.4 million, according to JPRA.

Cassettes jumped 65% to \$47 million when compared with the corresponding period in 1975. Cartridges declined by 11% to \$36.3 million, and reel-to-reels went down by half to \$75,000.

For June, the last month in the JPRA tally, overall increases leapfrogged June 1975 totals by even more spectacular margins.

Compared with last year's figures, this past June saw rises of more than 100%, both in units produced and in dollar value, in records and in tapes.

### 'PETTY HARASSMENT'

### Attacks Nettle Budget Co.

JOHANNESBURG-Disc Jockey Music, the locally based company whose inroads into the budget record market have spread gloom in the rest of the South African record industry, claims it is the victim of a campaign of "petty harassment" by its competitors.

DJ Music recently launched a series of "cheapo" cover versions which undersell its nearest competitor by half. And the company's budget albums cost a fraction of the

Now Robert Shroder, musical director of the company, says: "Our prices have caused an outcry in the music industry and we are being subjected to ridiculous harassment.

Breakaway Music recently obtained an urgent Supreme Court interdict in Johannesburg aimed at stopping DJ Music from distributing its cover version of Abba's "Fernando" album. The court granted the interdict but later ruled the matter was "not one of urgency," which means DJ Music can go ahead until the case comes up for hearing again

DJ Music claims it is being hamstrung by an outdated clause in South African copyright law, by terms of which the company is required to inform copyright holders 30 days in advance of intention to release a cover version.

If this is not done, the law says excise stamps should be affixed to each record sold.

But Shroder says this clause was formulated in the 1920s and had fallen into disuse in recent decades when the copyright system became far more sophisticated.

He says: "DJ Music intends to apply to the government to update this archaic regulation.'

### Map Drive For Ringo Starr LP

LONDON-Ringo Starr's first Polydor album, "Ringo's Rotogravure (A Passing Picture Show)," be released worldwide in mid-September.

As part of a massive promotion campaign, Polydor has purchased a half-million magnifying glasses from Hong Kong and will give one away with each album or tape purchased. Deluxe glasses engraved with the album's title will be distributed to disk jockeys and journalists while special magnifying glasses will be available to the trade for window

Additional promotion aids include a poster, silver star giveaway, T-shirts, plus a taped radio interview and tv promotion film featuring three tracks which are regarded as possible singles. The film was shot in Hamburg and directed by Bruce

Starr himself will be actively involved in promoting the album, with tv appearances in France, Italy, Germany, Holland and Scandinavia on a European trek, before flying to Ja-

The album was produced in Los Angeles by Arif Mardin and in-cludes songs by John Lennon, Paul and Linda McCartney and George Harrison. Lennon and the McCartneys also play among the line-up of big-name musicians.

FACES NEW CHALLENGE

### Oord's Mission Is To Increase RCA's Share Of U.K. Market

By MIKE HENNESSEY

LONDON-Gerry Oord's mission when he takes over as managing director of RCA Records U.K., Sept. 1, will be to lift the company from the doldrums which have beset it over the last two or three years.

Many consider it a tailor-made assignment for Oord, who resigned from EMI Records after three years as its managing director and less than six months as director of group repertoire and deputy chairman, ending an association with the British major which goes back 30 years (Billboard, Aug. 7).

RCA, with a 7.9% share of the LP market and a meager 3% share of the singles market (according to the April-June sales survey of the British Market Research Bureau), badly needs the momentum and motivation that Oord, given free rein, can provide.

At RCA, he says he will be given a free hand to build up the company's market share. "I shall be looking for new talent, possibly some distribution deals, and certainly a strong marketing manager.

Says Oord, currently vacationing in his south of France home: 'I'm still loaded with ideas, and I need scope to put them into practice. I am looking forward to an exciting new situation and to facing the challenges of RCA inter-

If there is such an animal as a born record man, Oord is it. On the occasion of Bovema's 25th anniversary in 1971, the C.C.G.C., the Dutch collective promotional organization for the record industry, described Oord as "one of the most dedicated personalities on the national and international record scene . born record man, an example for new generations.

Oord's great strength is his ability to set a target, win the devoted support of his team, and then go headlong after his goal. And he makes no apology if he treds hard on the corns of those who are tending to drag their

Stage by stage, Oord built up Bovema in 25 years to a position



Gerry Oord ready for signment.

of immense strength in the Dutch market with an annual turnover

of more than \$7 million, When, in 1967, EMI took over Bovema, it was not only acquiring the company but also a livewire, self-made millionaire, who was clearly marked for a high executive post within the EMI organization. Oord, who was already operating as EMI's Common Market overseer, became supervisor of the German zone in 1967 and then, four years later, he came to London to take over as managing director of EMI Records.

Oord's impact on EMI's Man-chester Square office was that of a minor whirlwind. His primary preoccupation was to improve communications among the staff and when he implemented this policy with regular meetings in his office at 8:15 in the morning, there were those who were heard to remark that the flying Dutchman was becoming a rather trying Dutchman.

When Gerry Oord told the EMI hierarchy that a \$10 million profit was a totally realizeable figure, his view was received with no little scepticism. But, in fact, profits topped this target and that is one reason why Oord. without any complacency, was able to say on leaving EMP: "I am leaving the company in very good shape."



PURPLE SPLIT—Following the breakup of the Deep Purple group, ex-group leader Jon Lord visited Germany to promote his new solo album "Sarabande." As on his previous solo projects, he has collaborated with German conductor Eberhard Schoner. Pictured in Cologne are, left to right, Tony Edwards of Purple Records; Gunther Ilgner of EMI Electrola; Lord; and Schoner.

### **'BAND ON THE RUN'**

### McCartney LP To Russia

• Continued from page 6

Wings album has been requested so far, it is reasonable to assume other Beatle albums will be released there. Certainly the Russians are known to be interested in a half dozen albums, as yet unnamed.

Release figures have not been confirmed but Melodiya is expected to press "tens of thousands" of albums. The financial sum involved depends on Russian currency restrictions as the transactions were in sterling. This means McCartney will receive mechanical royalties in the usual way.

The publishing rights are being negotiated separately.

One of the reasons for the new interest in Western music could be that the Russian music budget for overseas trade has been increased this year so that Russia can now be considered a growth area in the non-classical market.

So far, the only awareness of Beatles' music in Russia has been via black market imports from Eastern European countries, or from radio stations based outside the U.S.S.R.

"Band On The Run" has sold millions since its release in January 1974, and is still a major seller. Its success in the U.S.S.R. will give EM1 access to the huge Russian market.

L.G. Wood. EMI Group director

of music, says: "This McCartney release could be a significant breakthrough in the non-classical field, leading to increased trade and a wider acceptance of Western popular music."

Finch visits Moscow later this month to continue negotiations for other releases. He will discuss the sleeve for the Wings album. The usual licensing deal includes the use of the original sleeve and the Russians have requested the transparencies for the "Band On The Run" sleeve, which depicted various non-music celebrities with McCartney dressed as fugitives trapped against a wall by the glare of searchlights.

But it has not been confirmed that the Russians will use the identical sleeve, though the title will not be translated.

Cliff Richard, having at last made a major break in the U.S. chart with his "Devil Woman" single, is currently in Russia for concerts in Moscow and Leningrad. He is also to record an album of Russian songs in English, but final agreement on titles has not been reached.

A Russian tour for Wings has not been discussed as yet.

been discussed as yet.

Another U.K. artist popular in Russia is ballad singer, Robert Young who has had two albums released on Melodiya.

# International Briefs

PARIS—"Music Hall 1980" is the title of a new venture inaugurated by CBS singer Michael Fugain. He is the first top pop act here to take a long look into the future and realize it was time to find new talent and set

up new groups.
His own successful show "The Big Bazaar" will provide the foundation. His aim is to find new talent ready to work on a co-operative basis in building the music hall of the future. He says: "We aim to work preferably without producing idols who dominate the scene for too long and sometimes unwittingly stop new talent from emerging."

### Separate Identity

• Continued from page 76

Sonopresse should be stressed but that general policy of the company would be framed by a board which gives Pathe-Marconi the upper hand as majority shareholder.

Pathe-Marconi acquisition of the shares had to be sanctioned by the French Ministry of Finance because Pathe-Marconi is part of EMI International.

LONDON—The first half of 1976 sees small circulation losses for three of Britain's consumer music weeklies over the same period last year. Just one shows a minor gain.

The sales performances, recorded by the Audit Bureau of Circulation, covering the January-June period, show New Musical Express retaining top position with a circulation of 183.566 compared with 178,890 for the first six months of 1975.

In second place is Melody Maker, down to 158.274 (172.203). like NME an IPC group publication. Third place is held by Spotlight's Record Mirror, falling to 105.931 from 113.035, while the same group's Sounds takes fourth place at 88.952 (93,394).

PARIS—French television has begun a series of eight half-hour programs of the 1975 Nice Jazz Festival and has run into criticism from jazz fans who want to know why a festival held 13 months ago is only being shown now.

Producer Jean-Christophe Averty, who made the series, has been trying

(Continued on page 81)

### International\_ 2 Labels Hassle Over Soul Single

LONDON—What looks like a battle shaping for the rights to an old soul single is starting between two record companies here. Decca and Cream.

Disk concerned is "Purple Haze" by Johnny Jones and the King Casuals, first released in the U.S. eight years ago on Brunswick. Since then, its U.K. popularity has built on the so-called "Northern soul" circuit of clubs and discotheques.

Cream, the record label of Manchester-based deletion specialists Global Record Sales, has already released and sold more than 4,000 copies of the single, claiming rights via an "exclusive" deal made in July with producer William Bell. According to Rick Cooper. Cream label manager, Bell originally leased the track to Brunswick in 1968 under a five-year agreement, after which the rights reverted to him.

Decca, meanwhile, issued its "Purple Haze" on Brunswick last week (Aug. 20). Jon Donaldson, Brunswick U.K. label manager, claims he has been informed by the U.S., company that it still retains rights to the disk and that by virtue of its license deal so does Decca.

Both companies have apparently asked each other to withdraw their respective versions, but until there is legal clarification from the U.S., both will continue to sell the single.

Cooper says that, despite the current complications, the label is still striving for widespread availability of its product. Global has been seeking to organize a nationwide distribution deal since Cream was founded earlier this year.

### E/A Repackages 50 Single Titles

LONDON-Elektra/Asylum is to reactivate 50 of its most popular singles titles in an extensive dealer campaign this fall. Tagged "Treasured Tracks," the

singles promotion includes many 'A' sides, repackaged back-to-back. The 25 releases, each in individual color bags, are back-catalog items from artists like Bread, Doors, Carly Simon, Eagles, Love, Judy Collins and Joni Mitchell.

Advance orders for the releases reportedly are already over 100,000 units. The singles will be displayed in a special browser, resembling a treasure chest, containing 50 disks.

Promotion includes 10.000 full-color stickers and large posters, with 700 special packs prepared for local radio and tv stations. There are competitions with pop weeklies and national and music-paper press advertising. Several local radio stations are organizing special contests built round the releases. Some are producing programs using only the E/A material

# Re-Elect Auric SACEM Chief

PARIS—Georges Auric has been re-elected as president of SACEM, the French copyright society. Since 1954, he has been elected to the position on six occasions.

Auric is well-known for his film score credits which include "Moulin Rouge" and "The Wages Of Fear." He was a founder member of the Groupe des Six, which included Honegger, Milhaud, Poulenc, Durey and Tailleferre, He also wrote ballets for Diaghilev, opera and chamber music.

# From The Music Capitals Of The World

### LONDON

Third major tour here in 12 months for the Fatback Band (Sept. 3-15) features new lead guitarist Kenny Ballard and two extra dancers Band's new single and album are the first re leases here on the new Green Spring label. Richard Rodney Bennett album "Constant Lambert Concerto For Solo Piano and Nine Players" out to commemorate the 25th anniversary of the death of Lambert, whose son Kit was to be discoverer and mentor of the Who. . . . Bell/Arista not releasing any more product on cartridge here, as of now, but existing titles in 8-track will be available until the albums are deleted. .... Gull Records signed Chain Reaction, three-man Jamaican group, to a long-term recording and publishing contract. . . . Latest K-Tel album is a 20-track compilation by **Sammy Davis Jr.,** including old Reprise and MGM product, but is having a low-key tv promotion back-up. release on Epic of Johnnie Ray's 1951 charter

New A&M Joan Armatrading album being given special promotion here following what John Cokell, marketing manager, describes as "an amazing reaction" to the LP, particularly by press. . . . Arrival of Twiggy's single "Here I Go Again" in U.K. Top 50 credit to Phonogram who experienced much skepticism on her launch as a serious singer. . . . After hearing EMI producer Chris Ellis singing on album by the New Paul Whiteman Orchestra, movie producer Ken Russell invited him to provide background vocals on forthcoming Rudolf Valentino film. . . . Longtime U.S. hit-maker Ernie Maresca visiting Phonogram here to help re-package Laurie label back catalog

New Bay City Rollers' single "I Only Wanna Be With You" marks first release featuring new boy lan Mitchell and first by group's new producer Jimmy lenner. . . . Song was a major for Dusty Springfield in 1965 . . . Elton John oldie "Benny And The Jets" out now on DJM for the first time as a single "A" side. . . . Campaign by rock fans for more Radio 1 (BBC) rock music, which included a protest march through London, has paid off with a new "It's Rock And Roll" series running 13 weeks. . . . Heavy Metal Kids (Rak group) re-scheduled sellout tour which was cancelled after singer Gary Holton suffered serious leg injury on opening night. . . . Heavy denial on reports that Ethon John is giving up touring altogether. In fact, he's taking a break through the football season, then hitting the road again. . . . Four Tops back for their usual autumnal tour. . . . Charlie Kray, elder brother of notorious Kray twins Ronnie and Reggie, now serving life sentences in Parkhurst Prison, jointly managing four-man rock band Stray with Barry Bethell.

Lord Melchett, trendy 28-year-old Under Sec-

Lord Melchett, trendy 28-year-old Under Secretary of State for Industry, probing pop festival problems has invited fans to give their side of things to a working party. . . . David Bowie's wife Angie and model Vicki Hodge working on a double-act drama, song and dance cabaret act.

... Possibility of re-forming Spencer Davis Group for a gig or two if the re-released "Gimme Some Loving" joins the nostalgia success saga.

PETER JONES

### VIENNA

Sammy Davis Jr. in (Sept. 24) for a concert at the 2,000-seater Vienna Konzerthaus. . . . New a&r manager at record distribution company Musica is Martin Holdosi, responsible for the pop area, while Katharine Friedman a&r chief for classical music and in charge of international contacts. . . . Changes here at Ariola have Kurt Dolezal a&r manager for the German labels, with Jeff Maxian handling the foreign product and former label manager Erich Krapfenbacher responsible for overall marketing and distribution. . . U.K. singer Ken Wilbard signed recording contract with Amadeo.

Vienna music publishing company Doblinger celebrating its 100th anniversary. Vienna Symphony Orchestra under Carlo Maria Giulini at the Czechoslovakian festival "Pressburg Autumn" (Oct. 9-28). . . . Annual summer success of the Theater an der Wien is Franz Lehar's "The Merry Widow," this year's production featuring Maxi Bohm, Celia Jeffreys, Curt Malm and Sigrid Martikke. . . . Title "Kammersanger" bestowed on Jess Thomas, Nicolai Ghiaurov and Giuseppe Taddei by the President of the Federal Republic of Austria.

During the Bruckner Festival (Sept. 9-26) concerts in Linz to be given by the Vienna Philharmonic Orchestra, the Gewandhaus Orchestra Leipzig, the Hamburg Philharmonic, the Munich Philharmonic, the Concertgebouw Orchestra and the Linz Bruckner Orchestra. . . . Publishing

company Edition Rex, owned by Einzi Stolz, widow of operetta-composer Robert Stolz, has been handled for the past month by the Wiener Bohome publishing house. . . . Al Cook gave a concert in Salzburg, Bellaphon releasing his first album, "Hard Rock Blues." . . . Bernstein Festival took place in Ossiach, performances coming from Leonard Bernstein and the Israel Philharmonic.

MANFRED SCHREIBER

### **TOKYO**

Agnes Chan, a singer from Hong Kong active in Japan since 1973, gave a farewell concert in Tokyo Aug. 7. She leaves Japan to continue her studies in psychology in Canada. . . . Wishbone Ash will tour Japan for the second time starting Oct. 2 in Tokyo. The British rock group will give three concerts in Tokyo, three in Osaka. and one each in Hiroshima, Kurashiki. Kokura and Nagoya. The concerts will be promoted by Udo Artists.

RVC has established a wholly owned music publishing company, Global Music Publishing Corp. with capital of 3 million yen, approximately \$10,000. Tsuneo Nagano, managing director of RVC, is named president of the newly established publishing company. Directors are Ichiro Okuno, president of RVC; Katsumata Kato, who used to work for the Folster Office, and Tokugen Yamamoto, director of regional market development for RCA Records. An auditor is Yasuhiro Mori, manager of general affairs department of RVC.

The Beatles Fair was held from Aug. 6 through 11 at the Tokyu Department Store in Shibuya, Tokyo... Czechoslovakia Music Festival in Japan will be held under the sponsorship of Asahi Shimbun Publishing Co. and Nihon Dempa News Co. in Tokyo and Kansai areas from Oct. 16 through Dec. 3... Ichiro Okuno, president of RVC, is back from a 2-week business trip to the U.S.... Nippon Phonogram is releasing an album, "The Pentagon," on its Eastwind label Oct. 25. The album was cut May 17 at Media Sound in New York City using the direct-disk process. This is the second direct-disk album that the company is releasing.

that the company is releasing.

Hiroshi Itsuki of Tokuma Musical Industries is back from Las Vegas where he performed four successful concerts at the Hilton. He became the first Japanese artist to perform in a main showroom in Las Vegas. His show was videotaped and will be televised in early September through the NTV network for the Japanese fans. It was also recorded live.... CBS/Sony celebrating the 5th anniversary of its Epic label.... Sweet, which is in Japan on tour, received a gold disk from Toshiba-EMI for their album. "Give Us A Wink," which sold over 50,000 copies.... Tokuma Musical Industries signed a distribution deal for its rock group West Road Blues Band, with Australian Record Co. Ltd. The first release under the deal is "West Road Live In Kyoto" in September.

### HELSINKI

More than 13,000 fans attended the top Finnish rock festival. Ruisrock, when headline acts were Chuck Berry and the Sensational Alex Harvey Band, whose combined fees totalled \$42,000. Others in an easy-going, no-drugs event were Jerry Williams (Sweden), Die Phydys (German Democratic Republic) and Pen Lee and Co. (Finland). . . . Maija Vikstedt, daughter of Discophon boss Johan Vikstedt, married Sepo Narhi, currently hottest act on the Hi-Hat label. a congratulatory telegram arriving from Polar's Stig Andersson. . . . Kisu (EMI) representing Finland at this year's Sopot Song Festival (Aug. 25-28) and will include "Tunteet," or "Feelings," a major hit here for him several months ago.

EMI artist Marion taking West Germany as her second home these days, having engaged on a big promotional tour of leading Teutonic radio and tv shows, followed by a recording session in Munchen, which produced her new single "Camposino." ... Hurriganes, top-selling Finnish rock and roll band, renewed its record deal with Love, despite opposition from Scandia Musikki, who have just lost Jussi and the Boys, now with EMI.

Malvina Reynolds, 76, composer of such folk songs as "Little Boxes" and "What Have They Done To The Rain," here to record a dozen or so tracks for Love Records. Her disk debut was at the age of 60. Matti Esko has left PSO to join Discophon, a blow to his former company where had been for six years, producing 10 albums and several hit singles. . . . Jussi back from the U.S. where he recorded two albums, one in New Orleans and Memphis, the offer in Nashville, using local musicians with Matti Laipio producing both, which contain r&b and country music.

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Latin

### **RENOWNED SAN JUAN NIGHTCLUB**

### The Story Behind Ocho Puertas

By LORRAINE BLASOR

SAN JUAN-Lucesita Benitez, one of Puerto Rico's top female vocalists, calls it El Taller (the workshop). Perhaps no other word best describes Ocho Puertas, the wellknown old San Juan nightclub which for 16 years has been a showcase for Puerto Rican talent.

It is at Ocho Puertas—dimly lit except for the small podium where artists perform, the decor a sundry collection of Victorian antiques including upholstered love seats, elaborately carved mirror frames, little round tables to rest drinks—that both the pros rediscover and neophytes discover for the first time the pleasure and exigency of performing before a small crowd that is chiefly made up of Puerto Ricans.

Although Tor, one of the owners, believes the true artist should be able to perform in a small as well as a large setting, both he and his partner Bern consider their place so

unique that an artist has to be able to

That many do "fit in" can be evinced by the long list of regulars who perform yearly: Sharon Riley, Gilberto Monroig, Lolita La Colina (Mexican songstress), Raoul Gonzalez, Myrta Silva, Sylvia del Villar, Alberto Carrion and others. That is not to say there are some who flop, but Bern and Tor prefer not to divulge any name.

vulge any names.

While Ocho Puertas (the name means eight doors) has now turned to a policy of showcasing the best of local talent, it is not forgetful of beginners. "We love new people, to put them on a stage and make them sparkle," declares Tor.

One of the new people the owners gave a break to was songwriter and singer Alberto Carrion. After years in the states, Carrion came to see Tor and Bern. "Do you have any Spanish songs?" they asked him. When

Carrion replied negatively, they told him to go home and write some. He

Which just goes to show how much the nightclub owners are serious about their commitment to provide jobs to the island's artist class. Although they don't let their personal preferences dictate their choices ("You can't go with your own likes since you never know what is going to sell." says Tor), Bern and Tor admit to being choosy about the entertainers they contract.

Some of the performers they discover on television or local musical productions. They see someone whom they feel audiences would like and invite him over. "We put them onstage, turn the lights on them and see how they react," says Tor.

Puerto Rican singers, say Tor and Bern, have improved tremendously during the past 16 years. "But now they all just want to work in the hotels," they say.

The only problem is that the only hotel currently hiring local performers is the Caribe Hilton. Which means, a singer must typically wait a year before he can hope to perform two weeks at the hotel.

This situation, according to Bern and Tor, has hurt their nightclub. For one, performers have outpriced themselves. Second, afraid to jeopardize a Caribe Hilton engagement (an exclusivity clause prohibits any performer from working anywhere in metropolitan San Juan 90 days before or after his engagement), name singers are unwilling to work at Ocho Puertas.

Also hurting the nightclub are the local fiestas patronales (patron saint feasts) in which singers prefer to participate because it means more money for them.

Engagements at Ocho Puertas last regularly two weeks. A performer, who may oftentimes bring his own guitarist or other players, presents three mini-shows (at 11 p.m.; 1 a.m. and 2:15 a.m.) during which he performs five songs, then four and finally three. The late hour doesn't seem to pose any particular problems, according to Bern and Tor. "It's a format that works for us," they say, Much has to do with the fact in Spanish countries dinner is served late and people like to have a place to go to late at night.

Although business may not be at its best. Ocho Puertas can look back with pride on a successful past. Bern and Tor bought the club in 1960. It was previously owned by a widow who had originally opened the place as a jazz club. And it had failed.

Bern and Tor didn't immediately hit upon the right formula but after a while they realized how local audiences were starved for entertainment. "It was a question of listening to what people wanted," they say.

So they hired a guitarist and a pianist who had to bring his own piano. Eventually, the club "adopted" Joe Valiente as its house pianist. He is still there.

There were no big stars at the beginning. They came later: Chucho Avellanet, Danny Rivera, Alberto Carrion. But the biggest star was one they never got to hire. Shortly before Tor and Bern came down to the island to buy Ocho Puertas they saw an unknown singer perform at the Bon Soir in New York. Both agreed, after they saw her, that she was fantastic. So they asked her to come to the island, but she never got around to it. She was Barbra Streisand.

### **Latin Scene**

### NEW YOR

TR Records glowing over public acceptance of Charanga '76, newest charanga band on the New York scene. The group features female flutist Andrea Brachfeld and is currently playing major clubs around town.

New releases from Inca Records, part of the Fania family, includes "Rosario's Rhythms," a greatest hits collection from Puerto Rican percussionist Willie Rosario, and "Musical Conquist" from Puerto Rico's oldest working band, La Sonora Foncera, featuring the piano of Papo Lucca, who is becoming increasingly popular with Latin music lovers on the mainland.

Vibraharpist/composer/arranger Bobby Paunetto hard at work on second album for Pathfinder label. Bobby is a graduate of the Berklee College of Music, and Pathfinder is his own company. The label's first release. "Paunetto's Point," received critical acclaim and some airplay on jazz and other non-Latin radio stations.

Chino Y Su Conjunto Malao will be releasing their second TR album shortly, and the 45 from the LP will be "El Bodeguero," a song dedicated to the ever-popular Latin grocery store (bodega) owner.

Cotique Records has released "Un Mono No Para El Show" and a Latin hustle version of Stevie Wonder's "My Cherie Amour" by **the Lebron Brothers** from their new album "Distinto Y Diferente."

Salsoul's Grupo Folklorico Experimental Nuevayorquino, produced by Rene Lopes and Andy Kaufman has completed its second album. due to be released in the fall.

Manager/promoters Ralph Mercado and Ray

Manager/promoters Ralph Mercado and Ray Avilas will be presenting their first salsa show at Madison Square Garden on Sept. 3. Slated for

RICHARDO CERATTO

LOS ZORROS DEL NORTE

MARIO QUINTERO

the show is Celia Cruz, Cheo Feliciano, Johnny Pachaco, Tipica '73, Hector La Voe, Ismael Miranda, Bobby Rodrigues Y La Compania, and in a rare appearance, from the Dominican Republic, Wilfrido Yargas Y Sus Reduinos

Wilfrido Vargas Y Sus Beduinos.
Former Latin New York Magazine advertising and business director Gary Elter has joined the staff of TR Records. He'll take charge of public relations, publicity and promotions.

### CARLOS DE LEON

KGBT Radio, Harlingen, celebrated a decade of Spanish language broadcasting recently. On hand at Padre Island were: Beatriz Adriana, Chelo, Dario Silva, El Trio Armonia Huasteoa, the Alma Latina Mariachi from Houston, Los Unicos de Mel Villarreal, Los Playboys de Eddie Olivarez, the Latin Society, Roland Garcia and the Country Roland Band, and Los Cachorros de Juan Villarreal.

KGBT covers a big portion of South Texas and as far as Guadalajara and Monterrey in Mexico with 50,000 watts during the day. Nighttime, the station penetrates into Central and South America with 10,000 watts of directional power.

Station manager is Carlos Cantu, program director is Rogelio Botello Rios, and Efren Palacios Cano is news director. Among others, the air staff includes Francisco Grajales Pina, Hugo De La Cruz, Lee Garza, Ramon Cuevas Casanova, Jose Luis Munoz and Ruben Benavidez.

Orteon's Mario Quintero and Musi-Mex's Conjunto Alpha are doing rather well in Texas with a song titled "Nomas Contigo," included in their latest albums. The song was penned by Quintero and shows promise of being among the top songs of the year internationally. Also doing

(Continued on page 80)

# Orfeon Videovox, S.A. Discos Mexicanos Editorial Orfeon

Take Pride In Congratulating Its Executive President

### Licenciado Rogerio Azcarraga Madero

For Contributing To The Success of The International Hit

# "NO MAS CONTIGO" MARIO QUINTERO ("No More With You")

653,000 Copies Sold Thru August 1976 LP 12-973 45 Single—3403 (Version In Portuguese and English)

# Billboard Hot Latin LPs Special Survey Hot Latin LPs

# IN NEW YORK POP LPS SALSA LPS This TITLE-Artist, Label & Number (Distributing Label) 1 VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464 2 LOS FELINOS Chicanisimo Musaert 10570 IN NEW YORK SALSA LPS TITLE-Artist, Label & Number (Distributing Label) Week Number (Distributing Label) 1 JOHNNY PACHECHO El Maestro Fania 00485 EL GRAN COMBO Mejor Que Nunca, EGC 013

YOLANDA DEL RIO
La Nueva Dona de La Cancion. Arcano
3337

EYDIE GORME
La Gorme. Gala 2001

CAMILO SESTO
Amor Libre, Pronto 1013

JUAN GABRIAL
Juna GABRIAL
Juna Gabrial. Arcano 3283

GRUPO EL TREN
Grupo El Tren, Orfeon 38029

EDDIE PALMIERI
Unfinished Masterpiece. Coco 120

KAKO & AZUQUITA
Kako & Azuquita, Alegre 6003

HARLOW & ISMAEL MIRANDA
Con Mi Viejo Amigo. Fania 494

PETE EL CONDE
Pete El Conde Fania 489

7

FANIA ALL STARS
Tribute to Tito Rodriguez, Fania 493

CHEO FELICIANO The Singer, Vaya 48

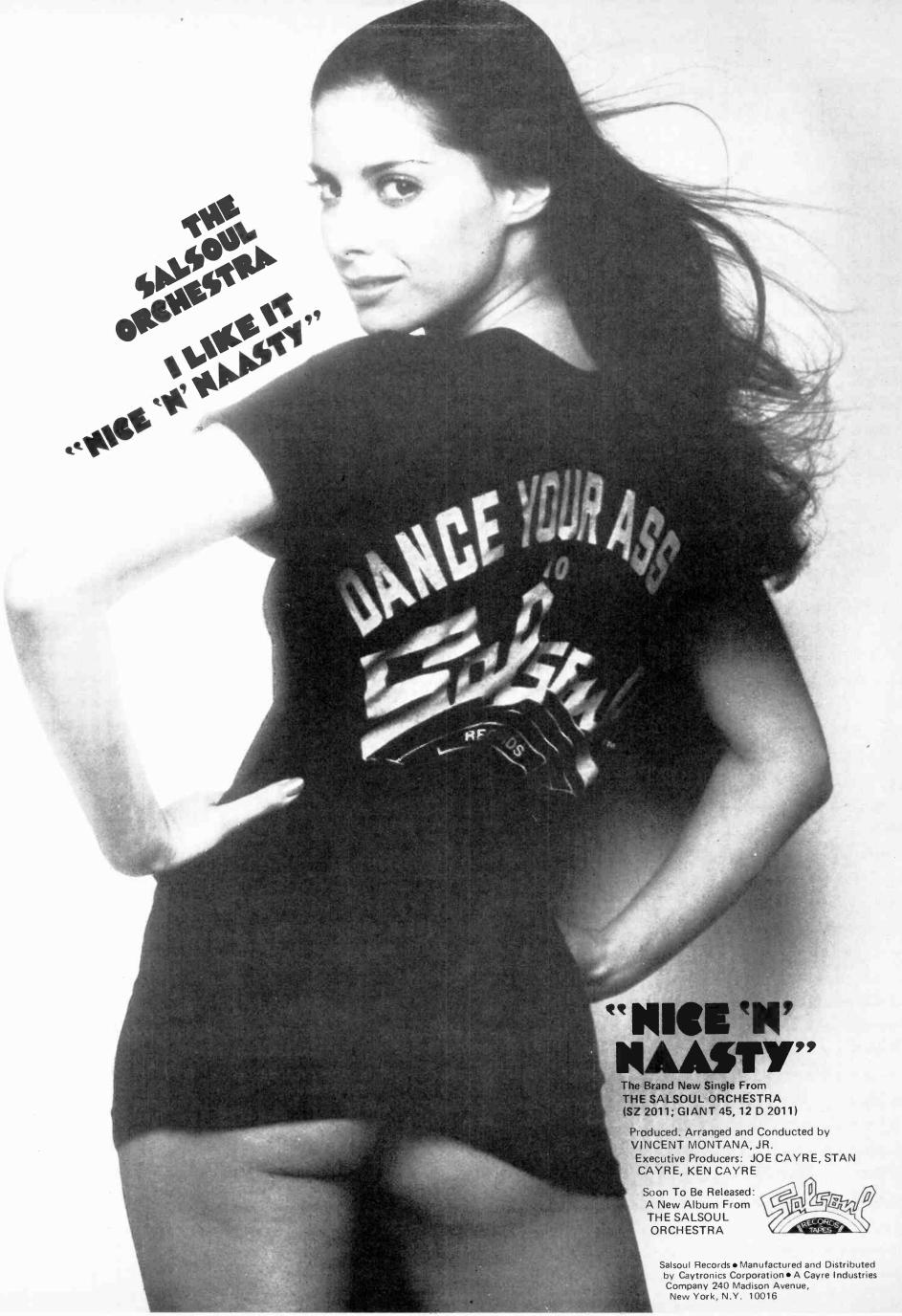
CONJUNTO CANDELA
Conjunto Candela. Combo 2003
CELIA CRUZ/PACECHO

### **IN NEW YORK**

8

### **POP LPs** SALSA LPs EYDIE GORME PACHECO El Masetro Fania 00485 **CHEO FELICIANO YOLANDITA MONGE** 2 PETE EL CONDE 3 **CAMILO SESTO** 3 **BOBBY CAPO** EDDIE PALMIERI HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494 RAUL MARRERO 5 IRIS CHACON 6 FANIA ALL STARS A Tribute To Tito Rodriguez, Fania 493 EL GRAN COMBO Mejor Que Nunca, ECC 013 SOPHY ntos Velvet 1494 JULIO IGLESIAS 8 CONJUNTO CANDELA MARCO ANTONIO Tiempe Y Destiempo, Arcano 13316 CHARANGA 76 Charanga 76. TR-119X **MORRIS ALBERT** 10 CHOCOLATE En El Rincon Salsoul 4108

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MEXICO CITY-Andrea True, who was born and bred in the heartland of country music, is making a bid for capturing the hearts of Mexicans via her August tour of this na-

The former star of erotic film fare arrived here Aug. 2 on the heels of her Buddah hit, "More, More, More," and in short order she was making it a "true" association in her relationship as a singer with the locals. Not only was she picking up steam with her personal appearances via her inaugural at the Teatro Insurgentes, but she also decided to play a game which would bring her

# Latin

• Continued from page 78

well in Texas is Nelson Ned with "Quien Eres Tu," a single on UA Latino. Musart, meanwhile, is coming on strong with two ranchera albums by Chelo, whose recent change in style from tropical music to rancheras seems to be paying off. Her version of "Qua Sacrificio" is still getting strong airplay.

Rico Guajardo & Pura Vida have joined the

ranks of GCP artists. Their debut on Manny Guerra's label is an album titled "Rico Guajardo-Pura Vida." Songs getting strong airplay from the album are "Guzanito Tropical," "Ce-loso" and "Te Busque." Another recent release on GCP is Henry Balderrama y La Patria's versions of "Mil Besos" and "Celoso."

Freddie Record's Tony De La Rosa continues to be one of the heaviest booked bands around. While the group's second album is still going strong in sales, the label has released a third LP titled "Cuarenta Anos." Besides the title song, other songs getting good response from this LP are "Cancion Del Preso" and "Doble Pagaras." Other recent releases on Freddie include: Augustine Ramirez with an LP titled "Damelo." Ramon Ayala y Los Bravos Del Norte with their first LP for the label, Johnny Canales and his band with an effort titled "Regresa," and Los Hermanos De La Rosa also with a first album for Freddie. Ramirez seems to be headed back to the charts with his rendition of "Damelo." Freddie Martinez, Lee Martinez, Jim West and Tony De La Rosa are planning forthcoming releases by Freddie Martinez and the band, TJ & Company and Albert Lopez y Los Bandidos.

The next album to be released on Falcon by Tortilla Factory promises to be an exciting one. The group has been getting some assistance from Luis Gasca and Rene Sandoval, Gasca currently has a strong LP going for him and his group ("Collage" on Fantasy) and Sandoval and his quartet keep packing them in at Johnny's Papillon Club in McAllen. **LUPE SILVA** 

### Songwriter Dead

McALLEN, Tex.-The death of Rafael Ramirez Jr., internationally noted songwriter, has been reported here. He had cleffed numerous Spanish language hits and directed Ramms Music and Ralph's Music, publishing branches of the House of greater favor in the country. She planned to do a vocal track of "More, More, More" in Spanish to make it come out, "Mas, Mas, Mas."

Although competing with a televised national soccer championship game on the night of her debut (Aug. 4) at the Teatro Insurgentes. True and her troupe (billed as the Andrea True Connection) still managed to attract a third of a house. Thereafter, for seven more performances over four days, the increase mounted steadily until peaking for two SRO shows on the final day.

"It was more than we expected," admitted Jaime Sanchez Rosaldo, partnered with Jose Calleja and Eleazar Pulido in Super Show, S.A., promoters of the True tour. "After all, we were just buying a song, and knew little of what impact we would have on the personal appearance."

Polydor gave the opening a strong backup via extra push on airplay, instore promotion plus the usual predebut interviews. An additional surge that helped the formal inaugural was a private showing of Miss True and company at an exclusive discotheque in the Zona Rosa, Papa Bill's, the night before. It attracted a capacity 300-plus.

The optimistic True was positive in her forecast of success throughout Mexico. "I remember when we were in West Germany recently, we did a tv show there and in one week sold around 20,000 additional records. she said

The highlight of the Connection performances, besides the rendition of "More, More, More," was an invitation for the patrons to stand and cheer and even to allow a few to dance onstage along with the performers. "It created the right kind of climax which will surely bring about a stronger word-of-mouth campaign for both here and elsewhere in the nation," asided Pulido.

Some plans Miss True said she had in her brief stay in Mexico was to film background scenes of the country with the rest of her troupe, something to be utilized for future shows. They included musicians Bruce Kulick. Joe Barbosa, Wolf-Lagomursini, Joe Bersani, Mark Stadler, Ken Bloom, George Rodriguez, lead vocalist Ray Martinez and dancers Mia Conturdi. Hillary Peck, George Velasquez and Craig Yee. Latter quartet received excellent critical praise from the local press, something which aided in increasing the gate from day to day.

Other dates which True's show was scheduled for through Aug. 21 included stops in Acapulco, Monterrey, Guadalajara and Puebla, Calleja added that a couple of tv specials were being worked out with Televisa as well. "One would be shown immediately, with the other to be aired at a later date," he said.



"De Ti Depende It's Up To You"

### **Hector La Voe**

Salsa's Male Vocalist Of The Year! Produced By: Willie Colon Executive Producer:

Jerry Masucci

Featuring The Smash: "Periodico De Aver"



### Dist.: R & J Records, New York, N.Y. 10034 (212) 942-8185 Allied Wholesale: Calle Cerra, 610 Santurce, P.R. 00927 (809) 725-9255

### **Major TV Push Slated For New Stylistics Album**

LONDON-Phonogram here is launching the second volume of "The Best Of The Stylistics" next month with a \$240,000 television campaign involving five major

Dealer margin will again be 25% against 36%, a reduction which led to strong dealer reaction when the first Stylistics' tv compilation was launched last year.

The new album is called "Weekend" and the tv campaign (Sept. 6-Nov. 15) is to reach 85% of the television homes in each area.

The first volume sold well over one million copies which did much to pacify irate dealers who, via the Gramophone Record Retailers Committee, lodged a strong protest. Members said they were opposed to being required "to subsidize" the cost of the television campaign, estimated then to be around \$150,000. plus the production cost of the com-

By July, Phonogram agreed to bend on the margin where television markets not seeing the Stylistics' campaign would be recompensed on the basis of assessments which would give dealers either credit or product free of charge.

Brian Baird, Phonogram advertising manager, says: "Television advertised records are probably more important than ever at this time to revive flagging consumer interest in records. A group like the Stylistics can do more than our share to revive that interest.

"This campaign is envisaged to start with a few areas and then build up to a fully national promotion."

Therefore it is impossible to judge in advance whether the situation will be the same for dealer compensation as with the first Stylistics "best of" album.

### Nippon Rockers **Set For 8-week** Canadian Tour

By ALEX ABRAMOFF

TOKYO-Japanese rock group West Road Blues Band (Tokuma Musical Industries) will tour Canada for eight weeks, Aug. 26 through Oct. 16. The tour will commence in Victoria.

Other Canadian cities included in the group's itinerary are: Vancouver (Aug. 31-Sept. 4), Calgary (6-11), Edmonton (13-18), Saskatoon (20-25), Weyburn/Regina (Sept. 27-Oct. 2), Thunderbay (4-9) and Toronto (11-16). Bookings are handled by Concept 376 Ltd., in Toronto.

Island Records (Canada) will release the group's two albums, "Live In Kyoto" and "Blues Power" around the middle of August. Initially, the company planned to release the albums on its Antilles label. However, in the U.S. the company will follow its original plan of releasing the albums on Antilles. Exact date for the releases in the U.S. has not been announced yet.

Daniel Ninishkis, chief director of international division of Tokuma Musical Industries and who will be producing the group's shows in Canada, says, "It is the first time in history that a Japanese record company set us an overseas tour for its group. I strongly hope that the tour will be successful and it will be an opening of new era for the Japanese participation in the international music scene." Ninishkis has been a key man in setting up the tour.

### **Promoters In London Mull Rainbow Return**

LONDON-The eyes of promoters, artists and the music industry in general are on the Rainbow Theater in North London, closed and shuttered in March but now in line for a grand re-opening later this year.

For in a capital city short of suitable venues big enough to house audiences for big international pop names, the Rainbow is very impor-

Since it closed down, promoters have had to look elsewhere in London and some have subsequently come to prefer the alternatives. The New Victoria, for instance, has become a major force since the end of last year through the efforts of promoter Danny O'Donovan.

Not surprisingly he is less than excited at the prospect of the Rainbow re-opening. He believes that unless much money is spent "to bring it up to the mark" its chances of succeeding are nil.
O'Donovan's view is that it is the

most inaccessible venue in the city, with a lack of public transport for the public when shows over-ran as rock productions tend to do.

Some promoters feel the Hammersmith Odeon, which has a 3,400 capacity and good facilities, has superceded the Rainbow in the past year or so. But still the Rainbow remains a vital link, although temporarily severed, in the London concert

After many years as a cinema, the Rainbow emerged as a rock center in 1971, but the change led to financial difficulties for the leaseholders of the time. Sundancer was said to have lost \$400,000 in the venture. The lease was taken up by Biffo Music and that provided three years of reputation-making concerts, but even then heavy subsidies were injected from Chrysalis, four directors of

which owned Biffo.
Faced with a repair bill of an estimated \$200,000, Biffo closed the hall down. Now, after several false-start rumors. a property company Strutworth is looking to save and reopen the hall.

Apart from its ability to attract top stars, such as Stevie Wonder, the Who, David Bowie, Curtis Mayfield, Yes and Genesis over the years, the 3,000-seater theater has become known for a kind of "down market image," facilities for artists and audiences leaving a lot to be desired.
Promoter Adrian Hopkins, in-

volved during the Biffo era, says the Rainbow needs to broaden the musical base of the artists booked. He claims it needs at least three shows a week to make it viable, every week of the year.

And he believes there are just not enough rock acts who could fill the hall that often. But Strutworth

### **Permit Lack Blocks Hancock Italian Date**

NEW YORK-The Herbie Hancock group failed to perform at this year's Perugia Jazz Festival in Italy because travel and equipment permits weren't provided, not because Hancock refused to play before a non-paying audience as reported here, according to a spokesman for the group.

He says that the Hancock entou-

rage was ready up to the last day, but the event's promoter never provided the necessary permits. Rather than risk having the group's equipment confiscated at the border, a decision to bypass the concert was made, he

spokesmen are looking to the MOR artists to bolster the booking pattern. Liza Minnelli, for example, sold out the Rainbow-as well as the Albert Hall and the Royal Festival Hall. However, superstars of that type have already helped establish the rival venues.

Promoter Harvey Goldsmith welcomes the prospect of a new, revita-lized Rainbow. "It needs a good stage, flexible facilities and decent management, but I'll use it if I have a suitable act.

But beneath all the guesswork lies the one plain fact-London is short of suitable venues, particularly in the next size up, halls with a seating capacity of between 5,000 and 10,000.

Goldsmith says he feels there is sufficient power and influence in the U.K. music business, via record companies, promoters and publishers, to bring about new venues. It could be that a lobby group will be formed, representing all interests, to pursue the matter at Greater London Council or government level.

As an example he cites the New Bingley Hall in Stafford, central England, funded and built by a consortium of local farmers and now the third largest venue in Britain. Goldsmith has been using it for concerts by the Who, Rolling Stones, Genesis, Cat Stevens and others, on a scale which regularly-available locations in London have been unable to match. The New Bingley Hall has an 8.000 capacity.

Promoter Mel Bush also believes that a multi-purpose hall "has to happen." He says most of the world's top rock acts are British, yet there are so few facilities to present them properly.

"I feel that the subject must be widely debated in the media, especially considering the large amounts of money which music makes for Britain-and the fact that this is largely a self-supporting industry."

### **RUBETTES ALTER STYLE**

LONDON-A "Best Of The Rubettes" album to be released by State Records in the fall, and backed by heavy promotion, may well be the last record buyers will hear of the group's distinctive close harmony style.

At the Polydor sales conference here, joint managing director John Fruin said the group's last single in the old style had been only a turntable hit, despite international chart representation of earlier product.

It is now anticipated that the Rubettes would follow a different direction, influenced by contemporary country music as indicated by their new single, "Under One Roof."

Wayne Bickerton, State's other joint managing director, said the company will diversify its musical policies in the future, and that four new signings have been made. Delegations, from Birmingham, is releasing "Promise Of Love," produced by Ken Gold; and Bill Hurd, a former member of the Rubettes, has a single, "Fools and Lovers," out in a few weeks.

Delegation is a black group as is another new act, the Blaze Brothers from Liverpool, while Rokotto, from Dundee, has a multi-racial sevenpiece line-up.

### Canada

#### Music Executives In Canada **Decry Cultural Nationalism**

TORONTO-The possibility, though slight, that the U.S. might bar imports from Canada or records. films and ty shows as a retaliatory move (Billboard, Aug. 7) has stimulated new industry discussion here on the pros and cons of cultural nationalism

In a recent letter to Harry Boyle. the chairman of the Canadian Ra dio-Television Commission, David Hoole, the vice president of Concrete Concepts Corporation Ltd. in Vancouver states:

"In previous letters to the commis-

sion and in private meetings with commission members and advisors. this company has repeatedly warned of the pittalls of the policy of broadcasting exorcism by nationality. We have felt from the beginning, and have said often that there is no such thing as a one-way wall; that profeetionism is reciprocal; that narrowminded nationalism will be returned

"This current rising of blockade fever in the U.S. is a product, we understand, of the commission's policy regarding use of U.S. border tele-

vision stations. Be that as it may a cultural curtain at the 49th parallel has far-reaching implications. It would cripple, for instance our jingle house production, which currently sells 80 percent of its product to U.S. consumerrs. It would hamper oar radio. IV and film production company, which does a good business with American customers as well as with Canadians who wish to use their material in the U.S.

In urging the commission to re-consider its entire stance on Canadian-American policy relating to the media and production. Hoole continues, "We have maintained all along that the way to stimulate arts and broadcasting in Canada is not to turn inward in incestuous pique, but to open the doors, to smooth the way Canadians to compete freely anywhere.

\*Protectionism is, in our opinion, an admission of inferiority. We are not inferior. We do not need proteetion. We need encouragement and we need markets.

We believe that the commission's sensible policy regarding the proliferation of television and radio licenses is easily protection enough for the Canadian broadcaster. We believe the commission runs a grave risk of alienating the talented, creative people in this country who by ther; nature wish to adventure outside a stifling womb created by frightened bureaucracy."

David Clayton Thomas, the Canadian lead singer for Blood, Sweat & Tears is as strong in his condemnation of nationalism as it pertains to things cultural.

"I think that the Canadian con-ient rulings for AM radio have totally destroyed the credibility of the Canadian artist abroad. Thomas, "In the early days of this business, you either made it or you didn't make it, but you made it because you made a product that was good enough to stand up in the international market. It had to be as good as any other English-speaking release out. You didn't have Ottawa giving you a leg up.

"I fought the Canadian content rulings. I think they're the worst thing that ever happened to this business. You get a group like April Wine that can sell 200,000 copies of an J.P in Canada and they take it to New York and they say. 'So what' The credibility is gone. It has also given rise to a great wave of mediocrity, in my opinion, All you've got to do to get a record played is to be Canadian.

"The content rulings are to me the greatest demonstration of Canadian insecurity. Radio stations are being told that  $30^{6}e$  of the music that they play must be Canadian though we all know that Canada does not account for 30 percent of the good English-speaking output in the world. Let's suppose it accounts for then 22 percent of your programming is going to be schlock. I've always disagreed with the whole

'The Canadian government has a tendency to over-legislate. I don't feel that they should have their fingers in the media pie at all. It has not only ruined the credibility of the Canadian artist abroad but it has given credibility in Canada to this vast range of mediocre groups who have one record and disappear. The whole thing has been self-defeat-

#### Deal Firmed On Separate French & English Awards

TORONTO Agreement been reached between the Canadian Academy of Recording Arts and Sciences, the organization responsible for putting on the June Awards each year, and the Association Quebecoise de Producteurs de Disque (AQPD) whereby the Montrealbased association will stage a French language awards show later this

The show, which will go under the name Le Grand Prix du Disque Quebecois, will be organized and administered by the AQPD under the direction of its president Yvan Dufresne of London Records of Canada, who is also a member of the advisory board of CARAS.

A number of the French-language award winners will be showcased on the June Awards show to be televised on the CBC television network in March of 1977

This decision means that only English language product will be eligible for the 1977 June Awards. though all instrumental product qualifying under the Cancon regulations will be eligible.

Mel Shaw, president of CARAS. indicates that the Academy has been working with the AQPD for a number of months with the prime objective of creating a structure that would allow the industry to recognize and honor artists and material in both languages.

"We feel that the setting up of a second awards show, under the direction of the AQPD, goes a long way toward meeting this criteria." says Shaw. "It also provides a unique opportunity for bilingual artists who are recording in both languages to qualify for both sets of

At the same time, the Academy announced that the two categories of Best Selling Album and Best Selling Single will, effective with the 1977 awards, be changed to a voting category with the nominees only based on sales, and the CARAS membership voting a winner. The categories will henceforth be known as Single Of the Year and Album Of the Year.

At the recent directors' meeting of CARAS. Tom Williams, vice president of Attic Records and Ray Danniels, president of SRO Productions. were elected directors of the academy replacing Greg Hambleton and Hartin Onrot.

The board of directors of CARAS now consists of Mel Shaw, president: Leonard Rambeau, first vice president: Ross Reynolds, second vice president: Brian Robertson, secretary-treasurer; Ray Danniels, director; George Struth, director; and Tom Williams, director,

Under the by-laws of the Academy, two directors are elected from members of the Canadian Recording Industry Assn., two from the Canadian Independent Record Producers Assn., two from the management field plus the secretary-treas-

A revised list of members of the advisory board now include J. Altan Wood, vice president from Canada of the American Federation of Musicians; John Mills, the general manager of CAPAC: Donald Tariton of Donald H. Donald Productions. Sam Smderman, Sam the Record Man Dr. Pierre Camu, president of the Canadian Assn. of Broadcasters: Yv.in Dufresne, president of AQPD. and Arnold Gosewich, president of Capitol Records-BMI of Canada

The panel of regional representatives includes Bruce Allen for British Columbia, Tommy Banks for Alberta (Edmonton): Dave Horodezky for Alberta (Calgary), Ned Powers for Saskatchewan; Bob Burns for Manitoba; Ben Kaye for Quebec; Charlie Russell for the Maritimes (except Nova Scotia), and George H. Condon for Nova Scotia.

As Aug. I was the beginning of the new membership year for the Academy, invitations for membership were mailed to more than 1,000 eligible members of the recording industry in Canada. The member ship fee is \$15 which in addition to giving the member exclusive June voting privileges, also entitles the member to substantial savings on admission tickets to the June Award

#### International Briefs

• Continued from page 77 to get it shown for well over a year.

Earlier this year he suggested making a film of the 1976 festival but his idea was turned down.

This sparked off protests and as the 1975 film existed and the 1976 one did not, it was finally decided to present last year's event as a series of programs

HELSINKI- CBS Records here and Apu-lehti, a leading weekly magazine, are among the organizers of what may turn out to be the liveli-

est musical happening of the year. It is called "Super Hunt" and is open to all Finns over the age of 15 willing to sing before an audience. The trail will include 18 major Finnish towns and the winner of each trial heat will be invited to a national final, held in Helsinki Nov. 14.

#### Billboard Hits Of The World.

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#### **BRITAIN**

(Courtesy Music Week) \*Denotes local origin SINGLES

1 DON'T GO BREAKING MY HEART-\*Elton John/Kiki Dee (Rocket)-Big Pig (Gus Dudgeon) A LITTLE BIT MORE-Dr. Hook

(Capitol)—Sunbury (Ron Haffkine/Waylon Jennings) JEANS ON—\*David Dundas (Air)—

Air (Air)
IN ZAIRE—\*Johnny Wakelin (Pye)—
Francis Day & Hunter (S. Elson/

Francis Day & Hunter (S. Elson/
K. Rossiter)

13 LET 'EM IN - \*Wings (Parlophone) -McCartney 'ATV (P. McCartney)

4 HEAVEN MUST BE MISSING AN
ANGEL - Tavares (Capitol) - Heath
Levy (Freddie Perren)

5 NOW IS THE TIME - Jimmy James &
The Vagabonds (Pye) - Subiddu/
Chappells (Biddu)

Chappells (Biddu)
DR. KISS KISS-5000 Volts (Philips)-Hensley / Intersong (Tony Eyres)
YOU SHOULD BE DANCING-\*Bee

Gees (RSO)—Abigail (Bee Gees) HERE COMES THE SUN—\*Steve Harley & Cockney Rebel (EMI)— Harrisongs (Steve Harley) WHAT I'VE GOT IN MIND—Billie Joe

Spears (United Artists)—(Larry Butler) MISTY BLUE—Dorothy Moore

MISTY BLUE—Dorothy Moore
(Contempo)—Intersong (Tom
Couch/James Stroud)
MYSTERY SONG—Status Quo
(Vertigo)—Shawbury (Status Quo)
EXTENDED PLAY—Bryan Ferry
(Island)—Various (Chris Thomas/

Bryan Ferry)
HARVEST FOR THE WORLD—Isley

Bros. (Epic)—Carlin (Isley Bros)
THE ROUSSOS PHENOMENON— Demis Roussos (Philips)—MAM/ Britico (Demis Roussos)

YOU DON'T HAVE TO GO-Chi-Lites (Brunswick)—Burlington (Euger Record) YOU'LL NEVER FIND ANOTHER

YOU'LL NEVER FIND ANOTHER
LOVE LIKE MINE—Lou RawIs
(Philadelphia)—Gamble-Huff/Car
lin (Gamble/Huff)
16 BARS—Stylistics (H&L)—Cyril
Shane (Hugo/Luigi)
LOVE ON DELIVERY—Billy Ocean
(GTO)—Black Sheep/Heath Levy
(Ben Findon)
KISS AND SAY GOODBYE—
Manhattans (CBS)—April
(Manhattans)
THE KILLING OF GEORGIE—Rod
Stewart (Riva)—Copyright Control
(Tom Dowd)
DANCING QUEEN—Abba (Epic)—
Bocu (B. Anderson/B. Ulvaeus)
(Shake Shake Shake) SHAKE YOUR

(Shake Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C., Finch)

Finch)
NICE AND SLOW—Jessie Green
(EMI)—Redbus Int Ltd. (Ken
Gibson/Dave Hawman)
AFTERNOON DELIGHT—Starland
Vocal Band (RCA)—Winter Hili
(Milton Okun)
YOUNG HEARTS RUN FREE—Candi

YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford) MORNING GLORY—James & Bobby Purify (Mercury)—EMI (Papadon) BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White) YOU'RE MY BEST FRIEND—Queen (FMI)—B. Feldman (Roy Thomas (EMI)-B. Feldman (Roy Tho

Baker/Queen)
JAILBREAK—\*Thin Lizzy (Vertigo)—
Pippin The Friendly Ranger (John

Alcock)
YOU ARE MY LOVE—\*Liverpool Express (Warner Bros.)—Warner Bros. 'Moggie (Hal Carter 'Peter Swettenham) A FIFTH OF BEETHOVEN—Walter

Murphy (Private Stock)-RFT Music (RFT)
IT ONLY TAKES A MINUTE-\*100

TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.) IF YOU KNOW WHAT I MEAN—Neil

Diamond (CBS)—April (Robbie Robertson)
HERE I GO AGAIN—\*Twiggy (Mercury)—Chrysalis (Tony Ayres)
THE BOSTON TEA PARTY— Sensational Alex Harvey Band (Mountain)—Iger/Panache (David

Batchelor) NIGHT FEVER-Fatback Band (Spring)—Intersong / Clita (Fatback Band) LOVING ON THE LOSING SIDE—

\*Tommy Hunt (Spark)—Southern (Barry Kingston) I RECALL A GYPSY WOMAN—Don

Williams (ABC)-Nems (Allen Reynolds/Don Williams) (LIGHT OF EXPERIENCE) DOINA DE

JALE—Gheorghe Zamfir (Epic)—
Public domain (Gheorghe Zamfir)
LULLABYE OF BROADWAY—Winifred Shaw (United Artists)—B. Feldman (Alan Warner)

- DANCE LITTLE LADY CANCI -Tiny Charles (CBS)- Subbidu/ Chappells/Rondcr/Geronimo

ARIA—Acker Eilk (Fye)—Fresh Air (Terry Brown)

50 IT'S SO NICE (1c Kerc You Home)—\*New Seekers (CBS)— Martin/Coulter (Ron Richards) — I CAN'T ASK FOR ANYTHING MORE

THAN YOU EARY— 'Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)

MAKE YOURS & HAFFY HOME— Gladys Knight & the Frips (Buddah)--Canad (C. Mayfield)

SATIN SHEETS—Beliamy Bros. (Warner Bros.)—ATV (Mike Curb) BETTER USE YOUR HI AD—Little 48

Anthony & the Imperials (United Artists)—Chappeli Moiris (T.

HEAVEN IS IN THE EACK SEAT OF MY CADILLAC - THE Chocolate (RAK)—Chocolate/FAK (Mickie Most)

1 20 GOLDEN GREATS - The Beach Boys (EMI) LAUGHTER AND TEARS--Neil Sedaka (Polydor)
FOREVER & EV[R- Demis Roussos (Philips)
PASSPORT—Nana Mouskouri

(Philips) A LITTLE BIT MORE - Dr. Hook (Capitol)
A NIGHT ON THE TOWN—Rod

Stewart (Riva)
GREATEST HITS—Abba (Lpic)
WINGS AT THE SELLD OF SOUND (Parlophone)
VIVA ROXY MUSIC (LIVI )—Roxy Music (Island)
CHANGESONEROWIE — David Bowie

10 GREATEST HITS 2 – Diana Ross

(Tamla Motown)
BEAUTIFUL NOISE - Neil Diamond (CBS)
HAPPY TO BE-Demis Poussos

(Philips)
SAHB STORIES—Sensational Alex
Harvey Band (Mccrtain)
OLIAS OF SUNHILLOW—Jon
Anderson (Atlantic)
LIVE IN LONDON—John Denver 14

(RCA)

JAIL BREAK—Thin Lizzy (Vertigo)
A KIND OF HUSH—Carpenters

(A&M)
GREATEST HITS-Eagles (Asylum)
BLUE FOR YOU-States Quo 21

(Vertigo)
THE BEST OF GLAD\S NNIGHT &
THE PIPS (Buoost)
A NIGHT AT THE OFLRA—Queen 22 FRAMPTON COMES ALIVE-Peter

FRAMPTON COMES MIVE—Feter Frampton (A&M) THE DARK SIDE OF THE MOON— Pink Floyd (Harvest) ATLANTIC CROSSING—Rnd Stewart

25 (Warner Bros.)
SIMON & GARFUNKLI S GREATEST 26

HITS (CBS)
DIANA ROSS (Temle Motown)
ROCK 'N ROLL MUSIC - Beatles

(Pariophone)
KING COTTON—Fivepenny Piece 29 (EMI) SOUVENIRS--Demis Poussos 30

(Philips)
A TRICK OF THE TAIL - Genesis 31

(Charisma)
WISH YOU WERE HURE—Pink Floyd 32 (Harvest)
THE BEST OF JOHN DENVER (RCA)

ONE MAN SHOW-Mike Harding

(Philips)
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(Virgin)
ALICE COOPER GOLS TO HELL 36

(Warner Bros.)
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(One Up)
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43 (DJM)
I'M NEARLY FAMOUS--Cliff Richard 43 31

(EMI)
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Cult (CBS) BEATLES TAPES (Polydor) 46 47 TWIGGY (Mercury)
INSTRUMENTAL GOLD—Various

Artists (Warwick)
THE BEATLES 1962-1966—

(Parlophone)
ROLLED GOLD—Rolling Stones 49 40 BREAKAWAY-Gallagher & Lyle

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Billboard SPECIAL SURVEY For Week Ending 8/28/76

Number of LPs reviewed this week 57 Last week 59



DARYL HALL & JOHN OATES-Bigger Than Both Of Us, RCA APL1-1467. Following their long-sought major breakthrough with the "Sara Smile" single, this new LP by the sophisticated rock duo provides a solid feast of their smooth, Philly soul-influenced contemporary pop balladeering. Hall, the main songwriter of the pair, continues to display a high talent for hinding ambitious tyric concents in melodies and chord progressions that lend themselves beautifully to state-of-theart production with mainly small studio rhythm sections. Oates, a singer whose vocal artfulness is on a level with Bill Medley or Boz Scaggs at their best, keeps on with his intense high-noted singing interpretations that make the by-no-means simple material commercial and widely appealing. The album as a whole is a somewhat unlikely but most satisfying blend of urban angst themes. flashes of Bowie deco and

highly intelligent adaptations of blue-eyed soul. **Best cuts:** "Back Together Again." "London. Lucl
Love." "Do What You Want. Be What You Are," "Rich Girl" "London, Luck &

Dealers: The duo has most interesting catalog titles available from RCA and Atlantic for a solid floor display.

WAR-Greatest Hits, United Artists UALA 648-G. This com pilation LP, like all others of its kind, recaps this distinctive group's amalgam sound of pop, funk, Latin and soul ele ments. Five of its major hits are the cornerstone for this pack age and are indeed as exciting and unique today as when the first singles were issued. The seven members' cohesive style makes the music flow. The cuts are from five previously released LPs and showcase the strong playing of Dee Allen. Harold Brown, B.B. Dickerson, Lonnie Jordan, Charles Miller, Lee Oskar and Howard Scott.

Best cuts: Previous hits like "Slippin" Into Darkness

'Cisco Kid.' "The World Is A Ghetto." "Why Can't We Be

Dealers: This group's potent appeal in both the pop and soul fields should ensure cash register action

THE BEST OF THE BAND, Capitol ST-11553, A collection of 10 classic Band tunes pulled from previous albums. The one new cut. "Twilight." is another tight Robbie Robertson production released as a single. All songs are gems and a convenient greatest hits package for the many fans of this quiet su-

pergroup.

Best cuts: "The Weight," "Stagefright," "The Night They
Drove Old Dixie Down," "Tears Of Rage," "Up On Cripple

Dealers: Group is currently on mini tour



**HERBIE HANCOCK—Secrets,** Columbia PC 34280 Good mix of styles on what may be Hancock's best shot at a pop crossover to date. There are a couple of mellow, fluid entries a rhythmic number or two that could easily get disco play and even a funky rock item reminiscent of War, in addition to a couple of more standard jazz-rock offering. All instrumental except for "Doin" It." an eight minute number with heavy disco appeal that features vocal shading and bass by Wah

Best cuts: "Doin' It." "People Music." "Gentle Thoughts. Dealers: With George Benson and Grover Washington. Jr leading the way, this is probably the best season for jazz

RONNIE McNEIR-Love's Comin' Down, Motown M6-870S1 He produced and arranged the entire LP, and was a writer on all the songs. But that's just for starters. McNeir also sang ail his own background vocals and played all the instruments except for lead guitar. Aside from his serviceable drumming, he seems mostly a keyboard man, using and crediting various synthesizers with his string or horn impressions. As for McNeir's singing, which is what the ball game is all about, he has a fine light-and-high voice, not quite an Eddie Kendricks falsetto but in the smooth Smokey Robinson range of today McNeir does so many things so well on this LP that it has got to be a mindblower.

Best cuts: "Mama And Daddy." "You're All I Need To Survive." "My Love Is Comin' Down," "Say You Will," "Selling My Heart To The Junkman."

Dealers: Your knowledgeable customers will be interested in learning McNeir does it all on the album

ALBERT KING—Albert, Utopia Buil-1731. Out of the few bluesmen still recording, only Albert King is still pursuing his blues roots. While the songs on this album are not all straight ahead blues numbers, they do retain a nice blusey feel. Perhaps the greatest virtue of the LP is the fine production and arranging of Bert de Coteaux, who had the good sense to point King in the right direction. As usual, the trademarked guitar sound of King is front and center, and it works very well on the soul tunes as well as the blues standards Great horn arrangements to aid the King guitar could make this a strong radio record

Best cuts: "Guitar Man." "I'm Ready" (the Willie Dixon classic with a great new tempo). "Ann't Nothing You Can Do."
"I Don't Care What My Baby Do. "My Babe." "Running Out

Steam." "Rub My Back."

Deaerls: Stock in the blues and r&b sections. In-store play will have people rocking.

JUGGY MURRAY JONES, DPL Inside America, Jupiter 1101 The title track of this LP was a large disco hit and the album is not a letdown. In fact, it is a fine array of slick r&b and disco with Jones and cohort Ken Waymon at the helm. All of the material has a commercial feet to it with crossover poten tial. Perhaps one of the most appealing tunes is a vocal inter pretation of Herbie Hancock's "Chameleon."

Best cuts: "Disco Extraordinaire." "Super Positive elight." "Inside America." "Chameleon." Dealers: Stock in r&b and disco bins. Also turn jazz fans on

to the above-mentioned Hancock classic



JOHN DENVER—Spirit, RCA APL1-1694. The consummate artist returns with another topflight LP. A fine blend of country and pop material with the emphasis on country as typified by the Bob Wills classic. "San Antonio Rose." Another male clutching a fistful of flowers on the cover would come off ho-key to the country audience, but Denver's honesty shines through. A solid collection of new Denver songs and tunes by other cleffers, including a couple of golden oldies. Most of Denver's new songs are co-written in this release as he shares the compositional chores. Potent instrumental contributions from Steve Weisberg. Dick Kniss, Hal Blaine and John Sommers. Similar to most Denver packages, the musicianship, lyr ics, photography and design excel.

Best cuts: "Come And Let Me Look In Your Eyes in Eli's ong," "Wrangle Mountain Song," "In The Grand Way," "San Istonio Rose," "The Wings That Fly Us Home." ong,' Antonio Rose,

Dealers: Rack it deep because this is going to be a best-

DOLLY PARTON-All I Can Do, RCA APL1-1665 Exceptional LP by the enigmatic lady who has reached the pinnacle of country music success and is now making her impact, deservingly, on the pop music market. Few artists write better songs than Parton, and no one can sing them better. A pow erful performer. Parton provides an album for country and pop chart consideration. Her version of Emmylou Harris' "Boulder To Birmingham" is a striking, heartfelt song, sung without pretension and with a surplus of feeling. Effective blend of slow ballads and uptempo numbers, contains a pair of her hit singles and a couple more that should make good singles. Incisve liner notes by Don Cusic add depth to an already noteworthy LP

ady noteworthy LP Best cuts: "All I Can Do." "I'm A Drifter." "Falling Out Of we With Me." "Boulder To Birmingham," "Preacher Tom" Love With Me." Boulder To Birmingham. Dealers: Parton can now be displayed pop as well as coun-

JIM REEVES—A Legendary Performer, RCA CPL1:1891 RCA takes its Legendary Performer concept to the country for the first time with a salute to the late Jim Reeves Profes sionally packaged, this chronolgy of sound makes a hand-some, imposing addition to this set that feature only the world's best performers. A dozen years have passed since Reeves perished in a plane crash, but his record sales are stronger than ever worldwide. One of the forerunners of the universal acceptance of modern country music, Reeves shows how he took country to the city's heart with brilliant balla deering on such songs as "Four Walls," "He'll Have To Go.
"Danny Boy," "Welcome To My World." "Is It Really Over "Danny Boy." "Welcome To My World." "Is It Really Over and "Distant Drums" Contains a 12-page booklet with fascinating Reeves photos and pertinent background on each selection-much of it from Mary Reeves Davis

Best cuts: "Four Walls." "He'll Have To Go," "Danny Boy. "Welcome To My World." "Is It Really Over."

**Dealers:** The first country Legendary project should enjoy both high sales and longevity.

First Time Around

LADY FLASH-Beauties In The Night, RSO RS-1 3002 (Polydor) An unobtrusive and diversified array of high energy and midtempo melodies by Barry Manilow's backup trio, al ready riding the singles chart with "Street Singin"." The five Manilow compositions are top-notch tunes that beautifully complement the group's impeccably tight harmonies and in dividual solo efforts. Excellent production by Manilow and Ron Dante brings this impressive first LP all together.

Best cuts: "Street Singin , "Upfront," Nowhere To Run edley: "Green Plant"/"Right Now If You Believe."

**Dealers:** Group is touring extensively with Manilow with its single heading for top 10.

MARILYN McCOO & BILLY DAVIS IR -I Hope We Get To Love In Time, ABC ABCD-952 Former Fifth Dimension mem bers display on their first set as a duo primarily a pop ap proach, with soul appeal surfacing quite often, and even one excellent disco cut tossed in. Good mix of tempos, with uptempo numbers having a slight numerical edge. This album is all duets. Produced by Don Davis.

Best cuts: the lushly arranged title tune (a recent chart

single), "You Don't Have To Be A Star" (new single), "We've Really Got To Get It On Again" (the dynamite Adrisi Bros. hit from '72), "Never Gonna Let You Go" (disco entry), "Your

Dealers: Stock with Eifth Dimension

TATA VEGA—Full Speed Ahead, Tamla T6-347S1 (Motown). The title cut of this high-spirited album is an outstanding single that's picking up a lot of disco action and Vega is a most interesting new female singer. She's the made-to-order crossover artist, with her natural style assimilating all the contemporary language of mainstream pop with exciting soul overtones. Her voice is slightly throaty, most at home in the midrange. She doesn't overpower you with volume though there's plenty of strength when needed. Vega's selling point is interpretation and a pleasing, very human sound. The usual Motown/Tamla galaxy of rhythm section monsters is sparking along throughout the package.

Best cuts: "Full Speed Ahead." "Love Is All You Need.
"Just When Things Are Getting Good."

Dealers: Tata Vega is a very decorative young lady and her LP cover would look fine on your wall.

**TWIGGY,** Mercury SRM- $1\cdot1093$ . Don't snicker, this is a pretty neat album. Twiggy has a smooth, true voice that in today's market will be compared with Olivia Newton-John. Cleverly, as in Olivia's case, there are a number of country-flavored arrangements here, complete with steel guitar. But Twiggy, an English tv host for the past few years, can sing well and movingly on any kind of high-quality contemporary material, from writers like Jackie DeShannon and John Sebastian represented here. This is really one of the most impressive new female voices to pass through the review process in

Best cuts: "Here I Go Again." "Good For You Too." "Rain n The Toof," "Vaudeville Man."

**Dealers:** The striking jacket photos reveal that Twiggy has matured into a most sexy lady. She's not the strange-looking waif that was a world famous teenage model.

STREET PEOPLE, Vigor VI 7001. Five-man group comes up with a soul-pop album with slick, uptempo numbers that feature soulful lead vocals tempered by smooth backup vocals and strings. Also included are a couple of midtempo ballads in the Stylistics-Blue Magic bag. Mainly, though, it's an O'Jays approach, with exciting, disco-tinged performances on fast paced, driving melodies. The spoken bit pops up a few

times, along with the perhaps unnecessary phone gimmick

Best cuts: "Never Get Enough Of Your Love." "Gotta "Gotta Get Back With You." "Re-Run (From An Old Time Movie)." "Wanna Spend My Whole Life With You Baby." "Flippin" A Coin."

Dealers: P.I.P. distributed album features arranger and

conductor Bert (Super Charts) DeCoteaux on a couple of num

SUPERCHARGE, Virgin PZ 34293 (Epic.). AWB now can't be considered the the only British white-soul horn group available in the U.S. But Supercharge's vocals don't sound nearly as black as the first U.K. group in this genre to make it big stateside. Supercharge's chugging. Crusader-like instru mental charts sound rather nice behind its light pop-rock vocals. There's basic TK boogie-down material here as well as more showy soul-revue cuts. This general music market area seems rather unpredictable at the moment, but what Super charge has going for it most is a combination of innocent teen

singing along with European disco-soul musicianship

Best cuts: "Give It The Nasty." "I'll Give Anything." "Get Down Boogie

Dealers: Virgin is a hot English label now getting distribu tion here from CBS

MOTHER'S FINEST, Epic PE34179. There seems little chance these days that a new interracial band featuring a belting black female vocal lead isn't going to be immediately compared with Rufus featuring Chaka Khan. The main difference between Mother's Finest (which likes to use its initials a lot on the cover design) and the established group is that the new Southern based septet goes for a wailing rock-funk guitar background that contrasts interestingly with the almost gospel vocals of the lady billed as Joyce. The group sounds gospel vocals of the lauy constraints and some raunchy without sloppiness.

"My Baby," "Fire," "Give You All The Love

KATHE GREEN, Prodigal P6 10011S1. Supported by such heavyweights as Berry Gordy, Don Costa, Lee Holdrige, Frank Wilson and Leonard Caston. Green proves herself to be a major discovery in the MOR area. Set is dominated by slow ballads which feature the lady's rich, emotional, expressive vo-cals, reminiscent of Toni Tennille or Marilyn McCoo. There are also a couple of midtempo numbers on which Green shines like bright MOR stars like Olivia Newton John or Petula Clark. as well as a few dynamic showstoppers. Green had a hand in writing all but one of the tunes, which are often like Burt

Bacharach's in design. In short, a gal to watch.

Best cuts: 'Beautiful Changes.' 'Color World.' 'First
Thing in The Morning.' 'Love City.' 'Solo Ride.'' Dealers: Sexiest cover shot on an MOR album in memory

HOUSTON PERSON—Pure Pleasure, Mercury SRM-1-1104 Tenor saxophonist who has played with the likes of Eddie Harris and Don Ellis offers a jazz oriented album that includes a few fast-paced disco numbers as well as a couple of slower ballads. Female backup singers (including Patti Austin) offer vocal shading on a couple shading on a couple cuts, but the material is mostly instrumental

Best cuts: "Dancing Feet" (infectious "get it on down to

the disco beat" number). "Inseparable" (the classy Natalie

Dealers: Average length is over six minutes and at least the one cut has disco possibilities.

KLAATU, Capitol ST 11542. This album suffers from a noticeable lack of direction, including as it does a few space rock cuts and a couple of left field novelties in addition to the few goodtime. handclap pop rockers that stand the best chance of breaking the act on a singles level. Like Pilot's 'Magic," which was so strong for the label a year ago, these

fun, commercial cuts combine harmonies and instrumental effects reminiscent of '60s hits by acts the the Beach Boys. the Cowsills and Spanky & Our Gang

Best cuts: "California Jam." "Sub Rosa Subway," "True

Dealers: Despite the act's name and the astrological back cover art, this is not primarily a space rock set

**DUNN & RUBINI—Diggin' It,** Prodigal, P610013S1. Side one of this album starts impressively, with several songs that have the harmonies and quality country rock feel of the Eagles' work. It then goes into a smooth pop number that uses phasing well, and concludes with a gorgeous MOR piano solo that is worthy of Peter Nero. Side two, though, bogs down with several teen-oriented rockers that rely too much on weird vocal effects before redeeming itself with a couple of much better pop-rock numbers, one of them written by Harry Nilsson. Backing musicians on the LP include Seals & Crofts and Thelma Houston, with Dennis Dragon engineering.

Best cuts: "Imaginary Girl" (like "One Of These Nights") Words Could Never Say." "You Gotta Give It To Me. Turn On The Radio.

Dealers: Play side one in store

NINO-We Made Love. Forc PF 34045. Twenty-eight-yearold Puerto Rican stylist Nino DeLeon offers a series of songs done half in English and half in Spanish. There are a few MOR ballads, but for the most part these are gripping melodramas done in the powerful vocal in both Nashville and New York, which allows for both a strong country influence and a classic Latin feel on many of the numbers.

Best cuts: "My Boy" (actually an Elvis hit), "Feelings, "Let It Be Me," "For The Good Times," "Let Me Try Agai (with Spanish lyrics on the last three standards by Nino him-

Dealers: Liner notes in both English and Spanish on back help explain concept

#### Billboard's Recommended LPs

BREWER & SHIPLEY—The Best..., Kama Sutra KSBS 2613 2 Duo that hit the top 10 in 1971 with "One Toke Over The Line" and had a medium-sized followup in "Tarkio Road" demonstrates in this two-record compilation that it deserved to have many more hits. Mostly fine originals, though cover of Dylan's "All Along The Watchtower." Jackson Browne's "Rock Me On The Water" and Jesse Winchester's "Yankee Lady" are included. Some of the themes—pollution and pot. Nixon, easy riders and Jesus—date the material a little, but the music—an easy, straightforward blend of folk, pop. rock and country—is timeless. The sales of these back-to-the-land troubadours may not have outlasted the ecology fad, but their music, as shown here, remained excellent. Best cuts: above songs plus "Shake Off The Demon" (another minor hit). "Wit Chi Tai To' (great Aussie feel). Seems Like A Long Time." "Ol Mommy." "Fly Fly Fly." "Black Sky."

BARBI BENTON-Something New, Playboy 411. No fool she. Benton has included several country flavored cuts on the LP heralding her switch to the contempo pop sweepstakes. But the album seems as much designed to show how many differ ent styles she can now sing effectively in, as to roll off an endless stream of hit singles. The fact is that Benton has indeed never sounded better. On some of cuts her voice is a bit reminiscent of Anne Murray. She comes across on everything from Motown-disco sound to Janis Ian's complex "In The Win-ter." The LP is a just-about-perfect calling card showing she is a genuine force to be reckoned with on future pop charts And there might be a Hot 100 single or two already. **Best cuts:** "Needing You." "Lucky One" "Ride Baby Ride," No. 1 With A Heartache.

RUBY STARR-Scene Stealer, Capitol ST-11549 Ruby. Black Oak Arkansas' and manager producer Butch Stone's female auxiliary act, demonstrates much more well-rounded talents as a singer on her second album. Her debut last year made her come across as merely the latest contender for the Janis Joplin belter-chick crown. But here we find not only full out rock singing with her backup four, but well done softer mate rial, tongue in cheek oldies and change-of-pace balladeering Even her rock shouting comes across with far more control and sutlety than before. Ruby Starr has learned the important lesson that for some performers, less is more **Best cuts:**"Morning Glory." "I'll Meet You Half Way." Fistful Of Love."

ORIGINAL SOUNDTRACK-Slumber Party '57, Mercury SRM-1 1097. Mercury. Smash. Sun and Philips raid their vaults for the soundtrack of this "American Graffiti" inspired movie Fun rock'n'roll set includes half a dozen songs that made No. 1 between 1954 and 1963; the Crewcuts "Sh-Boom." the Platters "Great Pretender." Johnny Preston's "Running Bear." Bruce Channel's "Hey Baby." Paul & Paula's "Hey (Continued on page 84)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams,

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# Billboard's PECIAL SURVEY For Week Ending 8/28/76 Number of singles reviewed this week 123 Lost week 112 Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopyring, recording, or otherwise, without the prior written permission of the publisher.



THE O'JAYS—Message in Our Music (3:22); producers Kenneth Gamble and Leon Huff, writer: Gamble & Huff, publisher. Mighty Three, BMI Philadelphia International 3601 (CBS). One of the first and biggest progressive soul crossover groups takes still another near irresistible Gamble/Huff song and production into a package that the word toe tapping might have been invented for. The Gamble Huff studio all-stars keep the instrumental backup exploding like a string of irrecrackers while the O'Jay group vocalizing tosses around the catchy melody like a tennis ball. If you're driving an auto while this song is being broadcast, beware of going over the speed limit.

GARY WRIGHT—Made To Love You (3:45); producer Gary Wright; writer: Gary Wright; publisher: WB Music. ASCAP. Warner Bros. 8250. Fnat "Dream Weaver" overdub wizard has another catchy, densely packed multiple synthesizer single which manages to suggest dreamy, mystical levels by sheer sound texture alone, even though the love lyric is as straightforward and direct as anyone could ask. Wright has toiled diligently to find his following and he surely won't disappoint it with this fine effort.

NATALIE COLE.—Mr. Melody (3:07); producers Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jay's Enterprises/Chappell. ASCAP. Capitol 4238. Starting out like a smooth disco ballad with pretty, orchestral backing, the song's intensity soon ascends into that patented Cole soulful powaring. There's even a scat singing break as the disco beat and harmonies soar to a big climax. The song itself sounds almost like what a Fabian or Frankie Avalon might have recorded 15 years ago. But Natalie's treatment is pure today.

#### recommended

ANNE MURRAY—Things (2:46); producer Tom Catalano writer Bobby Darin; publisher: The Hudson Bay Music Co. BMI Capitol 4329

CHARLIE RICH-Road Song (3:13); producer: Billy Sherrill; writer, P.D. Clernents; publisher: Double R. Music, ASCAP.

STARBUCK-1 Got fo Know (3:08); producers Bruce Blackman and Mike Clark; writer. Bruce Blackman. publisher. Brother Bill's, ASCAP. Private Stock 45.104.

TOMMY WEST—I'n Ready For You (4:35); producers Terry Cashman and Tommy West; writers: Terry Cashman and Tommy West, publishar: Blendingwell Music, ASCAP Life song 45009.

RAY THOMAS—One Night Stand (3:14); producers. Ray Thomas & Derek Varnals; writers: Ray Thomas & Nicky James; publishers: Tomo's Tunes, ASCAP & Nicky James. PRS Threshold 5N 67023 (Loidon).

MAC AND KATIE KISSOON—Where Would Our Love Be (3:13); producers: Wayne Bickerton and Tony Waddington: writers: W Bickerton-f Waddington: publisher. Ladysmith. ASCAP State 40609 (MCA)



JERMAINE JACKSON—Let's Be Young Tonight (3:48); producer: Michael L. Smith, writers: M.L. Smith, D. Daniels; publishers: Jobela, ASCAP/Stone Diamond, BMI. Motown 1401F. Jermaine, the Jackson who elected to stay at Motown rather than joining the rest of the family at Columbia, was never featured too often with the Jackson 5. But now he reveals a thoroughly commercial uptempo soul voice in a fast ear grabbing song that has him singing with all the pulsation of the Jackson 5's big hit, "Dancin' Machine." Jermaine is a totally viable solo singer in his own right.

#### recommended

FOUR TOPS—Catfish (3:50); producer: Lawrence Payton, writers: L. Payton/F Bridges/M. Farrow; publishers ABC/Dunhill/Rall, BMI. ABC 12214

FIRST CHOICE—Let Him Go (3:16); producers: Stan "The Man" Watson & Norman Harris; writers James Dean John Glover, publishers: Silk/Glodeanis, BMI, Warner Bros 8251

SKIP MAHOANEY & THE CASUALS—Bless My Soul (3:12); producer. James Purdie, writers: James Purdie & Skip Mahoa ney: publishers Excellorec/Skipsong, BMI. Abet 9466 (Nashboro).

PLEASURE—Ghettos Of The Mind (3:04); producer: Wayne Henderson; writers: Donald Hepburn-Pleasure: publishers: Funky P.O./At Home, ASCAP, Fantasy 774.

THE JACKSONIANS—Laugh (Tickle Your Belly Button) (3:25); producer: Not Listed; writers: D. Grier-E. Wright: publishers: Jec and Gre-Jac, BMI. Pawn 5N 3812 (London).

THE ESQUIRES—Get On Up '76 (2:40); producer: The Esquires, writers, Gilbert Moore & Bunky Shepard, publisher Big 7, BMI Ju-Par 104.

GARY TOMS—Stand Up And Shout (2:43); producers Rick Bleiweiss & Bill Stahl, writers: Toms/Bleiweiss/Stahl; publishers: Bambar/Happy Endings, ASCAP, Pickwick International Productions 6524 DJ



ANNE MURRAY—Things (2:46); producer: Tom Catalano, writer: Bobby Darin; publisher: Hudson Bay, BMI. Capitol P 4329. Murray takes the Bobby Darin evergreen and turns it uniquely into her own song, aided by sprightly Tom Catalano production. Upfront piano and spicy horns boost this up tempo, lively outing.

DICKEY LEE—9,999,999 Tears (3:00); producers. Roy Dea-Dickey Lee: writer Razzy Bailey; publisher: Lowery, BMI. RCA JH 10764. Lee's strongest in a long time, this is a catchy time with a repetitive chorus and a loud and boisterous background. Strong crossover capabilities in this throwback song reminiscent of the rocking '50s.

MERLE HAGGARD—Cherokee Maiden (2:56); producers: Ken Nelson-Fuzzy Owen; writer: Cindy Walker: publisher: Chappell. ASCAP. Capitol P-4326. Haggard comes through with an entertaining number written by Cindy Walker. In fectious chorus with some Indian style drums adds a touch of distinctiveness. The flip—"What Have You Got Planned Tonight"Diana"—also deserves programmers' attention.

GEORGE JONES—Her Name Is . . . (2:17); producer: Billy Sherrill; writer Bobby Braddock; publisher Tree, BMI. Epic 8-60271. Jones tackles a cute tune successfully. What the song lacks in traditional country feel normally expected from Jones, it gains in listenable instrumental sound effects and gimmickry that fill in the beats where the lyrics stop

#### recommended

BILLY SWAN—You're The One (2:10); producers: Billy Swan Chip Young: writers. Buddy Holly Waylon Jennings Slim Corbin: publisher: Peer International, BMI. Monument ZSB 8706.

JESSI COLTER-I Thought I Heard You Calling My Name (3:55); producers Ken Mansfield-Waylon Jennings: writer: Lee Emerson; publisher: Golden West Melodies, BMI. Capitol P-4325.

ROY HEAD—One Night (2:52); producer. Bud Logan: writers: D. Bartholomew-P. King; publishers: Travis/Elvis Presley, BMI. ABC/Dot DOA-17650.

NAT STUCKEY—That's All She Ever Said Except Goodbye (2:12); producer David Barnes, writer: Nat Stuckey; publisher: Stuckey, BMI, MCA 40608.

LA COSTA—What'll I Do (2:42); producer: Jerry Crutchfield. writers: J Crutchfield·H Cornelius; publisher: Duchess. BMI. Capitol P-4327.

MEL McDANIELS—I Thank God She Isn't Mine (2:46); producer Johnny MacRae; writers B. Morrison-J MacRae; publisher: Music City, ASCAP. Capitol P-4324.

KATHY BARNES—Someday Soon (3:10); producer: Dave Bur gess; writer: Ian Tyson, publisher: W.B. Music. ASCAP Republic IRDA #R-293-A.

JERRY "MAX" LANE—Come On Over To My Place (2:48); producer. Ron Chancey; writer: D. Loggins, publishers: Leeds/Antique. ASCAP. ABC/Dot DOA-17647.

JHMMY GATELY—Morning Glory (3:21); producers: Bill Anderson-David Byrd; writer: J. Hinson; publisher: Goldline, ASCAP ABC/Dot DOA-17648.

CARMOL TAYLOR—That Little Difference (2:43); producer: Norro Wilson; writers. Carmol Taylor Monroe Fields; publish ers: Algee/Al Gallico, BMI. Elektra E-45342 A.

MARILYN SELLARS-When He Loved Me (2:48); producer. Clarence Selman; writer: Kris Kristofferson; publisher: Buck horn, BMI. Zodiac ZS-1008.

SHERRI KING-Almost Persuaded (2:54); producer: Steven Davis; writers: B. Sherrill-G. Sutton: publisher: Al Gallico, BMI. United Artists UA-XW855-Y.



PETER NERO—There'll Be Time (2:50); producer: Paul Leka: writers: M Legrand-A.M. Bergman: publishers: W B./ Max Baer, ASCAP. Ariola 7635. Outstandingly lovely main theme (of new material) from hot current film based on Bob bie Gentry's "Ode To Billy Joe." Nero's piano handles Michel Legrand melody first in quietly haunting style, then builds to a romantic rhapsody crescendo.

#### recommended

JOSE FELICIANO—Why (3:24); producer: Janna Merlyn Feliciano; writer. Jose Feliciano-Janna Merlyn Feliciano, publish ers: Colgems/J&W, ASCAP. Private Stock 45,103.



SAMONA COOKE—That's The Way God Planned It (3:30); producers: Carl Maduri and Robert Parissi; writer B Preston, publisher: Glenwood, ASCAP. Sweet City 8-50265 (Columbia/Epic). Raucous soulful vocal by the cousin of the late Sam Cooke is in effective contrast to the smooth reasuring nature of this excellent Billy Preston song. Co-arranged by Parissi and Wild Cherry, who handled that group's current top 10 "Play The Funky Music" for the label.

ANDRA WILLIS—The You In Me (2:56); producer: Jerry Fuller: writer: Andra Willis: publisher: Fullness. BMI MCA 40594. Melancholy countryish lament is designed along the lines of Jessi Colter's "I'm Not Lisa" Sad, sweet vocal sound reminiscent of Olivia Newton-John, with tasteful Jerry Fuller production.

BOSTON—More Than A Feeling (3:25); producers: John Boylan and Tom Scholz: writer: T. Scholz: publisher: Pure Songs. BMI. Epic 8-50266 (CBS). Electric guitar-dominated rocker is made commercial with an accessible beat and hand-clap backup and smooth, soaring vocals.

NATURAL GAS—The Right Time (3:47); producer: Felix Pappalardi: writer: Mark Clarke; publisher: Pepper. ASCAP. Private Stock 45,100. Pappalardi-produced cut has a frenetic rock sound that emphasizes goodtime electric keyboards.

PROMISES—The Old Fashioned Way (3:13); producer: Georges Garvarentz; writers. C. Aznavour-A. Kasha J. Hirsh horn G. Garvarentz. publisher. Not Listed. Columbia 310371 That beyy of top-flight MOR writers comes up not with a pretty bahad, but with an exciting and ultra-tight disconumber that features excellent singing by this female group. Another case of a slightly nostalgic '40s sound put to a discobeat, and it works well.

HEART & SOUL—Do The Walk (3:20); producer. Heart & Soul, writer Lou Gallo, publisher Delightful, BMI, P.I.P. 6520. Here's a new dance for the discos. O'Jays like group extols us "if you feel like groovin' to this funky beat, get on the floor and move your feet." This in the midst of a varied instrumental that combines pretty pop passages with more rhythmic riffs

MOTHER'S FINEST—Fire (3:43); producer. Tom Wierman; writers S Daniel J Seay-J. Kennedy G. Murdock-G. Moore M. Keck; publisher: Tisra-Til. ASCAP Epic 8 50269 (CBS). Soulful like & Tina-inspired duet brings a touch of paranoia into our lives with the oft-repeated line. "better be careful bout the things you do 'cause somebody's watchin' you." Wild instrumental and vocal workout builds to a fitting climax.

RONNIE McNEIR—Selling My Heart To The Junkman (3:39); producer: Ronnie McNeir, writers: R McNeir\*A. Moore-R Benson; publishers: Jobete, ASCAP/Stone Diamond/Mac West. BMI. Motown 1396F. Don't let the title throw you Actually this is a very pretty soul cut in the Stylistics bag. Singing straight, McNeir plays off his own falsetto backup well.

**DAVID MOHR—Good Time Sally (2:51);** producer: Sara cent/Shain, writer: David Mohr; publisher: Westroad. ASCAP. Farr 010. Excellent, good-humored look at a groupie also features a goodtime pop melody with the novel appeal of a "Lady Madonna." "A little angel when the show begins, when the curtain's down she's the mother of sin."

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland

#### Billboard's Recommended LPs

• Continued from page 82

Paula" and the Angels' "My Boyfriend's Back" Also tossed in are a couple of top 10 hits from Jerry Lee Lewis, and the big one-shots of the Big Bopper and Phil Philips **Best cuts:** take your pick.

WADE MARCUS—Metamorphosis, ABC/Imipulse SD 9318. Ar ranger Marcus uses some clever tempos and moods to fashion a program of appealing works using a core of top L.A. side men, many with powerful jazz credits. The attempt with this orchestral scenario is to tap the disco flavored pop listener who may also have leanings to the jazz field. Toward this goal Marcus and producer Esmond Edwards succeed mightily. Five gal vocalists lend the appropriate disco sound to several of the cuts. Best cuts: "Metamorphosis (a good jazz trade-off solo work), "Would You Like To Ride," "Poinciana," "Feelings," "Daniel."

BERNARD HERRMANN AND THE NATIONAL PHILHARMONIC ORCHESTRA—Obsession, London Phase Four SPC21160 There is a large cult following for Herrmann and this was the last score he composed before his recent death Over-all, it contains some very fine moments, since he has a way of building his music to a crescendo and fever pitch. This movie was a big boxoffice attraction and many moviegoers will almost certainly reach out for this score.

FLO & EDDIE—Moving Targets, Columbia PC 34262 While this duo's last LP was one of the most clever records in some time. It lacked the commercial single potential that this record possesses. Flo and Eddie are still up to their fantastic parodies of the rock and political world, yet several songs have the commercial edge that could push them back over the AM radio acceptance top. Even more remarkable is the inclusion of an updated version of the Turtles' hit, "Elenore." which could be a hit all over again Best cuts: "Mama. Open Up." "Best Friends" (good single). "Best Possible Me." "Keep It Warm," "Guns," "Moving Targets." "Elenore"

MIKE GREENE—Midnight Mirage, Mercury SRM 1 1100 Classy, jazz-tinged album includes a couple of rocky instrumentals and one breezy flute instrumental, but is perhaps most impressive on several melodic, midtempo numbers that showcase good romantic lyrics and rolling vocals. For the most part album is mellow, bright and commercial Best cuts: "Joni," "Down To The Wire," "Jay Bluweesie," "I Need Love." "Smile To Me"

WALTER MURPHY BAND—A Fifth Of Beethoven, Private Stock PS 2015. Veteran studio arranger keyboardist Murphy put to gether one of the cleverest pop adaptations of a classical theme ever in his disco treatment of the Beethoven "Fifth Symphony." But only four of the LPs 10 cuts are similar classical/disco novelties. The rest are okay but standard contemporary disco fare with some nothing-special studio lead vocalists. Still, there might be a followup singles hit or two from the classical novelty cuts here. Best cuts: "A Fifth Of Beethoven," "Flight '76," "Night Fall," "Russian Dressing"

**BERNIE LAWRENCE** presents If the President Wuz..., Audio Fidelity AFSD 6279. There are some mildly aniusing short routines on this album. Lawrence has taken four viewpoints of different ethnic presidents of the U.S. Blacks, Jews, Italians

and Puerto Ricans are the brunt of the jokes and several of the tunes could make it big as fillers on radio stations—especially with the upcoming national election. **Best cuts:** Check out each and see which ones will fit your format

APRIL WINE—The Whole World's Goin' Crazy, London PS 675. This group is one of Canada's top sellers and its new U.S. re lease could very well spread the word here. The band's sound is very hard to classify, since it has a multiple personality—hard rock, soft rock and even rock in roll. Leader Myles Good wyn is a very good writer and vocalist and this four-piece band has tunes that could break them wide open. Best cuts: "Gimme Love." "Child's Garden, "Wings Of Love." "So Bad." "Like A Lover, Like A Song." The Whole World's Goin Crazy."

#### soul

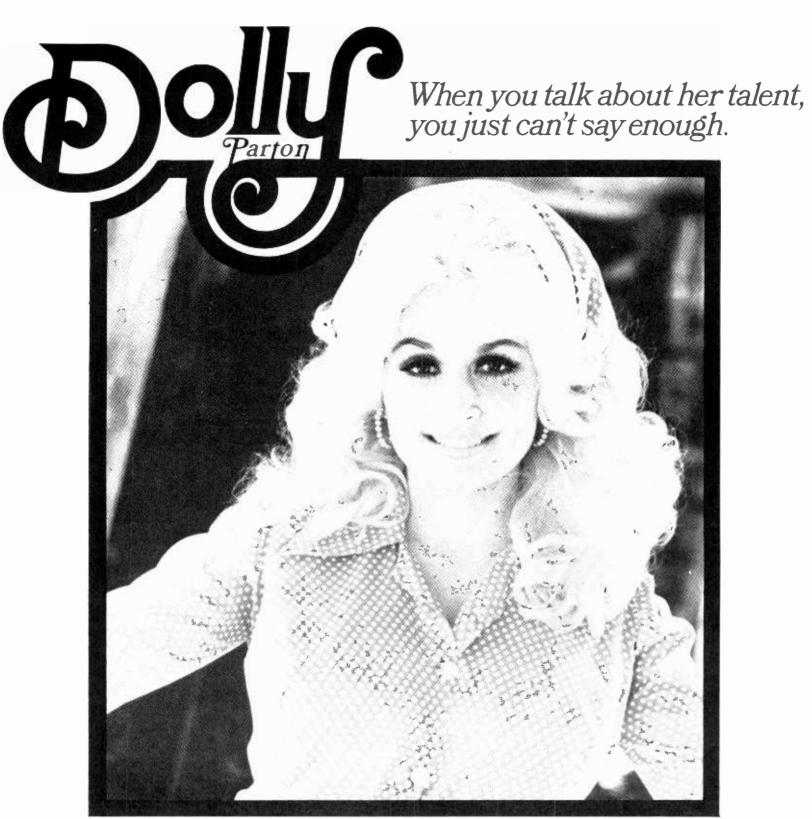
TEMPTATIONS—The Temptations Do The Temptations, Gordy G6-975S1 (Motown). This LP is reminiscent of the early Temps sound when Eddie Kendricks and David Ruffin were with the group. Although there is nothing really outstanding about this album, there are interesting vocal changes where different members of the group are spotlighted. Production is fair but the group's harmony is tight and instruments are complementary. This album is entirely written and produced by members of the group. Best cuts: "Who Are You (And What Are You Doing The Rest Of Your Life)" "Put Your Trust In Me." "Is There Anybody Else." "Fili Take You In."

MOTOWN DISCO-O-TECH #4, Motown M5 872V1. A well selected composite of uptempo and slow tunes by various artists. Although some tunes were recorded before the word disco meant a form of music, the tunes included on this album will fit into the disco scheme. This LP contains tunes by Thelma. Houston, Willie Hutch. Smokey Robinson. Eddie Kendricks, Miracles, Commodores, David Ruffin, Diana Ross, Four Tops, Temptations and Yvonne Fair Best cuts; "I Want To Go Back There Again," "Boogie Down," "Machine Gun," "Surrender," "Happy People."

#### jazz

JACK REILLY—Tributes, ERH Production CLP 1002. Reilly is an East Coast musician-teacher and on his newest LP he plays a series of 10 tributes. Included are solo piano pieces for John Coltraine. Leon and Bernstein. Zoot Sims, Ben Webster. Lee Konitz and Arnold Schoenberg Each of the short pieces is different and all of them have an interesting hook Reilly has portrayed each of these people very ably in composition and performance

SAMMY DUNCAN AND THE ATLANTA JAZZMEN, Down Home-cookin' MA 1328 There is a goodly share of bands playing dixieland, but very few play it with as much vigor as this group. Besides being excellent muscians, each has an interesting background of his own and they all know how to burn Although this is on a small label, it is worth searching out, since it's dixieland at its best. Best cuts: "Just A Closer Walk With Thee," "The Wolverine Blues," "Walking With The King," "Sweet' Georgia Brown."



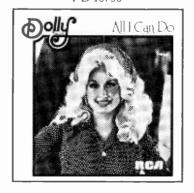
As an artist, she consistently turns out hit after hit. As a writer, Dolly has penned all of them including "I Will Always Love You" and "Jolene".

And as a performer, whether it's on tour or on television — Dolly is a professional — and the fans love her.

She's an artist, a writer and a top entertainer . . . but most of all . . . Dolly is a genuine talent.

Her latest hit single,

### "All I Can Do."



APL1-1665

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\*Chart Bound

MADE TO LOVE YOU—Gary Wright (Warner Bros. 8250)

MR. MELODY—Natalie Cole (Capitol 4328)

SEE TOP SINGLE PICKS REVIEWS, page 84

THIS	LAST	WKS.ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Laber)	THIS	LAST	WKS.ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
•	1	9	DON'T GO BREAKING	35	20	14	YOUNG HEARTS RUN FREE—Candi Staton	69	74	3	HIGH ELV was
	1	9	MY HEART—Elton John & Kiki Dee ● (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)  MCA		40	4	(Dave Crawford), D. Crawford, Warner Bros. 8181 WBM  ONE LOVE IN MY LIFETIME—Diana Ross	03	/4	_,	(Alan Parsons), J. Miles, B. Marshall, London 20084
台	2	9	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Albhy Galuten, Karl Richardson), Bee Gees,	36			(Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398 CPP	面	NEW E	TET	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lighttoot (Lenny Waronker, Gordon Lighttoot), G. Lighttoot,
4	3	9	RSO 853 (Polydor) WBM	37	37	8	SPRINGTIME MAMA—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45008  B-3	71	75	3	Reprise 1369 (Warner Bros.)
12	4	13	LET 'EM IN— Wings (Paul McCartney), P. McCartney, Capitol 4293  YOU'LL NEVER FIND ANOTHER	38	23	12	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274 WBM	71			PARTY — Van McCoy (Van McCoy), V. McCoy, H&L 4670
	4	13	LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff,	39	36	12	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359 WBM	H	82	2	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335 WBM
食	5	12	Philadelphia International 3592 (Epic) B-3 I'D REALLY LOVE TO	40	41	6	TEDDY BEAR—Red Sovine (Tommy Hill), O. Royal, B. Burnette, T. Hill, R. Sovine,	四	83	2	TAKE A HAND—Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051
			SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic) WBM	由	51	7	Starday 142 (Gusto)  MAGIC MAN—Heart	74	77	3	AFTER THE DANCE—Marvin Gaye (Leon Ware), M. Gaye, L. Ware, Tamla 54273 (Motown)
M	6	8	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band	42	39	15	(Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011 CPP YOU'RE MY BEST FRIEND—Queen	西	85	2	HOWZAT—Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. (Australia), G. Porter, T. Mitchell, MCA 40610 B-3
女	12	11	(Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019 CPP PLAY THAT FUNKY MUSIC—Wild Cherry	4	54	6	(Roy Thomas Baker, Queen), Deacon, Elektra 45318 B-3  DOCTOR TARR & PROFESSOR	76	81	5	THE MORE YOU DO IT
4	13	14	(Robert Parissi), R. Parissi, Epic 8-50225 CHA A FIFTH OF BEETHOVEN—Walter Murohy &	M	34	0	FETHER—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, 20th Century 2297 CPP				(The More I Like It Done To Me)—Ronnie Dyson
^			The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	44	42	18	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA) ALM		07	0	(Maryin Yancy, Chuck Jackson), M. Yancy, C. Jackson, Columbia 3-10356 CHA
9	9	20	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190  WBM	45	43	14	SOPHISTICATED LADY (She's A	Щ	87	2	IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.) ALM
	11	12	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209  CPP				Different Lady) — Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259 CHA	78	80	3	WE'RE ALL ALONE—Frankie Valli (Bob Gaudie), B. Scaggs, Private Stock 45098 WBM
11	8	20	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3	46	47	4	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005 WBM	79	86	2	AMBER CASCADES—America (George Martin), O. Bunnell, Warner Bros. 8238 WBM
1	14 21	10 8	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832  SUMMER—War	位	57	4	DON'T STOP BELIEVIN' — Olivia Newton-John (John Farrar), J. Farrar, MCA 40600 ALM	80	84	4	PARTY LINE—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 538  CPP
М	21	°	(Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834 CHA	48	44	11	IF YOU KNOW WHAT I MEAN—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10366 CPP	血	NEW E	mv )	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morall, Ritchie Rome), J. Morali, R. Rome, H. Belolo, P. Hurtt,
政	16	9	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.) CPP	10	60	5	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roeser, Columbia 3-10384 CPP	102	92	2	Marlin 3306 (TK)
15	15	20	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM	50	52	7	HEY SHIRLEY	-	32		HARVEST FOR THE WORLD—isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T.Neck 2261 (Columbia/Epic)
IA	22	9	LOWDOWN—Boz Scaggs (loe Wissert), B. Scaggs, D. Paich, Columbia 3-10367	, .	46	1,0	(This Is Squirrely)—Shirley & Squirrely (Bob Millsap), O. Wolfe, J. Green Jr., GRT 054	W	NEW E		YOU ARE MY STARSHIP— Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542
	19	13	HEAVEN MUST BE MISSING AN ANGEL  (Part 1)—Tavares  (Freddie Perren). K. St. Lewis, F. Perren, Capitol 4270  CPP	51	46	16	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856 WBM	84	88	3	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt (David Malloy), E. Rabbitt, Elektra 45315 B-3
18	7	13	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.)  BB	122	62	4	SUPERSTAR—Paul Davis (Paul Davis), P. Davis, Bang 726 (Web IV) WBM	15	95	2	BRAND NEW LOVE AFFAIR—Jigsaw (Chas Peate), C. Graham, I. May, Chelsea 3043 B-3
4	25	6	WITH YOUR LOVE—Jefferson Starship (Larry Cox. Jefferson Starship), M. Balin, Covington,	53	48	16	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)  WBM	100	NEW E	пт	LET ME IN—Derringer (Rick Derringer), R. Derringer, C. Well, Blue Sky 2765 (Epic) CPP
20	30	9	CPP  DEVIL WOMAN—Cliff Richard	54	56	11	RAINBOW IN YOUR EYES—Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.)  WBM	歃	HEN E	RIEV	DID YOU BOOGIE (With Your Baby— Flash Cadillac & The Continental Kids
1	24	11	(Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA)  CHA  A LITTLE BIT MORE—Dr. Hook	55	59	3	GET UP OFFA THAT THING—James Brown (James Brown), D. Brown, D. Brown, Y. Brown, Polydor 14326  CHA	88	NEW E		(Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079  NADIA'S THEME (The Young & The
由	27	5	(Ron Haffkine), B. Gosh, Capitol 4280 CPP STILL THE ONE—Drieans	金金	70 71	2	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323  THAT'LL BE THE DAY—Linda Ronstadt				Restless)—Barry De Vorzon & Perry Botkins Jr., (Barry De Vorzon, Perry Botkins Jr.), B. De Vorzon, P. Botkins Jr., A&M 1856 CPP
由	26	10	(Chuck Plotkin), J. Hall, J. Hall, Asylum 45336 ALM WHO'D SHE COO—Ohio Players	1		1	(Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 45340	89	91	3	THE PRINCESS & THE PUNK—Barry Mann
1	20	2	(Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)  CHA	58	64	4	POPSICLE TOES—Michael Franks (Tommy LiPuma), M. Franks, Reprise 1360 (Warner Bros.)  SHOWDOWN—Electric Light Orchestra	90	90	2	(Dennis Lambert, Brian Potter), B. Mann, C. Well, Arista 0194 CPP  ROXY ROLLER—Sweeny Todd (Martin Shaer), J. McCulloch, N. Gilder, London 240 B-3
	28 29	3 11	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cotera, Columbia 3-10390  CPP  WHAM BAM—Silver	60	61	4	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 842  NO, NO, JOE—Silver Convention	91	93	2	Martin Shaer), J. McCulloch, N. Gilder, London 240  HEART ON MY SLEEVE—Gallagher & Lyle (David Kershenbaum), P. Gallagher, G. Lyle, A&M 1850  ALM
26	10	21	TURN THE BEAT AROUND—Vicki Sue Robinson	30			(Michael Kunze, Silvester Levay), S. Levay, S. Prager, Midland International 10723 (RCA)	92	HEN E	1117	WHEELS OF FORTUNE—Doobie Brothers
20 ★	33	6	(Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN SHE'S GONE—Hall & Oates	自	73	3	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851 HAN	93	94	2	(Ted Templeman), P. Simmons, J. Baxter, J. Hartman, Warner Bros. 8233  FREE SPIRIT—Atlanta Rhythm Section
1	31	9	(Arif Mardin), D. Hall, J. Oates, Atlantic 3332  SHOWER THE PEOPLE—James Taylor	62	1	3	CAN YOU DO IT — Grand Funk Railroad (Frank Zappa), R. Stroet, T. Gordy, MCA 40590 CPP	93	96	9	(Buddy Buie), B. Buie, Nix, Hammond, Polydor 14339
	32	7	GETAWAY — Earth, Wind & Fire	63	1.0	3	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)				DANCIN' KID—Disco Tex & The Sex-O-Lettes (Kenny Molan), K. Nolan, Chelsea 3045  CDASSHORDED Communication Services
			(Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373 HAN	64	66	7	YOU TO ME ARE EVERYTHING—The Real Thing	95	new e	THY T	GRASSHOPPER—Spin (Spin, John Sonneveld), Janeen, Vennik, Ariola America 7632 (Capitol)
30	17	17	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA)	65	69	6	(Ken Gold), K. Gold, M. Denne, United Artists 833  FUNNY HOW TIME SLIPS AWAY—Dorothy Moore	96	98	3	LISTEN TO THE BUDDAH—Ozo (Kaplan Kaye), K. George, DJM 1012 (Amherst)  B-3
P	35	7	STREET SINGIN'—Lady Flash (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, RSO 852 (Polydor) B-3	-	7.	,	(Tom Couch, James Stroud, Wolf Stephenson), W. Nelson, Malaco 1033 (TK)  SINDICE B-3	97	REW	ATTEN	LET'S ROCK—Ellison Chase (Jeff Kasenetz, Jerry Katz, R. Cordell), E. Chase, G. Askeras, Big Tree 16072 (Atlantic)
32	18	17	I'M EASY — Keith Carradine (Richard Baskin), K. Carradine, ABC 12117 CPP	67	76	3	SUNRISE—Eric Carmen (Jimmy Jennor), E. Carmen, Arista 0200  WBM	98	MEN	TTT	ONE FOR THE MONEY (Part 1)—Whispers ("The Harris Machine" Norman Harris), J. Ailens, J. Bellmon,
血	38	4	I CAN'T HEAR YOU NO MORE/ MUSIC IS MY LIFE—Helen Reddy	67	50	14	I'M GONNA LET MY HEART  DO THE WALKING—Supremes (Brian Holland for Holland Dozier-Holland Prod.), H. Beatty,	99	53	7	V. Drayton, R. Turner, Soul Train 10700 (RCA)  GOTTA BE THE ONE—Maxine Nightingale
34	34	20	MUSIC IS MY LIFE—Helen Reddy (Joe Wissert), C. King, G. Goffin/A. Gordon, Capitol 4312  MOONLIGHT FEELS RIGHT—Starbuck	68	45	12	B. Holland, E. Holland, Motown 1391  SOMETHING HE CAN FEEL—Aretha Franklin	100	49	25	(Pierre Tubbs), P. Tubbs, United Artists 820 B-3  MORE MORE MORE (Part 1)—Andrea True Connection
Ļ			(Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 HAN				(Curtis Mayfield), C. Mayfield, Atlantic 3326 WBM				(Gregg Diamond), G. Diamond, Buddah 515 CPP

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sale itons / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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	HOT 100 A-Z-(Publisher-Licensee) Harvest For The World (Bovina.			Roxy Roller (Beechwood, BMI)	Take A Hand (Portal/Pocket Full Of Tunes, BMI)	
	A Fifth Of Beethoven (RFT, BMI)	(Nattahnam Blackwood, BMI) 11 1) 17 Last Child (Daksel/Song And N			Tear The Roof Off The Sucker We're All Alone (Boz S	Scaggs, BMI) 78
	A Little Bit More (Bygosh ASCAP). 21 Don't Stop Believin' (John Farrar, Amber Cascades (Warner Bros. BMI). 47 Hey Shirley (This Is Squirrely) (La	Let Em In (MPL Communications/	Diamond MRI, ASCAP) 80	She's Gone (Unichappell, BMI)	Teddy Bear (Cedarwood, BMI) 40 BMI)	19
	ASCAP). 79 Dancin' Kid (Sound Of Notan)  Afternoon Delight (Cherry Lane. Chelsea, BMI). 94 High Fly (British Rocket, ASCAP)	69 Let Her In (Midsong, ASCAP) 44	One For The Money (Part 1)	ASCAP)	Communications, BMI) 57 (Colgems, ASCAP)	25
	ASCAP) 30 Free Spirit (Low Sal. BMI) 93 ) Can't Hear You No More Music  Baby, I Love Your Way (Almo / Funny How Time Slips Away (Tree My Life (Screen Gems Columbi	I Latis Death (Kashat PMI) 07	O 1 1- M. I for 11 for 1	Sophisticated Lady (She's A	Stop. BMI). 81 Skunstor/Flat Lizar	rd/Warner
	Fram Dee, ASCAP) 12 BMI) 65 BMI Koppelman-Bandier, BMI Brand New Love Affair (Coral Getaway (Kalimba, BMI) 29 Pd Really Love To See You Tonig	) 33 Letter To The Buddeh (April P:	Party (Van McCoy Warner Tamerlane, BMI) 71	Enterprises/Chappell ASCAP/	(R.S.O. ASCAP) 53 Who'd She Coo (Tight	t. BMI)
	Rock: American Dream/Belsize. Get Closer (Dawnbreaker, BMI). 9 (Dawnbreaker, BMI). ASCAP). 85 Get Up Offa That Thing II You Know What I Mean (Stonebridge, ASCAP). (Stonebridge, ASCAP).	Love Is Alive (Warner Bros PI AR ASCAP)	Play That Funky Music (Berna) Blaze, ASCAP)	Something He Can Feel (Warner- Tamerlane, BMI) 68	ASCAP) 49 You Are My Best Frier Feldman / As. Trider	nt)
	Can You Do It (Jobete, ASCAP) (Dynatone, Belinda/Ünichappell, Stone Agate, BMI). 62 BMI)  Devil Woman (Chappell, ASCAP). 20 Get The Funk Outta Ma Face (Stonebridge, ASCAP).	24 ASCAP)	BMI)	Springtime Mama (Blendingwell, ASCAP)	Like It Done To Me) (Jay's Finterprises, Chappell, ASCAP)	83
	Did You Boogle (With Your Baby)  (Kidaka/Goulgris, BMI)  (Cobbit, BMI)	32 Moonlight Feels Right (Brother	BMI) 54	Street Singin' (Kama-Kazi/Angel	The Prince & The Punk (Screen Gems Columbia/Summerhill.  You To Me Are Everyt (Colgems, ASCAP)	64
	Disco Duck (Part 1) (Stafree, BMI) 63 Got To Get You Into My Life Walking (Holland Dozier	More, More, More (Part 1) Ro			BMI) 89 You'll Never Find Ano The Wreck Of The Edmund (Mighty Three, BMI) Fitzgerald (Moose, CAPAC) 70 Young Hearts Run Fre	1) 4
	Doctor Tarr & Professor Fether (Macien, BMI). 38 Holland / Jobete Stone (Fox-Fantare / Woolfsongs, BMI). 43 Grasshopper (Arabelia, BMI). 95 Diamond / Gold Forever, BMI).			Superstar (Web (V. BMI) 52	Fitzgerald (Moose, CAPAC)	e (DaAnn. 35

"...One of the year's most appealing singles.

It's one of several disco tracks on an

Free (Warner Bros. BS 2948)

Young Hearts Run Free (Warner Bros. BS 2948)

That may well finally bring Staton the limit bring Staton attention she has long deserved...

Propert Hilburn Los Angeles Times

A varied and appealing album."



# The Candi Staton album: Young Hearls Run Free

Includes the Gold, international smash title track plus the new single
"Run to Me" (WBS 8249).

**Run to Me"** (WBS 8249). **Produced by Dave Crawford for Warner Bros. Records.**BS 2948

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		O' the	Compiled from National Retail Stores by the Music Popularity Chart Department and the		SU	GGES PR	STED L	.IŜT					*		SUC	GGES1 PRI	rED L CE	IST	Ť						SUG	GESTI PRIC		ST
THIS WEEK	LAST WEEK	Weeks on Chart	Record Market Research Department of Billboard.  ARTIST Title Label, Number (Dist. Label)  PETER FRAMPTON Frampton Comes Alive	ALBUM	4-CHANNEL	8-TRACK	-8 TAPE	CASSETTE	REEL TO REEL	36 THIS WEEK	23 LAST WEEK	weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.  ARTIST Title Label, Number (Dist. Label)  CARPENTERS  A Kind Of Hush	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	71 THIS WEEK	22 LAST WEEK	Weeks or Chart	ARTIST Title Label, Number (Dist. Label) BRASS CONSTRUCTION United Artists UA-LA 545-G	S ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE REEL TO REEL
台	5	57	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	7.98		9.91		9.98		☆	41	17	A&M SP 4581 FIREFALL	6.98		7.98		7.98		72	70	14	JETHRO TULL Too Old To Rock 'N' Roll:			730		7.30
3	3	8	JEFFERSON STARSHIP Spitfire Grunt BFL1-1557 (RCA)	6.98		7.97		7.97		血	43	14	ISLEY BROTHERS Harvest For The World	6.98		7.97		7.97		73	75	7	Too Young To Die Chrysalis CHR 1111 (Warner Bros.) B.B. KING & BOBBY BLAND	6.98		7.97		7.97
4	4	9	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.91			7.98			39	38	14	DOROTHY MOORE Misty Blue	6.98	7.98			7.98		办	86	10	Together Again Live . ABC/Impulse ASD 9317 KEITH CARRADINE	6.98		7.95		7.95
5	2	20	GEORGE BENSON Breezin'	_		7.98		7.98		40	40	18	Malaco 6351 (TK)  SEALS & CROFTS Get Closer	6.98		7.98		7.98		75	62	90	I'm Easy Asylum 7E-1066 THE BEATLES 1962-1966	6.98		7.97		7.97
6	7	21	Warner Bros. BS 2919 WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.97		7.97		41	32	10	Warner Bros. BS 2907  MARSHALL TUCKER BAND Long Hard Ride Capitorn CP 0170 (Warner Bros.)	6.98		7.97		7.97		☆	NEW E	ITRY	Apple SKBO 3403 (Capitol)  GRAND FUNK RAILROAD Good Singin' Good Playin' MCA 2216	10.98		7.98		7.98
<b>d</b>	11	24	BOZ SCAGGS Silk Degrees	•						42	45	11	OAVIO BOWIE Changesonebowie RCA APLI-1732	6.98						血	88	6	RITCHIE FAMILY Arabian Nights					
8	9	7	BEACH BOYS 15 Big Ones	6.98		7.98	,	7.98		43	47	9	ELECTRIC LIGHT ORCHESTRA Ole ELO	•		7.95		7.95		78	80	6	Marlin 2201 (TK)  STARBUCK Moonlight Feels Right	6.98		7.98		7.98
9	10	7	Brother/Reprise MS 2251 (Warner Bros.)  AVERAGE WHITE BAND  Soul Searching	6.98		7.97		7.97		44	44	12	United Artists UA-LA630-G  OHIO PLAYERS Contradiction Mercury SRM-1-1088 (Phonogram)	6.58		7.98	7.05	7.98	_	79	83	22	Private Stock PS 2013  DOOBIE BROTHERS Takin' It To The Streets	6.98		7.98		7.98
10	13		CHICAGO X Columbia PC 34200	7.98		7.97		7.97		45	48	11		6.98		7.58	7.95	7.95		1	97	2	Warner Bros. BS 2899  ENGLAND DAN & JOHN FORD COLEY Nights Are Forever	6.98		7.97		7.97
血		14	STEVE MILLER BANO Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98		46	50	13	JOHN HANOY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95		81	61	10	Big Tree BT 89517  CHEECH & CHONG Sleeping Beauty (OD-40)	6.98		7.97		7.97
血	14	13	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98		47	49	16	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century 1 508	6.98		7.98		7.98		82	81	15	Ode SP 77040 (A&M)  CRUSADERS Those Southern Knights	6.98		7.98		7.98
13	6	10	THE BEATLES ROCK'N'ROII Music Capitol SKBO 11537	10.98		12.98		12.98		48	53	6	JON ANDERSON Olias Of Sunhillow Atlantic SD 18180	6.98		7.97		7.97		83	76	16	ABC/Blue Thumb BTSD 6024  TRAMMPS Where The Happy People Go	6.98		7.95		7.95
4	19	6	WILD CHERRY Epic PE 34195	6.98		7.98		7.98		10	NEW	ENTRY	LINOA RONSTAOT Hasten Down The Wind Asylum 7E:1072	6.98		7.97		7.97		☆	94	4	Atlantic SD 18172 VIVA! ROXY MUSIC Atco SD 36-139	6.98		7.97		7.97
15		14	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98		50	69	3	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM-1-1101 (Phonogram)	6.98		7.95		7.95		血	98	4	TRIUMVIRAT Old Loves Die Hard	6.98		7.98		
16			GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98	-	7.97		7.97		51	51	10	GEORGE BENSON Good King Bad	6.98		7.98		7.98	П	86	93	4	JESSI COLTER Diamond In The Rough					7.98
_	17		JEFF BECK Wired Epic PE 33849 BARRY MANILOW	6.98	7:98	7.98		7.98		52	42	28	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98		87	73	80	Capitol ST 11543  THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98		7.98		13.98
W A	22	3	This One's For You Arista AL 4090	6.98		7.98		7.98		53	46	14	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98		88	85	18	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	6.98		7.97		7,97
20	20	14	Music, Music. Capitol ST 11547 STARLAND VOCAL BAND	6.98		7.98		7.98	_	54	52	20	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95		89	89	22	MARVIN GAYE I Want You Tamia T6-342 S1 (Motown)	6.98		7.98		7.98
± i	23	26	Windsong BHL 1-1351 (RCA)  EAGLES	6.98		7.95		7.95		55	39	7	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97		90	90	64	PAUL McCARTNEY & WINGS Venus And Mars	•			700	
↑ ♠	24	8	Their Greatest Hits 1971-1975 Asylum 7E-1052  COMMODORES	6.98		7.97		7.97	_	56 57		ļ.	BOB JAMES THREE CTI 6063 BOB MARLEY & THE WAILERS	6.98		7.98		7.98		☆	117	3	Capitol SMAS 11419  ROY AYERS UBIQUITY Everybody Loves The Sunshine	6.98			7.98	
_ ♠	25	7	Hot On The Tracks Motown M6-867 S1  ROD STEWART	6.98		7.98		7.98		58			Rastaman Vibration Island ILPS 9383  BEACH BOYS	6.98		7.98		7.98	_	☆	102	4	Polydor PD-1-6070  THE MONKEES GREATEST HITS Arista AL 4089	6.98		7.98		7.98
24	27	4	A Night On The Town Warner Bros. BS 2938  DIANA ROSS' GREATEST HITS	6.98		7.97		7.97	_				Endless Summer Capitol SYBB 11307	6.98		7.98		7.98	_	93	74		JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	6.98		7.95		7.95
25	26	10	GORDON LIGHTFOOT Summertime Dream	6.98		7.98		7.98	-	59 60	-		THE BEATLES 1967-1970 Apple SKBO 3404 (Capitol)  ROLLING STONES	10.98		12.98		12.98		94	82	19	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	6.98		7.97		7.97
20	29	21	Reprise MS 2246 (Warner Bros.)  HEART  Dreamboat Annie  Mychroem MS 5006	6.98		7.97		7.97		61	65	47	Black And Blue Rolling Stones COC 79104 (Atlantic)  DARYL HALL & JOHN OATES	6.98		7.97		7.97			HEW E	TRY	ORLEANS Waking & Dreaming Asylum 7E-1070	6.98		7.97		7.97
血	31	5	Mushroom MRS 5005 - HAPPINESS IS BEING WITH THE SPINNERS Allastic SD 18181	6.98		7.98		7.98		62	67	15	STEELY OAN The Royal Scam	6.98		7.95		7.95		97	77	·	JOHNNY GUITAR WATSON Ain't That A Bitch DJM DJLPA-3 (Amherst) BLACKMORE'S RAINBOW	6.98		7.98		7.98
28	28	36	QUEEN A Night At The Opera	6.98		7.97		7.97		63	63	11	ANDREA TRUE CONNECTION More, More, More	6.98		7.95		7.95		98	99		Rainbow Rising Oyster OY-1-1601 (Polydor)  BOB SEGER & THE	6.98		7.98		7.98
29	21	26	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.97		7.97		64	64	18	WILLIAM BOOTSY COLLINS Stretchin' Out In	6.98		7.95		7.95		76	JJ	10	SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		8.98		8.98
30	30	18	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98		65	55	13	Bootsy's Rubber Band Warner Bros. BS 2920 RENAISSANCE	6.98		7.97		7.97		99	95	10	CARLY SIMON Another Passenger Elektra 7E-1064	6.98	7.98	7.97	8.97	7.97
1			TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98		66	66	12	Live At Carnegie Hall Sire SASY 3902-2 (ABC)	9.98		10.95		10.95	_	100	100	12	STANLEY TURRENTINE Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95
₫	37	6	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	6.98		7.95		7.95		67	68	21	Fever Blue Note BN-LA628-G (United Artists)  VICKI SUE ROBINSON Never Gonna Let You Go	6.98		7.98		7.98			112		NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95
33	16	9	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97		68	78	3	RCA APL1-1256  GINO VANNELLI The Gist Of The Gemini	6.98		7.95		7.95		102		<b>42</b>	ERIC CARMEN Arista AL 4057 THE JACKSON 5 ANTHOLOGY	6.98	7.98	7.98	7.98	7.98
34	36	7	WAYLON JENNINGS Are You Ready For The Country RCA APLI-1816	6.98		7.95		7.95		69	58	10	A&M SP 4596  GRAHAM CENTRAL STATION  Mirror	6.98		7.98		7.98	-		106		Motown M7-868 R3  ANDY PRATT Resolution	7.98		9.98		9.98
35	18	11	ARETHA FRANKLIN Music From The Motion Picture SPARKLE	•						血	91	2	Warner Bros. BS 2937  KISS The Originals	6.98		7.97		7.97	-	105	105	18	Nemperor NE 438 (Attantic)  NEIL SEDAKA Steppin' Out	6.98		7.97		7.97
			Atlantic SD 18176	6.98		7.97		7.97					Casabianca NBLP 7032	9.98									Rocket PIG 2195 (MCA)	6.98		7.98		7.98

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions/ 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 31-40 Upward movement of 8 positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording industry Assn. Of America seal for sales of 500,000 units (Seal indicated by bullet.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

# SHER BETT



The Hit Single

A new rock sensation. From the forthcoming album

MCA-40610



MCA-2226

Produced by Sherbet and Richard Lush

On MCA Records & Tapes

MCA PECOPOS

I.S	M's	次			الو			A. F.				ERFORMER-		sug	GESTED (			T				SUGGEST		·
	¥		Compiled from Nation			44. 100 - 10.000	i	TE S	WEEK	WEEK	5 Iateupwa ≣	ng greatest pr ard progress ti	nis week		÷ μ	TTE TO REEL	WEEK	WEEK	on Charl	ADTICT	1	NEL Y	i i	) REEL
		Chart	Stores by the Music P Chart Department Record Market Rese	opularity and the	T -	SIED	LIST_PRIC	E		LAST W	ARTIST Title Label, N	umber (Dist.	Label)	ALBUM 4-CHANRE	8-TRACK Q-8 TAPE	CASSETTE	THIS W	LAST W	eks	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANN B-TRACK	O-8 TAPE	REEL TO
	WEE	5	partment of Billboard ARTIST Title	i.	ALBUM - 4-CHANNEL	8-TRACK	Q-8 TAPE	5	1	14 1	AMERICA Hideaway			¢	~ 0	0 1	169		5 G	OOD VIBRATIONS/BEST F THE BEACH BOYS	_ ~	4 @	0 0	ш_
į.		01 Weeks	Label, Number (Dist.	Label)	ALB	8-TF	O-8 CAS	REEL	138 1	19 1		HN		98	7.97	7.97	170	173	B	rother/Reprise MS 2223 (Warner Br	os) 6.98	7.97	7.9	7
100			I Only Have Eyes For Columbia PC 34117	You	6.98	7.98	7.98		139 1	.38 2	Here And MCA 2197	ONVENTION	6	98 :	7.98	7.98			E S	scape From Babylon re SASD 7515 (ABC)	6.98	7.95	7.9	15
107	37 2		JOHNNIE TAYLOR Eargasm Columbia PC 33951		6.98 7.98	7.09	7.00	1		20 1	Midland Inte	rnational BKL1-13	369 (RCA) 6.	98	7.95	7.95	प्रदे	181	Ť	IICHAEL FRANKS he Art Of Tea eprise MS 2230 (Warner Bros.)	6.98	7.97	7.9	17
108	96	9	HAROLD MELVIN & THE BLUE NOTES		0.36 7.36	/.30	7.98				High Ener	gy 863 S1	6.	98	.98	7.98	100		77.5 D	AVID SANBORN anborn				
			All Their Greatest Hits Philadelphia International PZ (Epic)		6.98	7.98	7.98		141 1	.41 1:		g's Coming U		98 :	7.98	7.98	173	150 3	0 W	AYLON JENNINGS, WILLIE	6.98	7.97	7.93	7
109	92 2	26	DIANA ROSS Molown M6 861 S1		6.98	7.98	7.98		142 1	49 43		Get The Feelii		•					Ţ	ELSON, JESSI COLTER, OMPALL GLASER he Outlaws	•			
110	71 7		AEROSMITH Toys In The Attic		•				143 1	32			6.	98 7.98	.98 7.98	7.98	174	154 6	4 T	CA APLI-1321 HE CAPTAIN & TENNILLE	6.98	7.95	7.99	5
<b>企</b> 12	23	2	YAMASHTU/ WINWOOD/		6.98 7.98	7.98	7.98		144 1	44 1/	Philadelphia (Epic)	International PZ3		98	.98	7.98	175	151 3	A	DVE Will Keep Us Together BM SP 4552  OB DYLAN	6.98	6.98 7.98	7.98 7.98	8
			SHRIEVE GO Island ILPS 9387		c 00	7.00	7.00		144 1	44 10	Sequence	D 98014 (ABC)	6.	98 7	.95	7.95			Ď Co	esire Jumbia PC 33893	6.98	7.98 7.98	7.98	8
112 10	)3 2	21	SANTANA Amigos		6.98	7.98	7.98	-	1 1	55 3	BACKSTRI 2nd Stree Atco SD 36 1	ET CRAWLER	6.	00	. 67	7.07	企		A G	JARREAU low prise MS 2248 (Warner Bros.)	6.98	7.97	7.97	17
113 11	3 3	39	Columbia PC 33576 HELEN REDDY'S		6.98 7.98	<u>7.</u> 98_	7.98		146 1	48 13		RHYTHM SEC		30	.97	7.97	***	188	2 D	ONNY OSMOND isco Train			7.37	
114 11		_	GREATEST HITS Capitol ST 11467 THE RAMONES		6.98	7.98	7.98		<u>-</u> 1	57 3		MAS	6.	98 7	.98	7.98		189	2 D	OUBLE EXPOSURE	6.98	7.98	7.98	<u> </u>
			Sire SASD 7520 (ABC) TED NUGENT		6.98				148 1	43 59	Threshold TH	shes & Dream S 17 (London) N STARSHIP	S6.	98 7	.95	7.95	170	185 1	Sa	en Percent Isoul SZS 5503 (Caytronics)	6.98	7.98	7.98	ß
116 11		3	NATALIE COLE		6.98	7.98	7.98_				Red Octor	999 (RCA)	6.	98 7.98 7	.95 7.95	7.95	1/3		T	AN McCOY ne Real McCoy BL HL 69012	6.98	7.97	7.97	7
117 10	7 7		Inseparable Capitol ST 11429 THE CAPTAIN & TENN	IIIE	6.98	_7.98	7.98		149 1	40 42	Greatest F Warner Bros.	lits	6.	98 7	.97	7.97	180	184	'Ši	RIS KRISTOFFERSON  urreal Thing  program P7, 34254 (Columbia)	6.00	7.00		
			Song Of Joy A&M SP 4570	·	6.98	7,98	7.98		150 1	52 5	PETER FRA	AMPTON			·		血	Mejer Entter	P	.EASURE CCEPT No Substitutes	6.98	7.98	7.98	8
118 12	2		LEON REDBONE On The Track Warner Bros BS 2888	1	6.98	7.97	7.97	.	血 1	90 2	DR. BUZZI SAVANNAI	ARD'S ORIGIN	AL6.9	98 7	.98	7. <u>98</u>		*****	<u>Fa</u>	ntasy F 9506	6.98	7.98	7.98	· — –
119 10	1 4	7	FOGHAT Fool For The City	- 1	• 1		- r '.3'			66 3	RCA APL 1-15	04	6.	98 7	.95	7.95	TE,	MEN ENTE	<b>IT ¥</b> GI W	RAHAM NASH ind On The Water IC ABCD 902	, 6.98	7.95	7.95	4
12-	_   (i)		DARYL HALL & JOHN (	OATES	6.98	7.97			TE			dary Christin bum	e 6.9		.95	7.95	血	INEW ENTRE	SA N	EW BIRTH ove Potion	0.30	/.55_	7.33	<u></u>
	_		Bigger Than Both Of U RCA APL1-1467 LED ZEPPELIN (IV)	<u>-</u>	6.98	7.95	- · <u>7.95</u>	:	153 1	67 3	JAMES BR Get Up Of	<b>OWN</b> fa That Thing			1	7.55	184	168	5 BI	EACH BOYS IN CONCERT	6.98	7.97	7.97	
122 11			Atlantic SD 7208  AMERICA			7.97	7.97_		154 1	56 5			6.9	38	.98	7.98	<u></u>		2 FL	other/Reprise 2RS 6484 (Warner Bri AMING GROOVIES	os) 9.98	11.97	11.97	
			History—America's Greatest Hits Warner Bros. BS 2894		6.98	7.97	7.97	-	<u> 1</u>	65 4	Derringer Blue Sky PZ CLIFF RIC		6.9	98 7	.98	7.98		186 2	Sii	nake Some Action e SASD 7521 (ABC) LIVIA NEWTON-JOHN	6.98	7.95	7.95	5
123 11	5 2	3	DONNA SUMMER A Love Trilogy		•	,,,,,			<u> </u>		I'm Nearly Rocket PIG 2	Famous 210 (MCA)	6.9	387	.98	7.98	100	100 2	Č	ome On Over Ca 2186	6.98	7.98	7.98	3
124 12	9	6	Dasis OCLP 5004 (Casabianca ISAAC HAYES		6.98	7.98	7.98		156 1	60 16	, Saddle Tra Epic PE34150	DANIELS BAN	D 6.9	98 7	.98	7.98	187	139 5		ROSMITH lumbia PC 32005	6.98	7.98	7.98	\$
125 12	5		Juicy Fruit (Disco Frea Hot Buttered Soul ABCD 953 SOUTHSIDE JOHNNY A	(ÁBC)	6.98	7.95	7.95	·	157 1	37 30	Station To	Station		•			188	158 3	S	ACH BOYS pirit Of America pitol SVBB 11384	6.98	7.98	7.00	
1			SOUTHSIDE JOHNNY & THE ASBURY JUKES I Don't Want To Go Ho EDIC PE 34180	ome	6.98	7.98	7.98		158 1	59 10	D.C. LARU Ca-The-Dra	E	6.9	7	95	7.95	1	grice spritt	W.W	ARREN ZEVON	6.98	7.97	7.98	
126 10	9	9 .	JERRY JEFF WALKER It's A Good Night For S	Singin'	0.70	_/.30			159 1	45 18	Pyramid PY 9	003 (Roulette)	6.9				1	juan pina		TY BOY  croury SRM-1-1098 (Phonogram)	6.98	7.95	7.95	
127 13	0	6	MCA 2202 GEORGE BENSON		6.98	7.98	7.98		160 1	36 9	Greatest S Elektra 7E 20	09		18 8	97	8.97	_	192 4	7 <b>KI</b>	SS ive!	•			
128 12	8 1		The Other Side Of Abb A&M SP 3028 FROM ELVIS PRESLEY	— <b>—</b> —	6.98	7.98	7.98		100 1	30 3	Steal Your Grateful Dead	Face GD-LA620 J2					192	195	2 D(	DNNY & MARIE OSMOND	7.98	7.98	7.98	
			BOULEVARD, MEMPHI TENNESSEE	S,		7.05	7.05	- 1	161 1	63 40	CHICAGO GREATEST	X CHICAGO'S		9	98	9.98			Sc Te	onny & Marie, Featuring ings From Their Ievision Show				
129 13	5 14	3 .	JOHN DENVER Greatest Hits		6.98	7.95	7.95		<u> </u>	72 5	Columbia PC			8 7.98 7.	98 7.98	7.98	193	193 3	9 EA	RTH, WIND & FIRE	6.98	7.98	7.98	
130 13	3 6	2	BEE GEES		6.98	7.95	7.95	.	163 1		Shelter SRL 5	2001 (ABC)	6.9	87	95	7.95	194	199	Co	atitude lumbia PG 33694 IE RUNAWAYS	7.98	8.98	8.98	
131 12	1 2		Main Course RSO SO 4807 (Atlantic) ELVIN BISHOP		6.98	7.97_	7.97		103 1	,, b	CHUCK LE MARSHALL	ANIELS BANI AVELL, JIMMY TUCKER BAI	/ HALL						Me	rcury SRM-1-1090 (Phonogram)	6.98	7.95	7.95	
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# CONGRATULATIONS



and KIKI

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A new record!



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quaintances who have shown up after five years to say they were promised a piece of the group's royalties, even though they never got any writ-

Other top music lawyers agree that nuisance suits against major rock stars are a common problem. Michael Rosenfeld of Pryor. Cashman & Sherman estimates that his firm spends up to 200 hours a year on such matters.

"Fortunately, the plaintiff's lawyer usually realizes pretty quickly from our response to the opening complaint that his client hasn't provided all the true facts. Mostly the case is dropped at that point. But still the defendant loses legal fees and valuable time at a key career period to fight off the unwarranted demands.'

"It's a rare week that we don't get a hotel bill for bogus charges run up by some Fleetwood Mac hanger-on or ex-member of the group without the slightest authorization by anyone presently with the group," says Shapiro.
"Another common form of nui-

sance suit demanding money without any written agreements to back it up is from recording engineers who gave a group some studio time in the past, purportedly on the verbal promise of future royalties," Shapiro

Fleetwood Mac is generally served with summons for nuisancetype suits in the midst of a concert tour, to deliberately make it more difficult for it to take time out and answer depositions within the required time, Shapiro claims.
"Major rock artists are excellent

target defendants due to the limited longevity of their careers." says Shapiro. "At the height of their earning power, it is a risk and an economic hardship to turn down lucrative dates in order to prepare a defense against lawsuits. This is what the nuisance plaintiffs are counting on when they file suits with much less evidence behind them than would normally be expected.'

All the attorneys surveyed stressed that there are clear differences between a valid lawsuit over legitimate disputes on witnessed data, and the usual nuisance suit which is based on little more than claims of verbal

#### **Target Stores Hit**

LOS ANGELES - Kaplan & Kaplan, on behalf of RCA Records here, has filed suit seeking payment of \$8,230.23 allegedly due from the now defunct Target record stores. The chain went out of business approximately two years ago. It was operated by Bob Meals.

Attorney Jay Cooper, two-term president of the Recording Academy, says "Alleged submission of a song idea is a common grounds for nuisance suits as is alleged promises of royalties to an ex-member who left while the group was still strug-gling to make a living. I just had a conga player try that on a client

Cooper says he has seen one nuisance-type suit taken as far as Appeals Court. A rock group was filming a tv special on location in a residential neighborhood. The house next door to the location site was televised for no more than three seconds and the owners sought \$600,000 for invasion of privacy. It took some 18 months of legal maneuvering before the case was dismissed, on the grounds that invasion of privacy did not apply to property.

Lawyer Owen Sloane says nuisance suits are relatively frequent. One variation he has experienced is suits by ex-managers who tied a juststarting group into an all-inclusive contract, without the group consulting its own lawyer, and then let it slide for years when the group didn't get anyplace under his managership. "The manager gives the group a verbal promise that the contract is voided and then the act never hears from him for years until it becomes successful," he says. "These are difficult cases to settle equitably

Attorney Al Schlesinger says that his clients, Bread, are still targets of nuisance suits regularly, although the group hadn't recorded for four years until its just-announced reunification.

"In all of these matters the artist must decide whether the wear and tear involved in fighting the claim is worth as much as trying to reach a settlement," he says, "But in cases where the backing facts are really weak, you can usually head it off with a letter."

Lee Phillips of Mitchell, Silverberg & Knupp agrees with the other attorneys quoted above that whenever possible it is best to fight nuisance claims in order to discourage future unjust demands on the artistclient.
"These claims are very prevalent

and I generally have five to 10 pending against my top client roster." he "The most common claims I find are from people who never wrote a song in their lives themselves. But they may have been present in a room at the time a member of a hit group was unwinding after a concert by starting to write a

new song."
When the artist's attorney resists such a claim, the opening demand for \$500,000 soon goes down to \$15,000 or so. Phillips notes.

#### **EMI Eyes Act Growth At Latin Meet**

LOS ANGELES-EMI's first Latin American and Caribbean manager's meeting is slated to give new impetus to artist development those countries, according to Hans P. Beugger, regional director.

Delegates from the U.S., Europe, and various Latin American countries are attending the four-day meeting this week in Rio de Janeiro-40 persons in all, including Jose Garcia, president of Discos Latin International, EMI's Latin licensee for the U.S., and Ramon Lopez, EMI's director of international operations worldwide.

Beugger adds that the company's primary objective is supporting art-

ists on a continent-wide basis. "In the rapidly expanding record mar-kets of Latin America, the possibilities are huge for those companies which can learn to break artists consistently over the whole region.'

He credits overall development of Latin America to David Stockley. recently named regional coordinator of a&r and marketing, and Yukiharu Eto, regional coordinator for finance and administration, who work with him.

EMI plans to hold a Latin-American managing director's meeting in Acapulco about the end of Septemunder the chairmanship of P.A.D. Duffell, managing director of EMI's international operations.

**InsideTrack** 

High level executives shuffles are expected at London Records in New York.

Elton John guest-hosted a three-hour WNEW, New York, show during which he insulted people like Robert Stigwood and John Rockwell, New York Times music critic. He also did some weird things with the commercials. . . . Steve Gaines, brother of backup singer Cassie Gaines, has joined Lynyrd Skynyrd as third guitarist. Harriet Shock will write the theme for "Snip," the NBC fall sitcom starring David Brenner. . . . Barry Mann's first Arista single, "The Princess & The Punk" will be expanded into a film by Landers/Roberts. Wolfe & Risscuiller grossed more than \$2 million on their last four shows with help from the Beach Boys, Yes, Peter Frampton and Jethro Tull. . . . Three Los Angeles rock groups Pop, the Dogs and the Motels, produced their own Hollywood Troupers Hall concert as a recording contract ex-Bearsville Records opened a Los Angeles branch at 8467 Beverly Blvd., where national AM promo manager Gary Buttice holds forth.

Capitol Records made more than \$1 million when it sold its holdings in citrus ranching in 1973 in Kern County, Calif., a Los Angeles Superior Court plaintiff. Lewis Ghiz, claims. Ghiz says he worked for the label overseeing its citrus farming from 1964 to December 1973 when they sold out. He was getting \$1.50 per acre per month and 10% of the profits therefrom and he argues that he should have gotten 10% of the selloff profit.... Tony Orlando grabbed the biggest tv exposure yet at either political convention when he danced with Betty Ford, the president's spouse, Tuesday (17). Sonny Bono sat next to the Ford family the next night. Pat Boone and Mike Curb were California delegates.

Woody Allen will do a bit on the record industry in his next flick, which will again be produced by his one-time agent. Charley Jaffe. He'll workover the popular concept of a "record mogul." . . . The Dick Tracy comic strip is doing a story on record pirating and really puts down a personal manager in the outing. ... Mark S. Maitland, national sales manager for singles for Warner Bros. Records and son of MCA chief Mike Maitland, married Randie Russell last week....ls a major label with branch distribution considering a sales manager change?

As if Rick Taxe, the convicted tape pirate, didn't have enough legal trouble, a Superior Court suit in Los Angeles accuses him of losing original recorded tapes of compositions of **Jec Honias Williams**. Williams recorded in Artist Recording Studios, Hollywood, from 1969 to 1974 and when Taxe bought equipment of that Cherokee Ave. studio. Williams claimed Taxe damaged and/or lost some of his tapes. AGFA Gevaert Inc., tape

and film makers, also accuse Taxe of owing them \$7,524 in the same local court. They do not specify what type of merchandise he bought from them.

(The Bellamy Brothers' "Let Your Love Flow" was a No. I foreign and national single simultaneously on the German charts, a rarity. . . . Mike Love of the Beach Boys touring Amsterdam, Paris, Hamburg and London pro-... Gene Russell's frau. Kellee Patterson, who records for Shadybrook, will play Muhammad Ali's first wife in the Columbia picture, "The Greatest," ... Mr. and Mrs. John Radakovitz of the Record Shop, Roseville, Calif., won a five-day free trip to Acapulco in a contest run by City One-Stop, Los Angeles, for customers who bought CBS and A&M albums. City One-Stop in conjunction with RCA will stage the same kind of drawing for a trip to Hawaii next month.... Solo exclusive booking agency for **Andrae Crouch** and the **Disciples** is the Wayne Coombs Agency, Inc., and there has been no right granted to James Cleveland to co-book the act (Billboard. Aug. 7).... The **Eagles** sponsor an Oct. 1-3 tennis festival in conjunction with the Concern Foundation for Cancer Research at the Los Angeles Tennis Club. Top rock acts will join leading professionals in the competi-

Glen Campbell has axed his manager. Nick Sevano, after 10 years and has terminated his producers, Lambert and Potter. . . . Bobbie Gentry married Bobby Toutant in Las Vegas last week.... Why is Eddie Fisher miffed at Buddy Hackett? ... Mrs. Pat Moreland, secretary/controller of City One-Stop, Los Angeles, convalescing from surgery at Methodist Hospital, Arcadia.

The new ZZ Top single sleeve features two vultures in the throes of love. . . . Mrs. Barbara Leslie, wife of Pickwick chief Cy, has been appointed a non-governmental Michael Kamen, ex-New York Rock Ensemble and David Bowie sideman, scoring "The Next Man," a Sean Connery thriller.

Jimmy Carter was slated to attend the Capricorn annual pienie bash in Macon, Ga., Thursday (19). . . . Don Kirshner taped eight comedy spots at New York's Improvisation for inclusion in his ty rock concert series. . . . Theodora Zavin of BMI to be honored in October as "Music Executive Of The Year" by the music industry division of the United Jewish Appeal. ... New York's Westchester Premier Theater has K.C. and the Sunshine Band with Brass Construction Monday (30) and Electric Light Orchestra with Widow Maker Thursday (2)... "Over my dead body will Columbia raise Boz Scaggs" catalog titles \$1 to a \$7.98 list," was Irv Azoff's unsolicited comment on the rumor in last week's Inside Track.

#### Livingston Help To Regan Promised

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he wants to be there. I've no doubt that he'll be successful.

"I give Russ great credit—that first year explosion of business that he had is tough to do. But now we have to catch up and there's a lot of reorganizing and planning to do. And there's no question that it's going to be one of the top companies in the business with its present man-

'No one knows how to create product and promote it better than Russ. I can help him with his other problems. But, again, I'm on a corporate level. I'm not running the record company. Russ is. He reports to me and I'll help him every way that I can, but it's his company."

By Wednesday of his first week last week, Livingston had already spent 8-10 hours in planning sessions with Regan and left shortly after this interview for more talks. But this involvement. Livingston says, is natural. "You know how volatile the record business is, how fast it moves. Everything else I'm involved with is quite stable."

There have been changes in the record business since he left Capitol and he's aware of one major point.

"I think the deals being asked to-day for artists, especially new acts, by business managers and attorneys who're pressuring for huge money deals, are actually doing themselves and their artists a disservice. To break a new act today takes a lot of promotion. The airwaves are jammed. To get a record on a Top 40 station is difficult. You have to break records in secondary markets or on FM. It takes money, promotion men in the field, advertising, billboards, radio spots, tv spots and it's very expensive.

"Second, to record an artist today is more expensive. I remember going into a studio and doing four sides in three hours and it was finished. Today, an act can spend a month doing a side. And studio costs have risen: \$50,000 for an album is almost the minimum anymore

"So, the total cost of putting out a new artist today is so high it limits the amount of budget that a label can afford. The label has to be, as a result, highly selective and, in the process, I'm sure that a lot of potential hit acts have been passed over.

"If there's anything wrong with the industry today it's the loss of what used to be an inexpensive way to test a new act.

"Therefore, record companies tend to fly with the hot product—the Neil Diamonds, the Elton Johns, the Barry Whites. And if something goes wrong with an act or if the act doesn't deliver an album that quarter or in that six-month period, the label gets hurt.

"Russ and I have talked about this at length. His plans are to develop new acts, but be selective, to put out less product, but to up the exploitation budget on each. So, any new artist that comes with 20th will get a very, very powerful shot. We'll sup-port them through three, four or five albums as long as sales support our own judgment of the merit of the artist.

This doesn't preclude signing established acts, "if the guarantees are something we think we can live

Meanwhile, Livingston is clearing his path for 100% involvement at 20th Century-Fox. The assets of his Mediarts Inc., the record label and publishing operations that have been more or less static lately, will be sold and the company closed down. Three investment funds are being contracted to Atlanta Capitol Corp. New York, for management. And Livingston is bringing five years of experience as vice president in charge of NBC-TV programming, his 17 years of record experience. and his vast experience in movies (one of the films produced by Mediarts was "Downhill Racer" Robert Redford and Gene Hackman) to his new labors

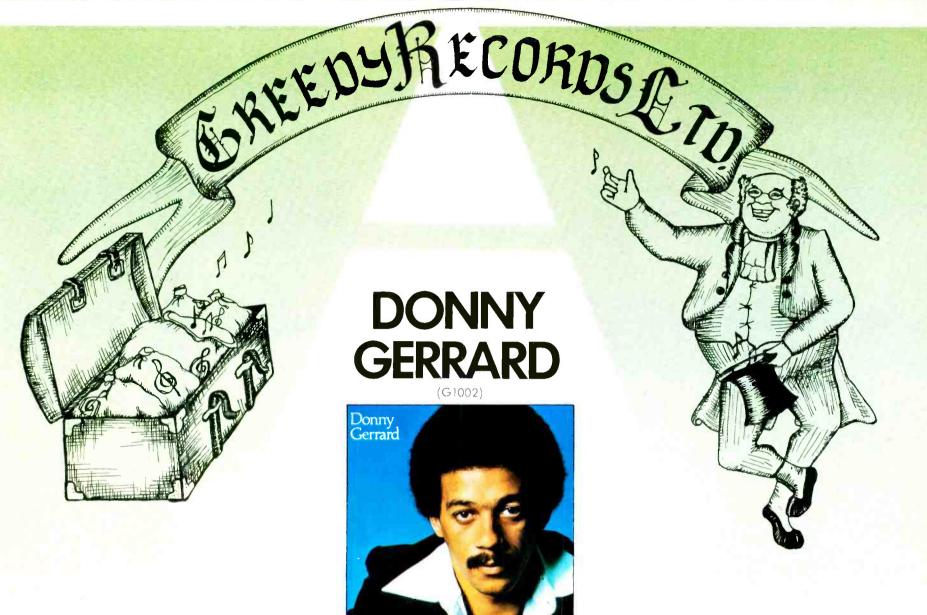
#### L.A.'s Night Life

• Continued from page 6

In assuring that the policing would be an ongoing thing and revealing that there would be more such busts in the immediate offing, Ernetz points to two federal bills still pending-Eastland and Rodino bills, which would enable INS to sanction employers for hiring illegal

"Till they're passed," Ernetz says, "all we can do is go out there and police the illegals themselves as best we

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