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NEWSPAPER

Billboard

82nd
YEAR

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Hardware & Software Music Tieup At CES

By STEPHEN TRAIMAN

CHICAGO—The music industry's growing impact on consumer electronics is more evident than ever at this upcoming 10th Summer CES, with much of the really "new" hardware and software tied to "recording."

The "razors & blades" links within the industry will be seen at many of the record 600 exhibitors taking more than 350,000 square feet of space at the four-day event opening Sunday (13) at McCormick Place, in addition to the multitude of firms opting for uptown hotel suites.

As an example of the growing hardware/software ties, ABC Record & Tape Sales is participating for the first time at CES. The giant rackjobber took on the Audio Magnetics-branded blank tape line last

(Continued on page CES-1)

U.S. Talent Slapped By Pound Drop

By CHRIS WHITE

LONDON—Concert promoters here are warning that ticket prices may well have to rise considerably and that fewer U.S. name artists may be prepared to visit the country if the pound sterling continues to fall in value against the U.S. dollar.

Less visiting talent seen by fewer fans—that is a summary of the viewpoints.

Louis Benjamin, head of Moss Empires which includes the London Palladium, generally recognized as the world's number one variety theater, adds his own warning. The Palladium has recently had shows by Frank Sinatra, John Denver, Tony Bennett, the Four Seasons, the Three Degrees and Julie Andrews.

But he says: "It will be increas-
(Continued on page 64)

Dealers Disputing Lowball \$snowball

By JIM MELANSON

NEW YORK—Resentment over continued widespread retail discounting is growing sharper in merchant ranks around the country.

But, while fist-shaking at lowball pricing policies is stepping up, so too is the need to "meet the competition" in the marketplace, making the reality of the situation unpromising for dissenters.

One Eastern operator, who prefers to remain anonymous, says that it's to the point where "you're damned if you do (discount heavily), and you're damned if you don't."

He states that lowballing competition forces the issue. "If you go with low prices and hope to make it in volume, the chances are good that your profit picture is going to get

(Continued on page 14)

12-Inch 45 Disco Disk Sales Brisk

By RUDY GARCIA

NEW YORK—Sales of the first commercial 12-inch 45 r.p.m. disco single released last month by the Salsoul Disco label have been "excellent" in the test market areas and will lead to the release of two more disks and a wider distribution program this month, according to Joe Cayre, president of Caytronics Corp., the label's parent company.

Cayre's evaluation was substantiated by several retail outlets throughout the country which were asked to report on the popular acceptance of the product.

(Continued on page 52)

Educational Music Print Royalties Zoom To \$3 Mil

NEW YORK—The educational print business will generate nearly \$3 million in royalties to publishers this year with one company alone, Hal Leonard Publishing, paying out \$700,000.

This is an indication of the burgeoning state of the educational print field and the increasing demand for materials as a result of more and more persons taking up the study of music.

"We do nearly 60%-65% of the marching band arrangements," says Keith Mardak, vice president of sales and marketing for the Hal Leonard operation.

"If you consider that there are around 25,000 marching bands in the U.S., you have an idea of the vol-

(Continued on page 10)

Symphonies Discover Radiothons a Winner

By ALAN PENCHANSKY

CHICAGO—In their unending struggle to remain solvent, symphony orchestras in this country increasingly are looking beyond traditional, elitist bases of support to funds generated by popular, local radio marathons, a Billboard survey reveals.

Since 1968, an estimated \$2.3 million has been contributed to American orchestras from this source.

That year, WONO in Syracuse, N.Y., produced the first symphony marathon, and raised in one week-end nearly \$8,000 for the city's orchestra. (Continued on page 54)



Few acts in the history of recording have been able to maintain a love affair with the public quite like the Carpenters. It's been just over a year since their last album. For Carpenters fans it's been an eternity.

(Advertisement)



There's a minor revolution going on in rock 'n roll. And the minors are five teenage girls called The Runaways. The Runaways devastate their audiences with searing, high-powered rock outbursts that the L.A. FREE PRESS dubs "... a breath of fresh air." And now, with the release of their debut Mercury album, "The Runaways" (SRM-1-1090), a minor revolution takes on the proportions of a major revelation.

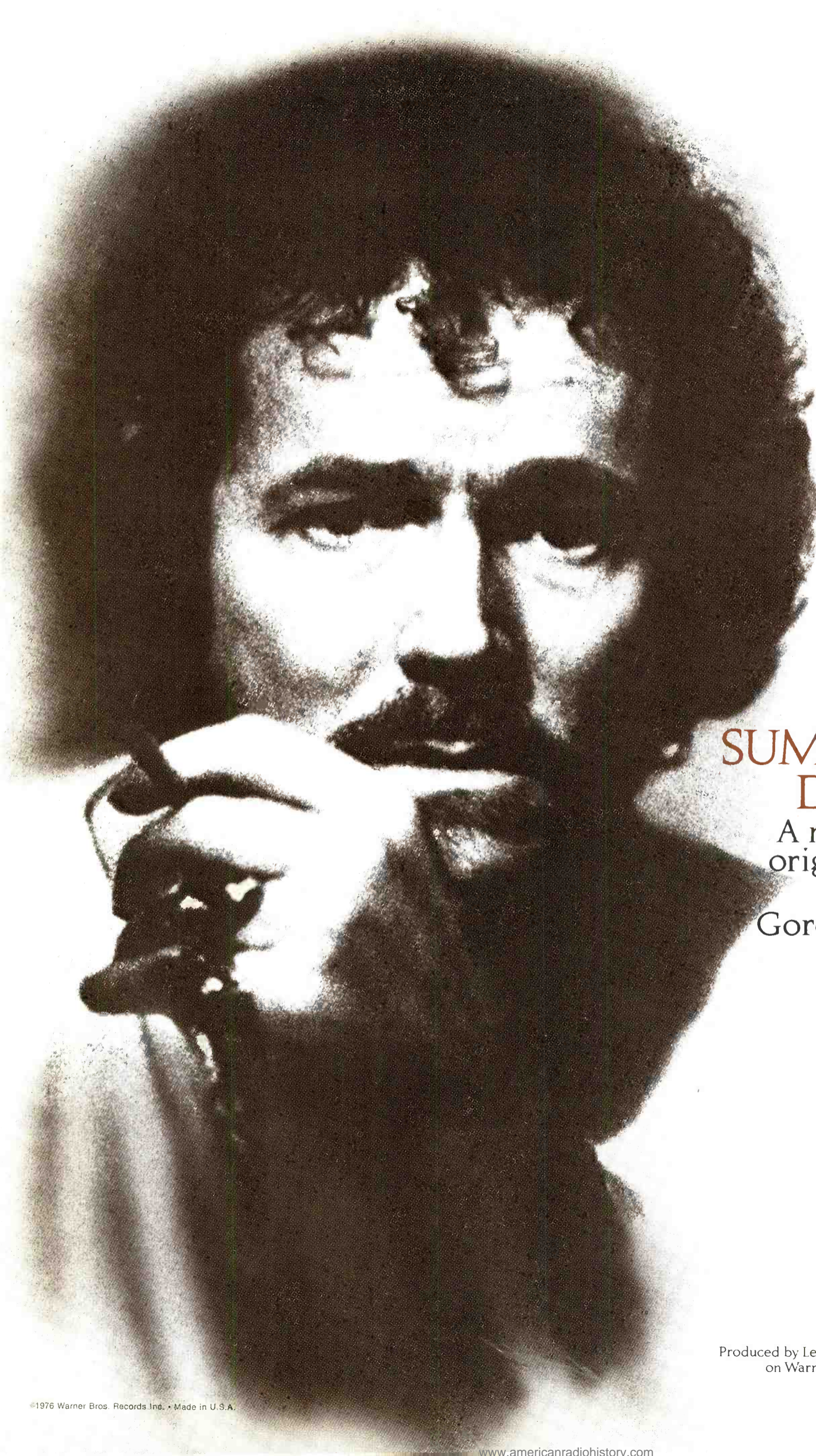
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(See Back Cover)



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Publishers Take Heart In C'right Conclaves

By MILDRED HALL

WASHINGTON—Music publishers are taking heart from the Kastenmeier subcommittee's markup sessions' prolonged discussions of amendments to soften the proposed compulsory licensing of nondramatic musical and literary works for public broadcasting entities (PBS) in the copyright revision bill.

The subcommittee failed Thursday (10) to conclude action on the bitterly contested PBS section 118, inherited from Senate-passed revision bill S. 22. But two amendments which would either ease or delete the compulsory licensing by the giant PBS media (stations and nonprofit programmers) are expected to get yes or no votes at a markup session to be held sometime this week.

In the earlier June 4 markup meeting, subcommittee chairman Robert W. Kastenmeier (D-Wis.) and several members frankly regretted the intrusion on the negotiation rights of authors and composers in the so-called Mathis

amendment. However, the chairman resisted outright deletion for fear of endangering the revision bill's changes of passage this session.

An amendment proposed by the subcommittee staff would delete literary works from the PBS compulsory licensing privilege entirely. It would give music copyright owners and PBS entities a period of six months, soon after passage of the bill, to reach compromise rates and terms voluntarily.

The staff proposal would let the Copyright Royalty Tribunal established in the bill set basic rates and terms if the parties could not settle licensing disputes in the six-month period. Tribunal rates and terms would be binding on all who could not reach a voluntary negotiated agreement.

This quasi-compulsory licensing approach would permit voluntary negotiations between any PBS stations, and any music copyright owners, on rates and terms and division of

fees, after filing of notice with the copyright office. Voluntary negotiation could go on before and after the Tribunal publishes its compulsory licensing rates.

The Tribunal rates will be basic for all who want to operate under government fixed com-

PBS Licensing Sizzling Subject

pulsory rates and terms. The Tribunal "may" consider rates reached in successful voluntary negotiations between copyright owners and PBS, in arriving at its final terms and rates.

Under the Tribunal auspices, the entire six-month negotiating procedure would take place again in 1980, and at five-year intervals there-

(Continued on page 19)

FTC Reaffirms Its Sound-Alike Ruling

By JOHN SIPPEL

LOS ANGELES—In a rare intrusion into record/tape industry procedure, the FTC has reaffirmed an October 1975 consent order with an almost identical pronouncement enunciating what constitutes proper marketing and labeling of packaging of sound-alike tape recordings.

The first consent order involved Magnetic Video Corp., Farmington Hills, Mich., while the latest was

agreed to by Sound Alike Music, operated here by Rick Taxe.

The two recent consent orders stipulate clearly what constitutes fair practice in selling and describing the contents of a sound-alike tape on its packaging. Taxe, who is appealing a Federal District Court conviction for tape piracy currently, says he welcomes the FTC ukase. His SAM sound-alike performances have been packaged to comply with the FTC regulations for a lengthy period of time, he claims.

Taxe says that he is still selling sound-alikes in the U.S., but that the bulk of his business is being done in Europe. He says the FTC order will therefore cause no changes in his marketing or packaging methods.

According to an FTC spokesman, a consent order is agreed upon by its counsel and the respondent without the respondent admitting any violation of the law.

The FTC consent order requires the respondent cease and desist from using any label, package, catalog or any form of advertising, promotional material or point-of-sale ma-

(Continued on page 19)

Musical Isle Selling To Lieberman?

LOS ANGELES—Transamerica will probably divest itself of its last wholesale holding in its Musical Isle entity when it sells the St. Louis branch to Lieberman Enterprises, Minneapolis.

David Lieberman, president of the Western half of the U.S. wholesale firm, principally in rackjobbing and one-stopping, is vacationing outside the U.S. and could not be contacted. Joe Bos, chief Transamerica operating officer at United Artists Records, also could not be reached for comment.

Musical Isle branches in Denver and San Francisco, which principally handle independent label distribution and some rackjobbing, are in the throes of turnover to MS Distributing, Chicago. John Salstone of MS says the takeover will not occur until after July 1.

It's known that MS hopes to shift warehousing for its California acquisition from Emeryville, a San Francisco suburb, to Los Angeles.

The Musical Isle holdings in Missouri include Roberts Distributing.

(Continued on page 69)

Platinum Admits Tax Fraud Guilt

By JIM MELANSON

NEW YORK—Platinum Records Co. and its president Joseph Robinson each pleaded guilty in Newark Thursday (10) to two counts of willfully filing false corporate tax returns for fiscal years 1972 and 1973.

Both the company and Robinson waived indictment and pleaded to a four-count information before Judge Vincent Biunno, in an action described by the U.S. Attorney's office as being part of the government's ongoing probe of the industry.

The information states that for the fiscal year ending Sept. 30 in 1972 and in 1973 gross sales were reported to be \$863,399 and \$842,402, respectively; whereas, in truth, they were \$875,000 and \$860,000 for each respective year.

A spokesman for the U.S. Attorney's office also says that the parties admitted that they sold records from 1971 through 1974 to merchandisers for cash and failed to disclose full amounts received.

Robinson faces a possible maximum penalty of up to three years in

prison and \$5,000 in fines for each of the two counts, while the firm faces a possible maximum fine of \$5,000 for each of the two counts. A sentencing date has not been set.

It's said that a Federal Grand Jury sitting here has reportedly also handed down indictments naming several radio deejays, and that they would be made public shortly (Billboard, Inside Track, June 5). The spokesman declined to comment on the possibility of any new indictments. He does confirm, though, that the investigation is continuing.

Strong Recovery Seen By RCA's Top Intl Chief

By RUDY GARCIA

NEW YORK—"In most of the world markets we should begin to see a strong recovery in the second half of this year and good results in 1977," says Robert Summer, division vice president, International, RCA Records. "We're now experiencing the same lag factor which kept us strong through what was considered the recession of 1973-1975 but which saw us suddenly nose dive in the first half of 1975."

As part of that recovery, Summer feels that the industry will experience a prolific growth era based on his contention that there is an undiminished appetite for recorded music. "There are no competing forms of musical presentation likely to immediately impact our markets."

(Continued on page 64)

New York Probes Audio Ad 'Sales'

By RADCLIFFE JOE

NEW YORK—A citywide probe by New York's Dept. of Consumer Affairs into the advertising practices of area audio retailers is seen by the Society of Audio Consultants (SAC) as the inevitable backlash of a post-fair trade price war that has been raging for months.

Jerry Joseph, president of SAC, says he has been aware of some of the deceptive advertising practices employed by a few dealers, and of the probe by the Consumer Affairs Dept. into resulting complaints, of which there were more than 1,000 last year.

The Society has also been urged

(Continued on page 41)

Olympics Theme On TV Soon To Get Disk Promo

By ALAN PENCHANSKY

CHICAGO—Between July 17 and Aug. 1 a broadcast audience numbering in the hundreds of millions will listen daily to a four-minute cut played over and over and over again.

A hit? Not exactly. But how else to describe Leo Arnaud's "Olympic Fanfare" from "Bugler's Dream," the musical signature of the Olympic games and ABC-TV's worldwide broadcasts of same.

The recording used by ABC graces a three-year-old Angel release entitled "USA," that Capitol Records plans to promote as if the selection were indeed a hit.

(Continued on page 16)

U.K. Disco Vouchers Up 45 Sales

By REX ANDERSON

LONDON—A unique system for encouraging single sales by selective discounting involving discos has been set up by CBS here.

The idea comes from Andrew Prior, marketing manager, and has been put into action by promotion men Jeff Gilbert and Graham Haughton. The scheme enables club-goers to buy specific singles at a 50-cent reduction using vouchers distributed by discotheque disk jockeys.

The idea was introduced on "Disco Lady," the CBS Johnny Taylor single which hit the U.K. top 30 early last month. It was followed by two Philadelphia International singles which subsequently charted—Billy Paul's "Let's Make A Baby" and "Soul City Walk" by Archie Bell & the Drells.

Prior says the original thinking was that while discos might report good reaction on a single, customers might require extra encouragement

to actually buy it. The scheme has been used in specific areas where the single already receives strong disco support.

A few dozen disco-discount scheme vouchers are given to disk jockeys to distribute at a local club. The voucher names six record stores in the vicinity where they can be exchanged for the single.

Says Prior: "Retailers are selected

(Continued on page 52)

N.J. Town Emerges As Mecca For Bluegrass Music

By MAURIE ORODENKER

ENGLISHTOWN, N.J.—This off-the-beaten track Monmouth County town is becoming a mecca for bluegrass music.

An Englishtown Music Hall has been developed by former English college professor Geoff Berne and his brother, Eric, into a home for bluegrass music.

While the two-story wooden structure seats only 250, the Music Hall

has become a mecca for bluegrass aficionados from Philadelphia, which is only an hour's drive away, and as far away as New York, Delaware, Connecticut and Maryland.

"June marks two years that we have been putting on bluegrass in New Jersey, starting at the Spare Room Club in Somerset, and since August 1975, at the Englishtown Music Hall," says Geoff Berne

"Over 90 bands have been presented, from 17 states—most of them for the first time in New Jersey or on the East Coast."

For the opening last Aug. 22, the Bernes brought in one of the country's leading bluegrass stars, Leslie Flatt and his Nashville Grass. Since then, the Bernes have been presenting both traditional and new bluegrass performers on Friday and Sat-

urday evenings, as well as bluegrass jam sessions on Saturday afternoons in the field behind the building to give the musicians and the home-grown "pickers" a chance to relate to each other. Probably one of the only places in the country which presents bluegrass in a concert setting, with not only beginners but top-notch names as well, the Bernes boys have brought in such favorites as Vassar

(Continued on page 59)

A Strong Retailer Growth Apparent In Pac. Northwest

Everybody's Records a Key Reason

By JOHN SIPPEL

LOS ANGELES—Thirty-year Northwest distribution veteran Stan Sulman feels a strong resurgent retailer growth in that five-state, sparsely-populated area.

The independent label distribution chief for ABC Record and Tape Sales, Seattle, thinks youth oriented small chains, like Everybody's Records, spearhead the revival.

President-founder Tom Keenan, 27; Mike Reff, vice president and general manager, 29; Don McCabe, key executive in buying, 26, represent the young, enthusiastic 40-employee chain, whose average employee is probably 22.

In six years, Everybody's grown slowly to six stores from its original single Portland, Ore. outlet. There are two stores each in Seattle and Portland and single stores in Eugene and Corvallis, the largest Oregon university enrollment cities.

"Prices had gone up in 1969 to a \$5.98 list. We were just out of the Univ. of Portland. It was the right time for a conscientious effort to keep prices down, so young people could buy albums," Reff notes. And consumer-enticing low pricing continues. Everybody's gets \$4.66 for catalog LPs, while from 12 to 25 specials regularly range from \$3.66 to \$3.88 for \$6.98 list.

Catalog pricing is standard in the
(Continued on page 16)

ABKCO Wins One, Loses One In Beatles Litigation

By RADCLIFFE JOE

NEW YORK—ABKCO Industries has won one round and lost another in its marathon legal battle with the now-disbanded Beatles.

In one of two separate decisions handed down by the Appellate Division of the N.Y. Supreme Court, a lower court's decision that New York did, in fact, have jurisdiction in the matter was upheld. Ringo Starr, who is being sued under his given name Richard Starkey, had sought to have the complaints heard in a British court of law, on the grounds that New York courts did not have the legal right to handle the case.

In the second of the two decisions, the court dismissed ABKCO's claim of conspiracy against Paul McCartney and English solicitor Michael Boreham, on the grounds that the charge was indefinite and insufficient.

In its arguments on this decision, the court ruled that ABKCO had failed to particularize the elements, and pointed out that the two defendants could not have conspired to breach their own contract.

In upholding the lower court's decision that the arguments against Starr could be heard here, the appeals court argued that Starkey's composing activities constituted "doing business" here, and thus sustained an action even for claims arising outside the state.

Justice Emilio Nunez, in handing

down the decisions, said of Starkey's tie with New York, "a substantial nexus (connection) exists," and pointed out that substantial pretrial disclosure here, in part, warranted New York's continued jurisdiction.

The ABKCO/Beatles legal battle dates back to 1973 when the plaintiff brought suit for \$19 million for allegedly accrued commissions, and for repayment of loans. One year later, ABKCO brought another \$4.5 million suit against the Beatles' British-based companies, arguing that New York had jurisdiction by attachment over the matter. It was this argument that the defendants sought to have detached and heard by a British court of law.

2 CHI-TOWN LABELS VIE FOR NAME

By ALAN PENCHANSKY

CHICAGO—Who is the real Chi-Town Records? That's being asked here as two companies bearing the same name emerged in the last month.

An elaborate party at the Playboy Towers June 6 introduced Chi-Town Records, newly formed under Carl Davis, formerly with Brunswick/Dakar, that will be manufactured and distributed by United Artists Records. UA president Artie Mogull and other UA executives flew in for the debut.

The following day, Carl Bonafede was in Billboard's office here with copies of the first single on his Chi-Town Records label. Bonafede, who produced the 1967 Buckingham's hit "Kind of A Drag," had visited in
(Continued on page 8)

Stax Denied a Jury Trial In Bankruptcy Litigation

By ELTON WHISENHUNT

MEMPHIS—U.S. District Judge Robert M. McRae Jr. has refused a jury trial for Stax Records and has sent the hotly contested case back to Bankruptcy Court for adjudication there.

The surprise decision came at what was to have been a pre-trial hearing. Judge McRae frankly called Stax's request for a jury trial a "delay tactic."

Bankruptcy Judge William B. Leffler Jr. ordered Stax closed down in January based mainly on arguments by attorneys for Union Planters National Bank. The bank charges Stax owes it \$10.5 million. The bank charged that Stax was losing money every day and should not be allowed to operate.

The argument of Stax's attorney was to the effect that the recording business has a fickle nature and the business could be resurrected overnight. Lawyers on the other side countered that the record business was nothing more than a Las Vegas crap game where you could "win \$2 million or go broke on the throw of the dice."

Bank attorney Wynn Smith argued that Stax is beyond help and is trying to delay the case as long as possible. "Delay merely postpones the inevitable adjudication of Stax," he said, seeking a default judgment against Stax for failing to meet discovery deadlines for a proposed jury trial.

Michael Pleasants, attorney for Stax, said he failed to meet the May 28 deadline on pre-trial answers because he had been unable to obtain many of Stax's accounting records because they are in storage. He asked for a continuance. A jury trial

had been scheduled to begin June 14.

Judge McRae rejected Pleasants' argument, holding that his "incomplete or evasive" responses to bank motions are part of a pattern of delay justifying dismissal of his request for a jury trial.

Earlier in the day, Pleasants had asked Judge McRae to excuse him—
(Continued on page 8)

Canadian Retail Dip Shakes Label Execs

By MARTIN MELHUIH

TORONTO—A slump in the record business at the retail level, primarily in the highly populated areas of Ontario and Quebec, has most record companies in Canada making some wholesale changes in their marketing philosophies.

"The market is soft out there," contends Richard Bibby, president of MCA Records of Canada. "Anyway, that seems to be the case in Ontario and Quebec but I couldn't say the same thing about the situation right across the country. Our experience is that the Maritimes are doing great business and Western Canada is doing very well but unfortunately in the markets where most of the people live, Ontario and Quebec, it's soft."

Bibby seems to be at a loss to understand the situation.

"We've been sitting around and pounding our heads against the wall trying to figure it out," he says. "The economy in Ontario and Quebec seems to be good compared with the
(Continued on page 66)

Executive Turntable

Daniel Marcus promoted to director, artist relations, from Midwest regional promotion director at Atlantic/Atco. He succeeds Barbara Harris, who was appointed director, press information. She will work with Barbara Carr, who joins as director, press and publicity, from ABC where she was East Coast publicity director. . . . Evan Reynolds shifts from Tom Cat Records, where he was national promo director, to a similar post with Playboy Records. Also joining Playboy's national promo staff is Marc Nathan, last with Casablanca Records.



Carey

Roy Haley rejoins Brunswick Records as administrative head of the Chicago office. He was a producer there several years ago. He will be hiring personnel to fill posts vacated when Carl Davis left to start Chi-Town Records. . . . Paris Eley promoted to associate director, product planning, CBS Records special markets, from local promo for Houston and Win Wilford upped to associate director, press information and artists affairs, for that division from manager. . . . Gordon Reese, chief operational officer of Motown Industries, has left that organization.

Steve Meyer, former Florida district promo rep, joins Capitol Records as national promo manager. Ray Tusken, former national promo coordinator, named national album



Haas

oriented rock promo chief, supervising Ken Benson, Los Angeles; Bruce Ravid, Chicago; Mike Seibert, Dallas, and Irwin Sirota, New York. Sandra Hill moves from national smaller markets promo coordinator, to manager of that wing. Working with her will be Susan Scharf, now national record promo coordinator, smaller market. . . . Mel DaKroob joins 20th Century Records as national sales manager. He had been a Midwest regional sales manager for London.



Eley

Jack Lorenz, vice president, financial, at Motown, moving to an executive post in the financial department at ABC.

Laurie Ylvisaker, last with Motown, joins ABC Records as manager of artist relations. . . . Frank Shargo, who joined Columbia Records in 1970 as a college representative, is promoted from associate director, product management, West Coast, to director. . . . Kathie Carey moves from Blue Seas/Jac Music to the Los Angeles office of Screen Gems-Columbia Music as professional manager. . . . Linking with Polydor's r&b promo staff are Lamont Simpkins as Southeast regional manager from the same slot with London Records and Earl Sellers, new to the industry, as Mid-Atlantic regional manager.

Joseph Cohen, who prepared the adult market study for the NARM convention, joins that organization as special research consultant. . . . Robert Haas, formerly with Rack Service Hawaii, heads RCA Records' new Hawaii branch sales office. . . . Tommy Mottola, professional manager of Chappell Music, leaving that firm. . . . Larry Schnur promoted to associate director, marketing finance, at Columbia Records from manager, marketing finance analysis. . . . For CBS Records International, Roger Romano elevated to assistant controller, asset management from director, budgets and operational analysis. . . . At Polygram, Gene Fischer, vice president, taxes, adds functions as vice president, special projects.

Glen Keener exits Phonogram/Mercury Nashville. . . . Martin Schwartz joins Tone Distributors/T.K. Productions doing Florida state promotion. . . . Jacquie Benjamin joins Gemini Artists Management as assistant to executive vice president Mike Martineau from Queens Bookings. . . . Wayne Forte has left the contemporary department at ICM, New York. . . . Joining Fred Waring and the Young Pennsylvanians are Rick Taylor as press/publicity director and Ruth Sibley as public relations chief.

Jerry Henricks moves from national sales manager, audio products, for GTE Sylvania, to the new post of director of sales and marketing, audio component products, for Hitachi Sales Corp. of America. . . . John E. Jackson transfers from BASF Systems, where he was manager of technical services, to become a member of Audio Magnetics Corp.'s newly-formed global technical support group. . . . Charles Steinberg, Ampex vice president/general manager, takes on added duties for data products. . . . Peter Untersander, European representative for Pickering & Co., named corporate vice president.

WHERE TO BUY?

6 Calif. Record Bars Up For Sale

LOS ANGELES—The six Record Bar stores remaining in California were up for grabs last week. Neither Barrie Bergman, Record Bar president, nor Lee Hartstone, Warehouse chain head, reportedly negotiating to take them over, could be reached as both were out of their offices.

Record Bar, based in Durham, N.C., has stores in Carson, Anaheim, City of Industry, San Bernardino

and Arcadia in Southern California and a single Bay Area store in Daly City. Drastic discounting competition and the logistics of serving stores so distant from its base are elements causing Bergman's concern.

In 1975, Hartstone acquired three Disc Record stores here from John Cohen, who was faced with similar hurdles.

Record Bar closed its Woodland Hills, Calif., stores some months ago.

American Blunders In Berliner Album

LOS ANGELES—Gramophone Records of Beverly Hills is set to release a bicentennial salute to 200 years of blunders in American history. Entitled "The Great American Song And Dance," the album will be produced by Oliver Berliner, producer of such comedy successes as "Smash Flops" and "Sing a Song of

Sickness (A Pocketful of Wry)."

The album, Berliner's first in 16 years, will spoof great figures and events in American history. Berliner will do the writing in collaboration with Bill Mundy. Mundy will also handle the orchestration. Release date is July 4th.

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On Philadelphia International Records and Tapes.



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Vol. 88 No. 25

4-CHANNEL DIVE Survey Shows 'Q' Interest Lagging, But There's Hope

By STEPHEN TRAIMAN

NEW YORK—Quo vadis quad? Or whatever happened to the 4-channel "revolution" that was ordained for the industry just a few years ago?

The charts tell the graphic story. From a high point of more than 25% quad availability on Billboard's Top LPs & Tapes just a year ago—including three of the top five and five of the top 10 recordings—the figure is down to less than 12% this week—with just two of the top 10 in both quad disk and tape—Santana's "Amigos" and Aerosmith's "Rocks," both on Columbia SQ.

While most segments of the industry have virtually buried quad due to a combination of inaction, negative thinking and "too little, too late," 4-channel sound is here to stay.

There are even a few signs that a new, more effective marketing effort is under way, with a Billboard survey of leading "Q" stations pointing to stereo enhancement as the first step to eventual consumer conver-

sion to quadrasonic equipment to complement the broad range of stereo offerings.

Virtually all the stations responding to the survey of major market outlets are devoting most of their on-air quadcasting to enhancing stereo tapes and disks—with a growing trend toward 24-hour use of either the Sansui QS or Sony SQ broadcast encoders.

The number of stations actually using the equipment is hard to determine, though Sansui claims more than 75 QS outlets and CBS about 60 SQ adherents, with the latter distributing SQ recordings to more than 400 stations across the country. However, a number have become disillusioned and never exercised their "option to buy" after a free trial period that often spanned six months or more, or just dropped quad entirely.

The blame is equally placed on lack of enough three-way hardware (SQ-QS matrix and CD-4 discrete)

amid the general confusion over the competing systems, and a dearth of top-artist software. There is general agreement that the industry never really got together to launch 4-channel in an intelligent way.

Component manufacturers were told the 4-channel technology would make stereo obsolete and sell millions of new receivers, to say nothing of twice as many speakers. Many went overboard and the market was glutted with generally overpriced and competitive SQ, QS and CD-4 components, each touted as the "best and only" system.

Unfortunately the software was never "in sync" with the hardware despite the best intentions of the CD-4 group—RCA and the WEA group here, and JVC imports from Japan, the CBS Columbia product and the QS group, of which ABC was the most prominent label.

In numbers perhaps there was a good assortment—more than 1,000 titles on disk and another 1,000 on tape including those labels still holding out against a disk commitment.

But the chart action was never
(Continued on page 19)

Michigan Judge Kills Suit To Ignore Pre-'72 Piracy

Latin Labels Facing Yet Another Rip-Off

NEW YORK—Jose Antonio Hutt, president of the Latin American Record Assn., warns the international record industry that some "marginal operators" acting as legitimate licensees are pressing or otherwise duplicating product in excess of what they report to their licensors and releasing such product at lower cost.

In this way they have become "legal pirates," according to Hutt.

"We hear a lot of talk about piracy eroding the economic base of the industry," Hutt says. "But we must
(Continued on page 67)

Antipiracy Law Signed In R.I.

PROVIDENCE, R.I.—Rhode Island Gov. Philip Noel signed S.248 into law last week, making his state the 44th with an antipiracy law.

Effective immediately, the new statute makes the manufacture, distribution and sale of pirated recordings a felony punishable by imprisonment of from one to six years and/or a fine of up to \$5,000 for the first offense. Subsequent offenses are liable to imprisonment of from one to 10 years and/or a fine of up to \$5,000.

'Songwriter Expo' Helps Tyros

By ED HARRISON

LOS ANGELES—In an attempt to showcase new talent, the first "Songwriter Expo" was held Friday (11) at the Mission Inn in Riverside, Calif.

According to Warren Dell, promoter of the event, "too many talented people with hopes of getting record contracts do not know the right people. 'Songwriter Expo' will hopefully open doors and help them get to first base."

The show featured original tunes by professional Southern California

CBS & 2 Others Sued On 'Q' Units

NEW YORK—CBS and the firms Electro-Voice and Gulton Industries have been charged in a civil suit filed here with monopolizing the 4-channel sound equipment market after allegedly cutting out a firm that helped develop the system.

The \$10 million-plus suit (which can be trebled by the court when a case involving antitrust actions is proven), was brought by Industrial Patent Development Corp., which claims to have developed and ap-

plied for the quadrasonic sound patent which allegedly is used in part in the CBS SQ system. The company headquarters in Philadelphia.

Industrial charges that Electro-Voice and Gulton had exclusive rights to its quad inventions and had marketed equipment in 1971 on which the firms paid it royalties.

The suit alleges that Electro-Voice and Gulton later teamed with CBS
(Continued on page 69)

"There was no widespread advertising campaign to promote the event," says Dell. "All expenses incurred were out of my own pocket."

He is already in the process of promoting the event in other cities for later this year.

Dell, of River City Concerts, has in the past promoted Ray Charles, Louis Armstrong, Ella Fitzgerald, Moody Blues and Cat Stevens.

Admission was \$3.50.

Ol' Black Eyes Is Back

Alice Cooper

"I Never Cry"/"Go to Hell"

WBS 8228



from the forthcoming album
Alice Cooper Goes to Hell



on Warner Bros. records and tapes

Alice Cooper on tour:

June 30	Forum, Halifax, Nova Scotia, Canada
July 1	Coliseum, Moncton, New Brunswick, Canada
July 3	Civic Center, Ottawa, Ontario, Canada
July 4	Michigan State Fairgrounds, Detroit
July 7	Arena, Winnipeg, Manitoba, Canada
July 9	Taylor Field, Regina, Saskatchewan, Canada
July 10	McMahon Stadium, Calgary, Alberta, Canada
July 11	Coliseum, Edmonton, Alberta, Canada
July 12	Sportsplex, Lethbridge, Alberta, Canada
July 14	P.N.E. Coliseum, Vancouver, British Columbia, Canada
July 30	Tempe Stadium, Phoenix, Arizona
August 1	Balboa Stadium, San Diego, California
August 6	Arena, Milwaukee, Wisconsin
August 7	Dane County Arena, Madison, Wisconsin
August 8	Arena, St. Paul, Minnesota
August 13	C.N.E. Stadium, Toronto, Ontario, Canada
August 14	Place des Nations, Montreal, Quebec, Canada
August 19	Bayfront Center, Tampa, Florida
August 20	Civic Center, Lakeland, Florida
August 21	Sportatorium, Hollywood, Florida
August 22	Coliseum or Gator Bowl, Jacksonville, Florida
September 4	Coliseum, Cleveland, Ohio
September 5	Cumminsky Park, Chicago, Illinois

BUT TOP EXEC OPTIMISTIC Superscope '75 Income Drops

NEW YORK—Although Superscope, Inc. income was down some 35% on relatively flat sales volume for 1975, Joe Tushinsky, chairman and president, believes the upward trend that began with the fourth quarter will continue through 1976.

In the company's annual report, he terms 1975 "one of the more important milestones" in the firm's 21 years. Net sales were \$157.3 million, up marginally from \$157.2 million for 1974, while net income was \$6.3 million or \$2.71 per share, compared with \$9.9 million or \$4.30 per share the prior year.

Noting that inventories peaked at \$64.2 million in March 75 with the effects of the recession continuing for the first three quarters, Tushinsky points to September when sales exceeded the corresponding month the prior year for the first time. Last quarter closed with a new monthly sales record in December, and the inventory reduction goal was exceeded, as the worldwide total was down to \$40.8 million at year end.

He also emphasizes that Superscope demonstrated its ability to operate independently of previous revenues from distribution of Sony tape recorders, alluding to the discontinuation of Sony Phase I products that produced, in effect, a \$25 million sales volume reduction in 1975.

Impressive increases in sales of Marantz and Superscope lines offset much of the loss, Tushinsky points out. Sony product contribution to net sales dipped to 21% in 1975 from 35% in 1974, 49% in 1973 and 61% in 1972. At the same time, Marantz sales rose to \$84.9 million in 1975 from \$70.7 million the prior year, and Superscope product sales hit \$35.2 million last year, compared with \$26.7 million in 1974.

Despite an increase in net sales in the fourth quarter to \$51.5 million from \$41.7 million, as previously announced, net income dipped to \$1 million from \$1.6 million the year before. Tushinsky notes this was due to such non-recurring items as a reduction in earnings of Marantz Japan, Inc., an unforeseen currency loss by Superscope Europe, and an ad valorem property tax expense recognition paid under protest during court proceedings.

The Superscope chief executive points to a solid 33% sales increase in the first quarter of 1976 to approximately \$40 million from \$30.3 million a year ago, continuing the upward trend. He anticipates a second quarter increase in excess of the January-March figures, and expects continued improvement through 1976 as the company settles into its new "under-one-roof" world headquarters, a 600,000-square-foot facility in suburban Chatsworth, Calif.

RCA OPENS IN HONOLULU

NEW YORK—Increasing potential of Hawaii as a market has led RCA Records to open its own branch sales office in the Ala Moana district of Honolulu, announces Jack Kiernan, division vice president, marketing.

Heading the operation, which takes over RCA distribution from South Seas Distributors, is Robert Haas, who will report to William Graham, Western region sales director, in Hollywood.

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Chi-Town Labels

• Continued from page 4

early May to announce formation of the company.

Each of the parties is anxious to retain the appellation, since both hope to develop a specifically "Chicago sound." Each attests that the AFM will bear out his claim.

On June 9, Davis turned over to the Chicago AFM local photostats of documents that purport to substantiate his position. It is the first evidence the union has seen from Davis, a spokesman says.

The union indicates that Bonafede approached them as early as February with his plan and that on April 6, it addressed a letter to the AFM Music Performance Trust Fund in New York City, stating that it did not "object to granting of a phonograph label agreement to Bonafede, doing business under the name Chi-Town Records."

According to the AFM Performance Trust in Manhattan, Bonafede "filed the name and paid a fee of \$100 on or about May 18.

"He is the signatory as far as we are concerned," a clerk says.

However, the Trust also informs that nearly 10 years ago "Chi-Town Records" was granted to an Ernest Franklin, who, it says, may still have a right to the name. Bonafede was informed of this when he filed, the Trust says.

Bonafede also has filed Chi-Town Records as an assumed name with Cook County and the State of Illinois.

Last Thursday (10) the two parties and their lawyers met to discuss a negotiated settlement.

No Jury For Stax

• Continued from page 4

self from the case altogether because of the judge's ownership of Union Planters Bank stock.

Judge McRae had mentioned last week from the bench that he recalled while reading motions in the case, that his mother had given him and his family shares of stock in the bank worth \$7,440. He excused himself from the case for a week until he sold the stock.

The judge therefore denied Pleasants' motion to excuse himself.

Market Quotations

As of closing, Thursday, June 10, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
33%	19%	ABC	26.86	376	31%	30%	31%	+ 1/4
8 1/2%	4%	Ampex	72.51	105	7 1/2%	7 1/4%	7 3/4%	+ 1/4
9%	2%	Automatic Radio	7.70	29	6%	6 1/2%	6%	Unch.
20%	10%	Avnet	6.30	624	17%	15 1/2%	16%	+ 1 1/4
25 1/2%	15%	Bell & Howell	0	8	17%	17 1/2%	17%	+ 1/4
58	46 1/4%	CBS	12.36	173	56%	55%	55%	+ 1/2
7%	4 1/2%	Columbia Pic.	2.88	163	5	4%	4%	+ 3/8
15 1/4%	8 1/4%	Craig Corp.	4.88	27	11 1/2%	11 1/2%	11 1/2%	+ 1/2
63	50%	Disney, Walt	22.50	1755	51%	50	51	+ 3/4
5 1/2%	4%	EMI	10.12	27	4%	4%	4%	+ 1/2
26 1/2%	21%	Gulf + Western	4.68	216	24%	24%	24%	+ 3/8
7%	5%	Handyman	10.94	20	5%	5%	5%	+ 3/4
27	14%	Harman Ind.	5.97	56	21%	21	21%	+ 3/4
27 1/2%	25%	K-Tel	7.59	42	25%	25%	25%	+ 1/4
11 1/4%	7%	Lafayette Radio	6.72	7	8%	8	8%	+ 1/4
21 1/4%	19 1/4%	Matsushita Elec.	17.91	3	22%	22%	22%	Unch.
36	29%	MCA	4.90	136	30%	29%	30%	+ 1/4
15%	12%	MGM	6.91	19	13%	13%	13%	- 1/4
65%	52 1/4%	3M	21.69	626	53	52%	53	+ 1/2
4%	2 1/2%	Morse Elec. Prod.	0	7	2%	2%	2%	Unch.
55%	41%	Motorola	30.52	699	57%	54%	56%	+ 2 1/4
33	19%	No. Amer. Philips	8.10	36	27%	26%	26%	- 1/2
23%	14%	Pickwick Intl.	7.83	15	15%	15%	15%	Unch.
5	2%	Playboy	23.21	6	3%	3%	3%	Unch.
28 1/4%	18 1/4%	RCA	15.57	339	26	25 1/2%	25 1/2%	+ 3/4
10%	8%	Sony	33.80	249	9%	9%	9%	Unch.
40 1/4%	19%	Superscope	7.76	19	22%	22%	22%	- 1/4
47%	26 1/2%	Tandy	10.63	698	34%	33%	34%	+ 3/4
10%	5%	Telecor	7.58	30	7%	7%	7%	+ 1/4
4%	1%	Telex	10.29	47	3 1/2%	3 1/2%	3 1/2%	Unch.
7%	2 1/2%	Tenna	47.22	6	4%	4%	4%	- 1/4
12%	8%	Transamerica	7.95	139	10%	10%	10%	- 1/4
15	8%	20th Century	5.74	394	10%	9%	10%	+ 3/4
25%	17 1/2%	Warner Commun.	27.82	50	19%	19%	19%	- 1/4
40%	23%	Zenith	16.74	268	30%	29%	30%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	66.67	10	2	2 1/2	M. Josephson	7.65	9	8	8 1/2
Gates Learjet	4.42	18	11 1/4	12%	Schwartz Bros.	16.67	-	1 1/4	2 1/2
GRT	0	41	3 1/4	4%	Wallich's M.C.	-	-	1/16	5/16
Goody Sam	3.04	0	1%	2%	Kustom Elec.	7.24	2	2%	3%
Integrity Ent.	5.00	84	1/4	1%	Orox Corp.	0	6	1/4	1
Koss Corp.	7.47	10	7	7 1/2	Memorex	-	54	24%	24%

Prizes On the Way

NEW YORK—The ninth annual ASCAP-Deems Taylor Awards for the best non-fiction books and articles about music and/or its creators published in the U.S. will be presented June 23 at the Society's headquarters here, president Stanley Adams announced. Eight prizes of \$500 each go to four authors and four writers, with plaques to their publishers.

Dick Hirsh Dead

LOS ANGELES—Dick Hirsh, 38, a local music attorney, died June 3 in Cedars-Sinai Medical Center. He had been hospitalized a short while. He is survived by two sons.

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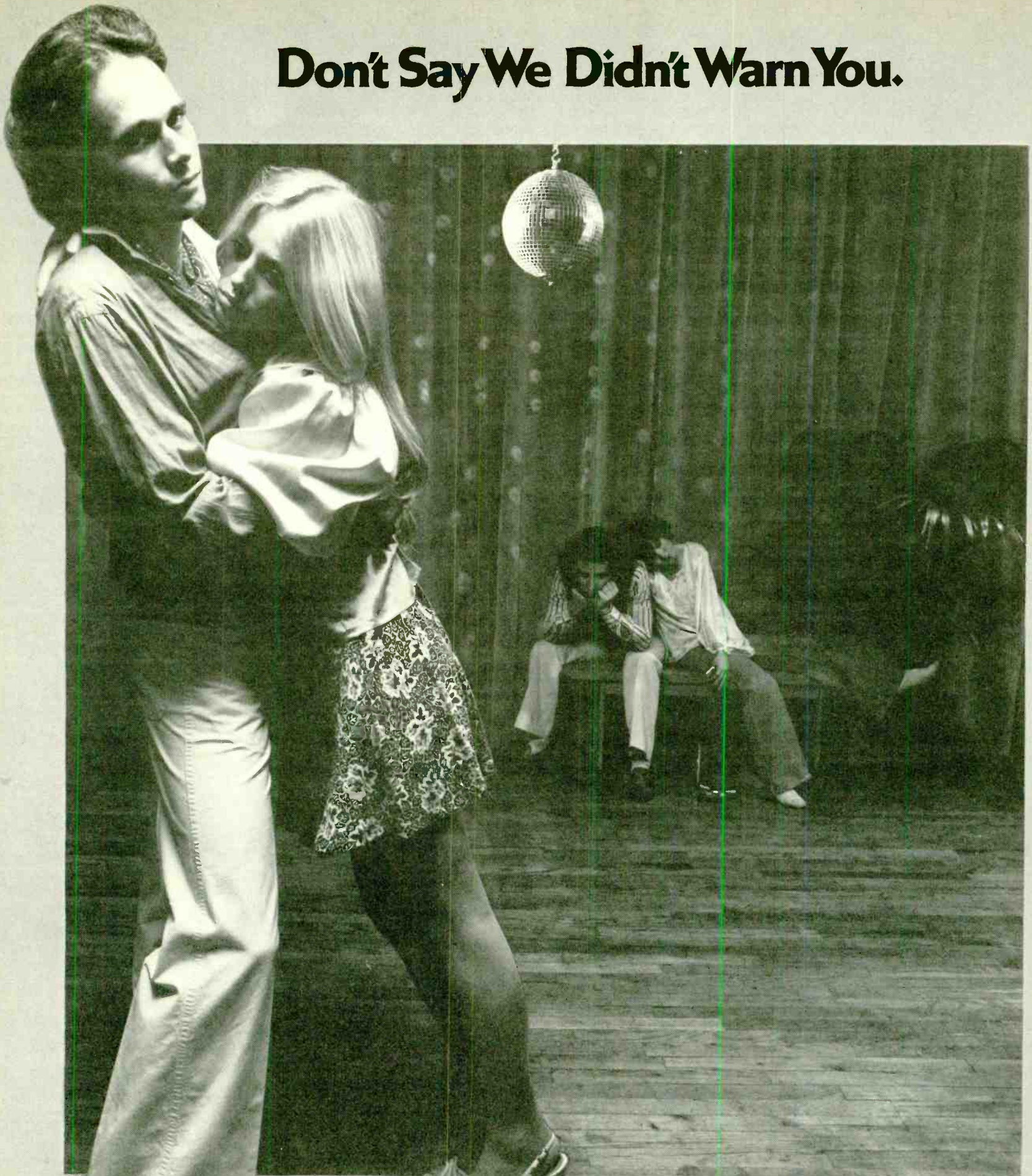
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for Barrabas on
Atco Records & Tapes.

Produced by Fernando Arbex
Atco SD 36-136



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Educational Print Music Market In Healthy Expansion

• Continued from page 1

ume of business we generate just in that area. It is one that can prove to be quite lucrative to the publishers of catalog items who get the added advantage of having their songs exposed to the public."

Marching bands appear frequently on television in various pregame and half-time ceremonies of sporting events and the performance rights fees alone can add up to a hefty sum for publishers whose songs are included in the show.

As with most educational print

publishers, Hal Leonard concentrates a large part of its efforts in the schools.

"We send out nearly 200,000 catalogs a year for our various divisions, marching band, concert band, stage band and choral," says Mardak. "When you add the various catalogs to dealers concerning our instructional materials and owners manuals, the figure probably totals closer to 300,000 to 400,000."

According to Mardak, the success of the educational print companies depends on continued efforts to improve the quality of instructional

materials and to come up with newer concepts of arranging.

"We were able to score dramatic improvements in the learner drop-out rate through a unique program which combines group instruction with cassettes," Mardak, head of Leonard's Milwaukee operation, says.

"Our figures show that every year around 1.5 million students start music education in the schools," he explains. "When they start they generally rent the instrument they intend to learn with an option to buy it after three months. By that time if the youngster doesn't feel he has improved enough or whatever, he has a tendency to drop the studies and return the instrument.

"We have found with the cassette instruction combined with the group learning program we were able to reduce the number of dropouts in several cases," says Mardak.

"We have also managed to improve dollar volume with our new jazz vocal arrangements which sell for \$14.95. The arrangement contains all parts, including the score for piano, bass, drums, director and vocals. The traditional vocal arrangements, the SATB's (soprano, alto, tenor and bass) usually retail for around 35 cents to 50 cents for each part and we have had to put a minimum of 12 copies of each to attempt to deal with the problem of photocopying of the arrangements," Mardak adds in pointing out the importance of new ideas.

Another area in which there is a strong future for lucrative returns for publishers working through edu-

cational print sub-publishers is the matter of bench packs which manufacturers include with the purchase of new keyboard instruments.

"We probably provide around 75% of the bench packs for organ manufacturers," Mardak notes. "We have found that the average purchasers of organs are around 40-years-old. The music which they like to use as learners is standard catalog items in the MOR vein which also helps provide royalties for publishers with strong repertoire in this area."

On the other hand, for choral groups and bands, educational print companies find that hard rock songs are "not conducive to arrangements because they are not melodic enough or else the lyrics are often too suggestive," Mardak says.

Although there are a number of major educational print companies, Hal Leonard is by far the leading company in the field and quite often sets the pace for others, such as Big 3, which specializes in folio packages tied into instructional materials.

Corporate headquarters for Hal Leonard are located in Winona, Minn., where the company was founded in 1947 by the Edstrom brothers, Harold and Everett. In 1970 it opened a division in Milwaukee, Wisc., where currently the creative, sales and marketing functions take place.

"We have in-house editors in our four major areas, marching bands, concert bands, stage bands and chorals, who work with outside arrangers. We also handle the sales functions from here and sift through

the various sources we have for determining what new product we will put out," Mardak says.

In terms of the latter function, Mardak explains that Hal Leonard provides postage paid cards for customers to indicate what they would like to see in terms of new songs or publications. These are added to reports from field salespersons and the results of studies of chart activity of recorded product to come up with selections for arrangements or inclusion in instructional materials.

In Winona, where the warehouse, plant and printing operations are housed, the company is developing a computerized system for music typography which they expect will be operational by the end of the year. This is expected to reduce costs and improve profits by reducing the time needed for manuscript preparation.

Standard publishers, such as Famous Music, see the educational print operations as a boon to business, particularly during times of economic downturns.

"If you have a substantial catalog of standard repertoire, the educational print people can do a good job for you. Of course, as with all songs, you have to do your homework and get the catalog to them frequently with suggestions as to which songs are ripe for the different arrangements," says Marvin Cane, president of Famous. "But there is no doubting that they often help publishers and composers in terms of royalties by keeping some income coming in for a song even when there is no current recorded product on it."

(Continued on page 19)



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Dealers Irate, Are Protesting Lowballing Snowballing

• Continued from page 1

hurt. If you've got high rent and overhead and can't follow suit, you lose the volume and profits still suffer," he explains.

Coming during a Billboard survey of retail locations last week, the dealer's remarks were not isolated. Many others expressed strong resentment over the current pricing picture. Some laid the blame on the manufacturer's doorstep, while others leveled their sights at those whom they term "fast buck" opportunists who "don't give a damn about the industry."

Suggestions to alleviate the problems ranged from having labels call for their money when due, preventing certain dealers from wild speculation, to manufacturer curtailment on cutouts.

Most agreed that labels in general are not really concerned because the

heavy discounting is moving volume for them.

"It's eventually going to back up on the labels, though," says Max Silverman, owner of the 13-store Waxie-Maxie chain in the Washington, D.C. area. "Wait until a lot of these heavy discounters start declaring bankruptcy."

Policy for the Silverman chain has the shelf price at \$5.79 on frontline goods and the sale price at \$3.99. He says that every week eight or nine current titles are offered at the sale price.

Would he lower his sale price to meet an existing \$3.64 discount price in his market? "Not if I can help it," he says. "I'm not going to get panicky and start giving records away."

At the 45-location Camelot chain, which covers 19 states, Joe Bressi offers that the current prices are "absolutely ridiculous." He makes a point of saying that he feels that the aver-

age price of records sold now is less than when the suggested list on frontline titles was \$5.98.

Depending on the market, Camelot's shelf price ranges from \$5.98 to \$6.19. The chain's low sale price is \$4.50. "And, I don't even like to sell them that low," says Bressi. Singles are sold at \$1.19, no discounting.

Bressi explains that heavy discounting is out of the question for the chain inasmuch as all its outlets are in high-rent mall locations. He describes the widespread \$3.99 sale price as "sad."

But to Russ Solomon, owner of the 14-store Tower Records chain in California, the \$3.99 price tag has a different significance. "It's time that the industry woke up and got the message that the retail price throughout the country is really lower than what most people think it is."

He feels that labels can help the

situation by coming with more special factory deals, making it easier for the retailer to survive at the low discount price level.

Tower's high price on \$6.98 list titles is \$4.88 (bin goods), followed by \$3.99 frontend titles (unadvertised) and \$3.88 advertised sales specials. Singles are sold at 88 cents.

At the Music Service chain, 10 outlets in Texas and one in New Mexico, a spokesman says that "we'll be one of the last holdouts when it comes to dropping prices below \$4. I see no reason to give away product."

Shelf price for the chain on \$6.98 titles is \$5.87; regular sales price is \$4.88. The spokesman does admit, though, that on a "rare occasion" they will use a \$3.99 sale price. With sales tax included, singles are sold just below what he defines as the "magic mark of \$1. Singles sales drop the price to as low as 87-88 cents.

In the Deep South, Music Scene Stores, with four outlets in Alabama, one in Mississippi and four in Georgia, has three different shelf prices, depending on location.

The Alabama outlets sell \$6.98 titles at \$5.49, while the Mississippi store moves the same goods at \$5.98, Georgia stores, with the exception of

one, have a shelf price of \$4.79. The one exception is one of two locations in Atlanta where everything top shelf in the store is sold at \$3.99.

A spokesperson explains that the low price was introduced there some two months ago in response to competition from a Peaches store. Volume in that time has tripled for the store, says the spokesman.

"We can get all the credit lines we need to handle the volume," he explains.

He adds, though, "We finally have some good product, and people end up giving it away at these low prices."

The record chain is only part of Gate City Record Service, parent firm involved in other areas of record wholesaling, and, the spokesman says they are not too concerned because they "don't have to eat off retail."

"We're in business to make money, not to give it away," says Don Jenne at DJ's Sound City in Seattle. The chain has 14 stores covering four Northeastern states and Hawaii.

Shelf price for the chain is \$5.99, while sale prices range from \$4.49 to \$4.99.

Jenne speaks of price wars currently going on in Portland with product being offered from anywhere from \$3.66 to \$3.99.

The two-store Stereo City operation in Detroit runs sales at \$3.99 "around 10 times a year," says a spokesman. Shelf price is \$5.99. But membership in the company's Record & Tape Club (\$10 each year) buys you all the shelf price goods you want for \$4.99. Singles are sold for 99 cents.

Back in the Northwest, Ray Watson's five Music Menu locations offer goods at a shelf price of \$4.69, with sales prices ranging from \$3.77 to \$3.99. Singles are sold for 89 cents, and when on sale (once a week the top 10 singles go up) for 69 cents.

Overall, the grumbling is definitely getting louder, the 20-plus store operation survey points out. But, at the same time, respite from the aggressive discounting didn't show up as something that's around the corner.

Interestingly, though, David Rothfeld, whose \$3.64 sales price for the Korvettes chains has had a lot of dealers, both here and in other cities, shaking their heads in recent weeks, also talks of wanting to see a "greater sanity return." He depicts Korvettes' move only as a "competitive response" to market conditions (Billboard, May 22).

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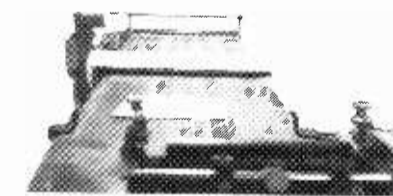
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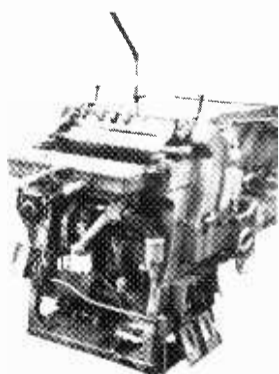
- 2 s & s self feeding gluers with conveyor belts with direct delivery to len-ed wrapper & len-ed trimmer
- 1 corner cutting machine
- 1 glue cooker
- Spare parts for all of the above

Operation of production line

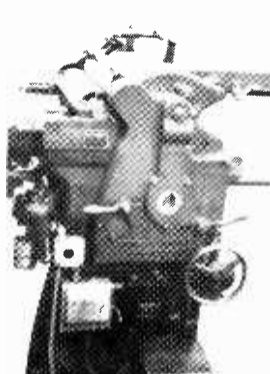
Operation begins with loading #1 s & s gluer with album fronts which are coated with glue & come out to conveyor belt. Operator positions cardboard shell on top of glued surface. Conveyor carries it to wrapper, which folds in edge & corners. Wrapper feeds album on to conveyor for next step. Operator spots back cover from 2nd gluer conveyor on album and conveyor carries it to trimmer machine, this trims open side to uniform specifications and album drops into storage bin. Albums are then manually removed from bin, inspected, counted & boxed.



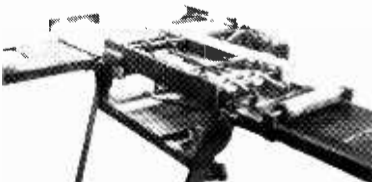
Conveyor leading into trimmer



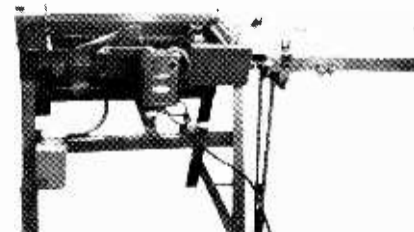
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Camelot Views 12 New Stores

NEW YORK—Camelot Records, 45-outlet retail chain now covering 19 states, is projecting the opening of 12 new stores by this coming fall.

According to Joe Bressi, cities planned for the expansion include Cleveland, St. Louis, Tampa, Greensboro and Goldsboro.

By year's end, continues Bressi, it's planned that the chain will up its total of full-line store operations, including leased locations, to 70.

Polydor-Oyster In Distrib Tie

NEW YORK—Oyster Records has inked a long-term, worldwide marketing and distribution pact with Polydor, Inc.

Oyster acts initially covered by the agreement are Blackmore's Rainbow, Roger Glover, Ian Gillan and the Strawbs.

Negotiating the deal were Irwin Steinberg, president of the Polygram Record Group and Polydor, Inc., among other label executives, and Oyster principals, John Coletta, Tony Edwards and Rob Cooksey.

Tower Retailing Network Adds a Music Menu Store

SEATTLE—Russ Solomon's Tower Records retail chain and the five-store Music Menu operation here are in the final stages of completing a deal for the sale of a Music Menu location to Tower.

If finalized, the agreement would give Tower its first retail store in the market. Of Tower's 14 existing outlets, 13 are in California.

The store in question is located at First and Mercer in the Queen District part of town. It's a 6,500 square-foot location.

And, in another development, Music Menu's Ray Watson has bought out partner Hori Toshi in Toshi's One-Stop. The operation services some 600 accounts covering the states of Washington, Oregon,

Idaho, Montana, California (Northern) and Alaska.

According to Watson, immediate plans call for expansion of the firm's activities in its Northern California market. Watson projects sales this year to be around the \$5 million mark.

AGAC's Showcase

NEW YORK—AGAC gives budding songwriters an opportunity to showcase their talent for leading music publishers Wednesday (16) at BMI headquarters here. Songs were developed in the AGAC Popshop, a series of workshops conducted by Eddie Deane and Marcia de Fran, one of the Guild's new projects for aspiring writers.

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THRONGS FROM EVERYWHERE

Nashville Fan Fair a Major Success

By GERRY WOOD

NASHVILLE—A record 12,500 country music fans from the U.S. and 16 foreign countries converged on Nashville for the largest Country Music Fan Fair in history Wednesday-Sunday (9-13).

Beating last year's attendance by 3,000, the fifth annual event sponsored by the CMA and the "Grand Ole Opry" featured performances by more than 100 major artists and scores of lesser known talents.

"People came earlier this year," comments Bud Wendell, chairman of Fan Fair. "And there was a greater proportion of young people this year. More families brought their children than in past years."

Fan Fair officials knew the event was in for heavy crowds when the bluegrass concert—which normally draws about 4,000 as the opening event—lured 7,000 fans. Capitol Records drew about 8,500 with its show, ABC/Doc's stars played to some 9,000 fans while the other label shows—MCA, Phonogram/Mer-

cury, RCA, Hickory, and CBS—drew similarly healthy crowds.

Thousands of fans also roamed through the exhibit area and attended various other shows such as the Nashville Songwriters Assn. show, the Reunion Show, the Fiddlin' Contest and the "This Is Your Country Show."

Enjoying 25 hours of live entertainment by top stars were fans from the U.S., Canada, and such overseas countries as New Zealand, Ireland, England, West Germany, Czechoslovakia, Japan and Australia.

3 In Reunion

LOS ANGELES—Duck Dunn, Steve Cropper and Booker T. Jones will get together for the first time in seven years when they back Richie Havens in disk sessions at the Clover Studios here this week. Tunes will be culled from the Stax catalog.

BILLBOARD
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WASHINGTON—Congressman Ernest F. Hollings, (D-S.C.) has entered into the Congressional Record a notation that Billboard will present a special July 4 issue, "Music/Records 200. A Spotlight On America."

Hollings commended Lee Zhitto, editor and publisher and the entire staff for a "fine piece of Americana which so completely tells the story of one of our nation's oldest and finest exports, American music."

Hollings also called every American artist "an American Ambassador without portfolio," noting that "the music with its messages tells more about American life than all other efforts to reach the peoples of the world."

Wein Producing
Armstrong Fete

NEW YORK—The New York Jazz Repertory Co. will play the music of the late Louis Armstrong in a special salute to the highly acclaimed jazz musician sponsored by the Easter Seal Rehabilitation Center of Fairfield County, Conn.

The June 26 concert at the Staples High School in Westport, Conn., will be produced by George Wein, body's executive director. It will feature Milt "The Judge" Hinton, Budd Johnson, Bobby Rosengarden, and trumpeters Jimmy Maxwell, Pee Wee Erwin, Joe Newman and Ernie Royal. Dick Hyman will direct.

Hyman has prepared special arrangements, based on Armstrong's solos, for the four trumpeters. In addition, filmed highlights of Armstrong's 1970 appearance at the Newport Jazz Festival will be shown. Wein explains that the film will be presented in such a way that Armstrong himself will narrate part of the concert.

Angel Promo

• Continued from page 3

According to a spokesman, new copies of the album will be stickered as they are manufactured, with attempts to reach others in stock. Extensive local level print ads are to carry the message, as well.

A reissue of material originally released on Capitol, the album features the Concert Arts Symphonic Band conducted by Felix Slatkin and includes other footstompers such as "The Stars And Stripes Forever," "When Johnny Comes Marching Home" and "Semper Fidelis." Composer/conductor Arnaud also provided two arrangements heard on the disk: "Fife And Drum Medley" and "Bagpipes And Drum Medley."

Born in France in 1904, Arnaud today resides in Beverly Hills. In addition to concert and recording activity he is credited with work on the scores for more than 100 motion pictures.

Two Groups 'Duel'

NEW YORK—A newly recorded two-disk hit record "duel" between the Drifters and the Coasters is the second tv package announced by TVP, the tv marketing arm of Springboard International Records launched in April and headed by Bill Bell and Marty Grossman. Set is being marketed in New York, Chicago, Philadelphia, Miami and San Francisco, among other major cities.

Pac. Northwest Retailing

• Continued from page 4

six stores, but specials vary in each geographical area. Stores operate from 10 to 10 seven days.

Everybody's upward attitude stems, Reff feels, from a strong morale-building program. Eleven of the 40 employees own stock. And, more will become stockholders as they gain seniority.

"Now an employe stays about a year, then either leaves or assumes a semi-executive slot," Reff says. The next year will be pivotal, he thinks. On June 15, Everybody's goes to central buying and warehousing. Up to now, that important discount accorded to a central warehousing chain has been missing. The chain also sees centralization as revitalizing inventory and replenishment.

The new quarters on N.E. Sandy Blvd. in Portland add 7,500 square feet in a separate building. Approximately 2,200 square feet will hold office space, while the remainder becomes warehouse.

Bob Cael will manage the warehouse and buy catalog. McCabe continues as new release buyer. The new operation is called Downpour Distributing. Some immediately necessary stock will continue to be bought from Raintree Distributors, Portland one-stop, but the bulk will be bought from branches and indie distributors in the area.

The average Everybody's is about 2,200 square feet. Management hopes to enlarge and strengthen inventory before opening any new stores.

The sixth store opened almost a year ago. The first and smallest (1,400 square feet) store is still the top grosser. Reff says it's a dynamite location in a strong economic neighborhood.

Stores turn from eight to 10 times yearly. Buyers at each store check a list of daily sales nightly and re-order three times per week. Reff figures the average inventory has about

4,000 titles, heaviest in rock, jazz and r&b.

Tape does 10% to 15% of the total. Jazz is the biggest climber inventorywise, having moved from 15% to 20% volumewise in the past year. Jazz on cassette outsells 8-track. Reff says.

Tape sells for \$4.88 and \$5.88.

The stores' interiors are casual. But like such chains as Licorice Pizza, Banana and Peaches, there's a similarity in decor. Keenan tries for a rustic look. Important wall space goes to new releases, where a board display holds about 40 albums.

Management encourages store personnel to be creative in in-store merchandising, but Reff estimates that some 70% of the displays are label-produced. T-shirts are an important promotional item. Reff says the chain often has up to 200 shirts customized for a promotion. All clerks are given shirts which they must wear at least a week. Influential customers get the rest.

Ad bucks go into radio, primarily. Spots normally are manufacturer-produced. They play on the following stations: KZEL-FM and KBDF-FM, Eugene and Corvallis; KINK-FM, KVAN-AM, KGON-FM and KGW-AM, Portland; and KZAM-AM/FM; KZOK-FM, KISW-FM and KILQ-AM, Seattle. During an annual huge storewide October three-day sale when all LPs go for \$3.88 and tape goes for \$4.88, Everybody's adds KJR and KING, Seattle. Print ads go into local rock periodicals like Ragmag, One-Dollar and the Scribe, plus college dailies.

As each store's operation matures, management encourages a broadening of product in inventory. Stores are doing well with a line of youth-oriented magazines. The accessory side is small, emphasizing Maxell and Capitol tape, with Scotch being added soon. Reff says the chain will soon try folios and sheet music.

N.Y. Jazz Fest Programs
Undergo Several Changes

NEW YORK—A number of late changes have been made in the New York Jazz Festival program scheduled here June 25 to July 5, according to director George Wein.

Keith Jarrett, scheduled to perform June 28, will now do so without his group. For the June 30 show, the Brecker Bros. have been added to the program, and on June 29, Miles Davis is iffy about his planned appearance on the Herbie Hancock Retrospect.

The City Center show scheduled for July 2 has been cancelled, and Buddy Rich and his Killer Force, along with Lee Konitz/Warne Marsh Reunited, will appear at Carnegie Hall at 11:30 p.m. on that day. Sonny Stitt will appear with Barry Harris at the July 5 Jazz Fair, but Stitt's All-Stars will not be on the show.

Meanwhile, Wein informs that bus tickets to the gospel and jazz picnics and the Count Basie show at Waterloo Village, N.J., must be purchased by June 23. Tickets are \$5 for the round trip. Milt Hinton and Marty Gross, originally scheduled to appear at the jazz picnic, have had a change of plans, and their place will be taken by Victor Gaskin and Wayne Wright.

For blues buffs, Fats Domino, Muddy Waters, Bobby "Blue" Bland, and Mike Bloomfield have

been tapped for the June 25 "Blues At Midnight" show slated for Radio City Music Hall. A special feature of "Blues At Midnight" will be the first New York appearance of the winner of the Schlitz Soul Search '76. According to Wein, Soul Search is a competition that recognizes the best of the nation's young soul talent.

AFM Warns Of
Phony Producer

WILKES-BARRE, Pa. — Musicians Union Local 140 here and Local 120 in neighboring Scranton, have sounded a warning to membership and groups throughout the area about an individual who is offering "recording contracts" and promising to make them "stars" in return for payments totaling \$1,500.

The unnamed individual is working out of a motel in the Scranton area. Those approached are asked for a first payment of \$750, which is to be followed by a second payment of \$750. Officials of the unions say the contracts are "meaningless," pointing out that "reputable recording companies pay and do not seek payments." The individual offering record contracts also asks for songs and recordings made by the musicians.

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The 2nd Annual International Record and Music Industry Market in the USA.

SEPTEMBER 8-11

Fairmont Hotel New Orleans

First 1200 participants accommodated at same hotel

We wish to participate in International Musedpo '76 and have indicated our requirements below.

OFFICE / BOOTHS RENTAL

Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, containing record and or tape playback equipment as well as telephones for in-house and outside calls. All office booths are located on specifically designated exhibit floors and cannot be used as sleeping rooms. Office booth rental cost includes Registration Fee of \$500 and permits unlimited free Registration for all members of the company.

Sizes, Rates and Priority: Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

Number 1	<input type="checkbox"/>	One office/booth	\$2,000
" 2	<input type="checkbox"/>	Two adjoining Office/Booths	\$3,500
Please check	" 3	Three Office/Booths	\$4,900
the appropriate	" 4	Four Office/Booths	\$6,200
box	" 5	Five Office/Booths	\$7,500
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PARTICIPATING WITHOUT AN OFFICE OR BOOTH

Registration Fee per Company . . . \$500 Permits unlimited free registration for all members of the company. (or \$250 in the case of only one executive attending from your company)

Full payment enclosed with application. Enclosed is our check for \$ in full payment.

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Located in the plush carpeted and air-conditioned ballroom area. Each booth includes a 8' high drape backwall, 3' high drape side-rails, name sign (name of exhibitor, city and country) and is fully furnished.

Size A	<input type="checkbox"/>	10' x 10'	\$1,500
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" E	<input type="checkbox"/>	30' x 10'	\$4,000
" G	<input type="checkbox"/>	40' x 10'	\$5,200
" I	<input type="checkbox"/>	50' x 10'	\$6,400
Number	<input type="checkbox"/>	Each additional 5' x 10' module	\$ 600

FOR OPEN AND CLOSED BOOTHS

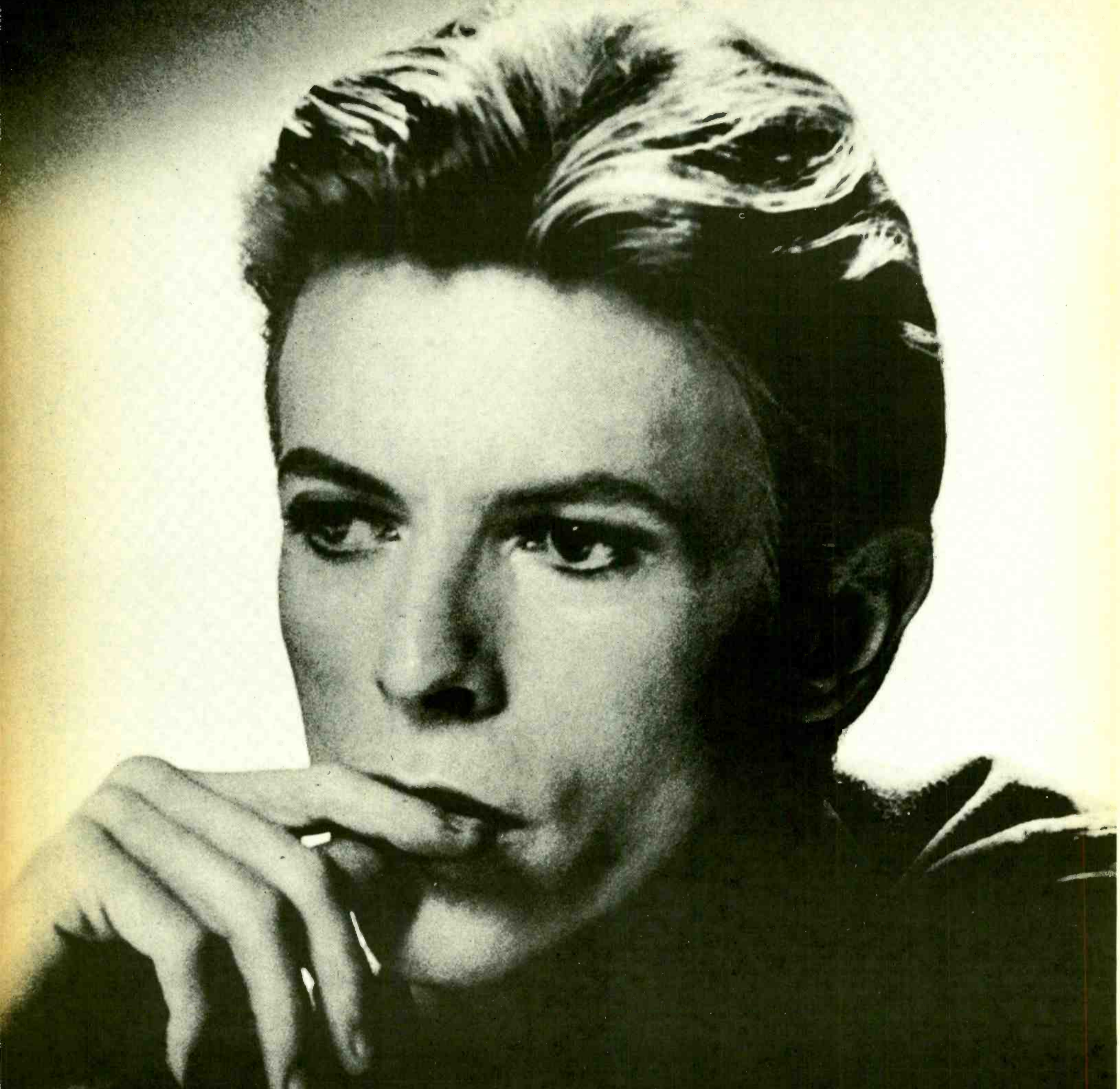
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CHANGES **ONE** BOWIE



HIS GREATEST HITS.

"Space Oddity," "Changes," "Ziggy Stardust," "Suffragette City,"
"Jean Genie," "Diamond Dogs," "Rebel Rebel," "Young Americans," "Fame," and
"Golden Years," plus the unreleased, "John I'm Only Dancing."

AVAILABLE NOW.

RCA Records

Radio Key To the Future Of 'Q'

• Continued from page 6

there with the hardware. When equipment hit its peak in mid-1974 less than 15% of the Top LPs & Tapes were available in quad, just 18 disks and 11 tapes, and only one of the top 10—a Cat Stevens Buddha tape.

When chart activity hit its peak last summer, the audio industry was in the midst of the economic recession, and quad was kept alive only by massive manufacturer closeouts from such firms as Panasonic, Harman/Kardon, Pioneer, Fisher and Radio Shack, among others.

And here, many of the ads were pegged to what the industry missed all along—"get better sound from your existing stereo library with a three-way receiver, and when you're ready for quad (and quad is ready for you), just add two more speakers."

Today, the software offerings reflect the changing views of the foremost proponents of 4-channel. RCA and the WEA group have gone virtually to an "only gold" pop release and a limited RCA Red Seal release, and the new Arista and Fantasy CD-4 product, announced with pride earlier this year, was several months late getting to market.

Following Angel's successful low-key marketing of single inventory compatible SQ/stereo classical re-

leases, Columbia announced its switch to a similar program recently, with the debut original cast soundtrack of "My Fair Lady." And Sansui is focusing on stereo enhancement and synthesizing with its QSD-1 and new QSD-2 encoders, as most of its newer label commitments involve single-inventory QB/stereo-compatible product lines.

Stations unanimously would like to quadcast more original material, but decry the lack of hardware among their listeners, confusion of consumers over the competing systems, and the dearth of hit software.

"Quad has certainly enhanced the overall sound of the station and those who have heard it agree it is very exciting," notes Steve St. John of easy listening WGMW, a Miami-area QS outlet, but he's just enhancing round the clock.

WBUS, Miami's QS jazz outlet, quadcasts live concerts from Miami Beach Auditorium, but Pete Berlin is also virtually a full-time enhancer. "There's not enough dealer support for new quad equipment sales and too much system confusion," he complains.

Matt Biberfeld of WNYC-FM in New York advertises the non-commercial station as "Classically Quad," and is high on the SQ product available. It is the flagship for Harry Maynard's syndicated weekly series, "Men Of Hi Fi," which has previewed many of the top 4-channel software selections.

Scott MacClelland of KQAV-FM, Monterey/Salinas, Calif., is "ready with all necessary equipment and systems to go 4-channel discrete when the FCC approves a plan." He notes little audience feedback regarding their current SQ airings or quad in general, and reports that a local dealer's effort for an "All-SQ Masters Concert" at the store brought less-than-desirable results.

WMMS, Cleveland's progressive outlet, is also more enthusiastic about SQ, as Jim Somich notes that initial high listener interest led to several promotions with area dealers. "Our problem is the lack of sufficient quad product in the SQ format," he maintains.

"Most listeners are confused by the various quad systems and are waiting for some standardization. It is hurting the entire record and

broadcast industry to split the potential audience. When we can get one system, the results will be fantastic and listeners will then be ready to pay their money for quad receivers," he concludes, echoing the thoughts of many observers.

Chicago's WBMX, a black format outlet, has really "tried them all," Sid Schneider reports. It began quadcasting as WGLD with a QS encoder in 1973-74, then switched call letters and systems to SQ in March 1975. And while he claims it "gives the station a fuller sound," he's still enhancing his stereo library 24 hours a day.

Quad will be on view but definitely low-key at the CES in Chicago this week, with the news being made by two new advanced SQ decoders that won't be demonstrated. Just announced are a joint venture between Tate Audio and National Semiconductor, to produce three monolithic IC chips for Tate's advanced DES system previewed nearly two years ago. According to Tate's Wes Ruggles and National's Roy Twitty, the chips should be into the manufacturing phase in about three months, with good working parts into production and ready for the Winter CES.

Peter Scheiber, under whose basic patents for matrix encoding and decoding the CES SQ system is licensed, has joined with Al Chesrow's Deltek, Inc., for a line of advanced audio equipment. First item due is the Deltek Model One "super decoder" that employs "parametric" principles totally different from conventional matrix and logic decoders for recovery of 360-degree positional information from SQ-coded and standard stereo sources.

Sansui this month is shipping its first QSD-2 encoders bowed at the March NAB, which emphasize stereo enhancement and synthesizing through both QS and SQ with Sansui's decoding technique. And JVC's exhibit floor "quad room" will have a six-speaker setup to demonstrate varied discrete effects, switching from the traditional "4-square" to a studio "4-front semi-circle" arrangement.

Quad is far from dead, and there are hopeful signs that the industry may finally be "getting together."

PBS Licensing

• Continued from page 3

after. (The Senate bill calls for straight compulsory licensing of both literary and musical works, with the Tribunal setting the original statutory rates. Reviews occur in 1980 and at subsequent 10-year intervals.)

The subcommittee staff amendment would also, in effect, require the Attorney General to provide conditions for antitrust exemptions for whatever meetings go on between music licensors and PBS entities to reach agreement. Also, copyright owners and PBS stations can appoint a common agent for clearance, collection and distribution of PBS royalties.

Of keener interest to music publishers is the amendment authored by Rep. Edward Pattison (D-N.Y.) with ASCAP assistance. This would simply kill PBS compulsory licensing of music outright. Instead (after some revision from its original term discussed in the June 4 meeting), the amendment would make public broadcasters negotiate directly with ASCAP, BMI and SESAC—but disputes over rates and terms would have to be submitted to the Ameri-

can Arbitration Assn. for final decisions.

Five-year licenses would be offered to the PBS stations. Synchronization rights would be handled by the three music performance societies, presumably on a voluntary agreement from the owners of the synchronization to use the licensors as agents.

In other subcommittee action of June 4 on state antipiracy laws, the members voted to put a time limit on the length of protection these laws can give to pre-Feb. 15, 1972 (non-copyrighted) recordings. This is in line with a suggestion made at earlier public hearings by the subcommittee (Billboard Dec. 13, 1975).

The state antipiracy laws' exemption from pre-emption by federal copyright law would expire Feb. 15, 2047 under the amendment. After the year 2047, all of these pre-1972 recordings will become public domain. The term of almost 75 years' protection under the state laws would roughly parallel the 75-year period now given under federal copyright protection to recordings made on or after Feb. 15, 1972.

FTC Reaffirms Its Rule

• Continued from page 3

material which contains: 1) any likeness of an original artist; 2) any illustration similar to that on an album cover or tape label used in any recording by the original artist, and 3) any implication that the tape product has been recorded by the original artist.

A sound-alike package must clearly disclose "This Is Not An Original Artist Recording," or that legend shall appear on the front and spine of the tape product's label in capital letters and in bold-face type of at least 12-point on the front of the package and 8-point on the spine.

If the name or names of the actual artist or artists are used in conjunction with the names of the original artist or artists, and names of the actual artists must appear in capital letters and bold face type on the same surface of the tape product as the names of the original artists appear. The names of the actual artists must be printed in type which is at least the same size as the type employed for the original artists.

The disclosure, "This Is Not An Original Artist Recording," shall be a separate element, set in contrasting type on a solid-color background and shall not include any part of any picture, design, illustration or other text, provided that if the names of the original artists are used, the name of the actual artist be placed directly under or adjacent to the names of the original artists. All product advertising must also feature the simple disclosure clearly.

In advertising via any visual medium, if the name of the actual artist is not clearly and conspicuously disclosed, it must be disclosed that "This Is Not An Original Artist Recording" in bold-face type ranging from a 24-point type for an ad larger than 144 square inches down to 10-point type for ads less than 35 square inches. In all radio and tv ads, the disclosure must be made orally.

The FTC consent order notes that if there are tape packages which do not conform with the order in inventory, they can be sold only if a label, carrying the disclosure, "Not An Original Artist Recording," printed in at least 14-point black type on a bright red background, is affixed to each package.

SAM and MVC are ordered for seven years to deliver a copy of the FTC consent order to all retailers and distributors who purchase their tapes.

Educational Print

• Continued from page 10

With reports of substantial increases in the sales of musical instruments—it is reported that one in every four American households has at least one amateur musician—the future of the educational print business appears quite rosy, and with it, the royalty picture for standard catalog publishers.

When Answering Ads . . . Say You Saw It in Billboard

JUNE 19, 1976, BILLBOARD

ASCAP Suing In 3 States

NEW YORK — ASCAP has launched another of its multi-pronged attacks on alleged copyright violators in New York, Virginia and Massachusetts. The suits, filed on behalf of ASCAP members, name the Burning Ember Steak House of Wantagh, N.Y.; the Red Barn, in Westboro, Mass., and the Knight Gallery, Lynchburg, Va.

At the Burning Ember Steak House, the allegedly infringing songs include, "Raindrops Keep Fallin' On My Head," and "Winter Wonderland." Zitarosa Foods, operator of the establishment, was named defendant.

At the Knight Gallery, the songs of Stevie Wonder, Dalé Evans and Clint Ballard Jr., were allegedly infringed. Knight Gallery, Inc., and Thomas Fisher were named defendants.

Songs allegedly performed without authorization at the Red Barn include "Stairway To Heaven," "Take It Easy," and "The Way We Were." First Count, Inc., Leisure Services Inc., and Thomas McCabe, have been named defendants.

In all three cases ASCAP is seeking statutory damages, court costs and attorneys' fees.

O'Brien Sells Distrib Outlet

LOS ANGELES—John F. O'Brien, Wisconsin's independent label distribution pioneer, has sold his wholesaling business in Milwaukee to ex-Capitol Wisconsin salesman, Tim Brophy. O'Brien will remain with the operation for an indefinite time.

O'Brien started Major Distributing, Milwaukee, in 1947, acting as manager for the then Mercury branch. In 1958, O'Brien launched his own indie label distribution point, John O'Brien Distributing. Since that time he added Modern Rack Sales, a rackjobbing-one-stop company operating in a six-state area. Brophy will continue to represent indie record labels for Illinois and Wisconsin from Milwaukee.



The SOUND CHAMBER, Southern California's most experienced and innovative sound system installer, has developed two exclusive new products for disco use.

PDP-1 Mobile Disco Control Center

The first control center that can withstand the rigors of constant traveling and professional use. Its custom Anvil case is nearly indestructible, and houses the revolutionary Cerwin-Vega DM-1 Disco Mixer and two QRK 12C turntables, noted for their extremely reliable operation.

The PDP-1 features a unique shock isolation system that effectively eliminates turntable feedback. The complete, ready-to-use unit is priced at \$1550.00.

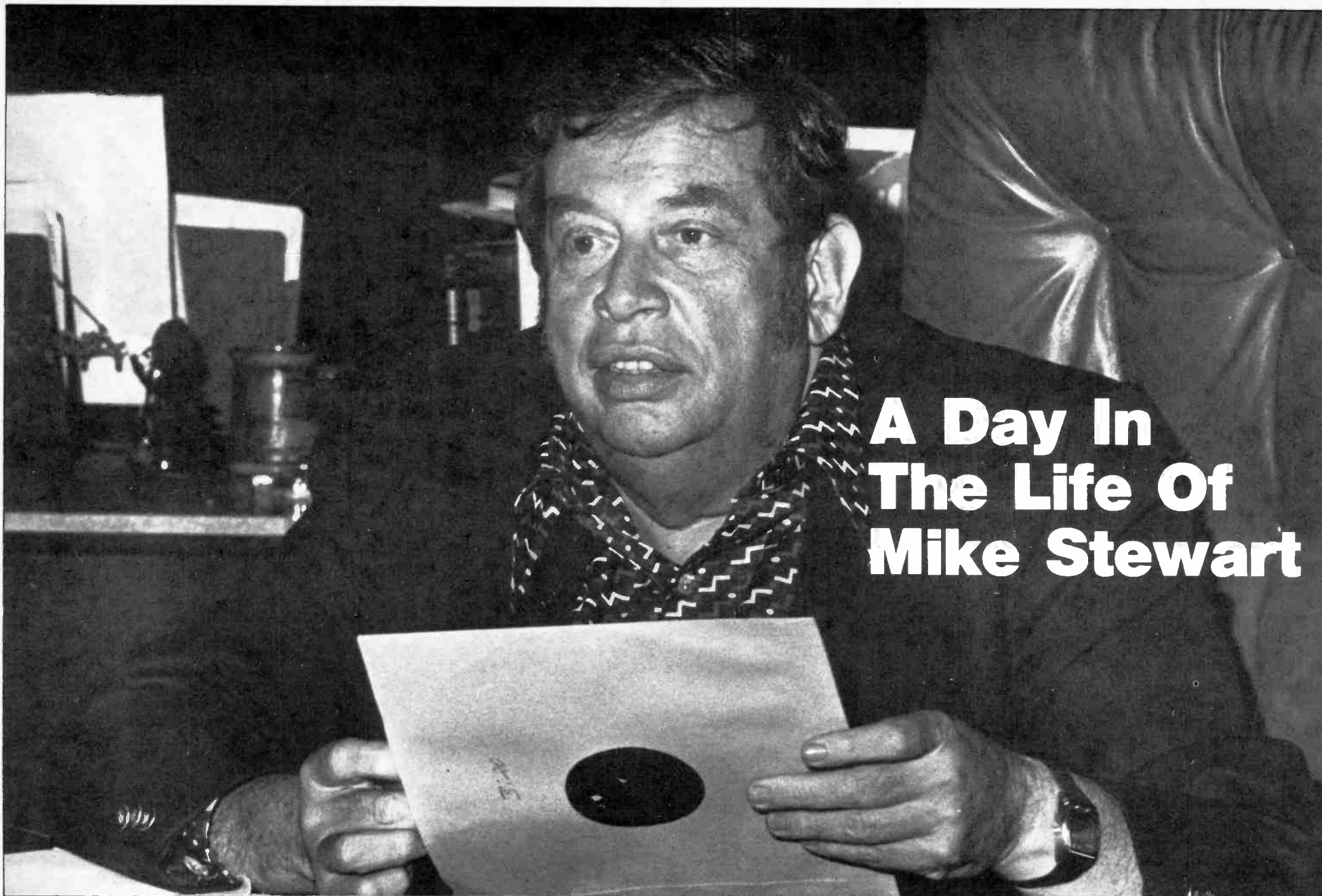
SC-110 Turntable Speed Controller

This never-before-available accessory lets you control the speed of otherwise fixed-speed professional turntables. A song's tempo can be adjusted for best effect over a -8% to +10% range, with no loss in motor torque. Easy to use—only one control. Easy to buy—only \$125.00.

At the SOUND CHAMBER, factory-trained technicians specialize in solving sound and lighting problems for disco, live, or combination clubs. Our satisfied clients include many of the largest night spots in Southern California (names supplied on request). Besides manufacturing our own specialized products, we carry the finest lines available, including Cerwin-Vega, Yamaha, JBL, Shure, etc.

Before you buy sound or lighting, call the SOUND CHAMBER for a no-obligation consultation. Let us explain how our unique market position allows us to give you the finest performance and service for less.

The Sound Chamber
5433 Laurel Canyon Blvd., North Hollywood, CA 91607, (213) 761-1454



A Day In The Life Of Mike Stewart

UA Publishing head lives in the worlds of music, disks & film scores

Mike Stewart, a music industry veteran, lives in the worlds of music publishing, recordings, film scores, artist evaluation. Stewart's business day is a series of meetings around Los Angeles. He is a mobile communicator for United Artists Music Group. Billboard's Jean Williams, who enjoys scampering around L.A. went with Stewart on a typical day. This is her report:

Mike Stewart, chairman of the board and president of United Artists Music Publishing Group, makes it perfectly clear that this is not one of his busy days. This is one of the few days when Stewart gets to sleep late. His first appointment is scheduled for 8:30 a.m.

Stewart, who claims he is seldom on time, enters the lobby of the Beverly Hills Hotel at 8:27 for an appointment with Don Arden, artist manager and former concert promoter. The duo chat about Brock Peters and his new album "Ballad For Americans" which Stewart produced. A mild debate ensues concerning successful acts and where they earn the bulk of their money, concerts or records. Arden feels the acts earn more money from the sale of records. Stewart takes an opposing view.

Stewart at all times during conversations, listens attentively; he even gives the appearance of being influenced, when for the most part he is not.

Over breakfast the conversation revolves around the Electric Light Orchestra, whom Arden manages. The talk is of copyrights. Stewart runs his hand across the bottom half of his face. This is the second time he has made this gesture since entering Arden's room. He seems to only wipe the bottom half of his face when he is troubled, or in deep thought.

Following a discussion of difficulties in the record industry, the meeting ends. It's 9:45 a.m. and Mike walks me to his sleek, white Cadillac parked in the massive driveway of his home next door to the hotel.

At 10:10 we arrive at 20th Century Records for an appointment with label president Russ Regan. Regan has not yet arrived at his office, so Harvey Cooper, general manager of the label is a sit-in host. The three men chat about social clubs they have each formed.

Mike is late for his next appointment and prepares to leave. Back in the Cadillac, Stewart explains that we are going to the MGM Studios in Culver City. Since he is a vice president of UA Corp., he is also involved in its movie scores. As we enter the parking lot, Stewart begins recalling his experiences in the theatre as an actor and later as a producer.

Inside the studio, he heads for projection room E. "Gator"

starring Burt Reynolds flashes on the screen. I think we're going to see a film. Not so. Stewart is here to review the film's opening and closing tunes.

He takes notes while constantly glancing at his watch. His hand wipes the bottom half of his face. We get to see 25 minutes of the film.

He points out that he is timing Bobby Goldsboro's closing tune "For A Little While." Stewart stops in the office of Lloyd Leipzig, vice president of publicity, to discuss "Gator." He decides that while he's at the studio he should also look at the sets for "New York, New York," another MGM film. The musical stars Liza Minnelli.

Leipzig presses Stewart to listen to a tape, but Stewart complains about the late hour. Vic Heutschy, publicist for "New York, New York" is Stewart's tour guide. We walk for approximately a mile as Stewart nods his approval of the work in progress on the sets and costumes. Martha Briggs, a seamstress working on one of Minnelli's 50 costumes, proudly displays a gown she is completing.

Stewart moves from one set to the next while Heutschy explains the musical numbers the film's star will be singing. Stewart announces that his office will be one of the sets used for the film.

It's 12:10 p.m. and we are on the way back to his Hollywood office. As we drive he openly talks about his extensive musical background, this time concerning gospel music. He also notes that he will eventually go into producing films.

As we enter his circular, plush office, he immediately picks up the telephone as Marilyn Mark, his assistant of 14 years, rushes to give him messages.

As he's giving instructions to Marilyn, George Butler, vice president of Blue Note, walks in. He wants Stewart to listen to the new single by Ferranti & Teicher called "Love Theme From Missouri Breaks."

Stewart puts Butler's record on the stereo as Butler sits smiling with an expression that says, I dare you not to like it.

Martin Davis, managing director of UA's publishing and record company in London, calls. The conversation involves the opening of "Missouri Breaks" in London. Then he asks about the album. Stewart suggests that a number of other singles will come from the LP.

Stewart appears an even tempered, smiling gentleman who



Mike Stewart with a demo disk (top) and in an MGM screening room checking a UA song in "Gator."

Billboard photos by Bonnie Tiegel

is polite to everyone most of the time. As he plays the "Missouri" theme song his hand wipes the bottom half of the face. As the record ends, he breaks out in a broad grin, and gives Butler an approving sign.

Stewart is leaving tomorrow on a business trip to New York, and he asks Butler for a dub to take with him for an afternoon meeting.

It's 1:05 and a call comes in from Leroy Holmes, music director of UA's music publishing operation. Stewart asks about the music from "Gator" and its orchestra. David Castle, one of the label's songwriters enters.

With a somber expression, unusual for Stewart, he addresses Castle. "They tell me that you haven't been writing enough songs." Castle, apparently conscious of other persons in the room, whispers his answer to Mike. Stewart makes an appointment to hear his tunes later.

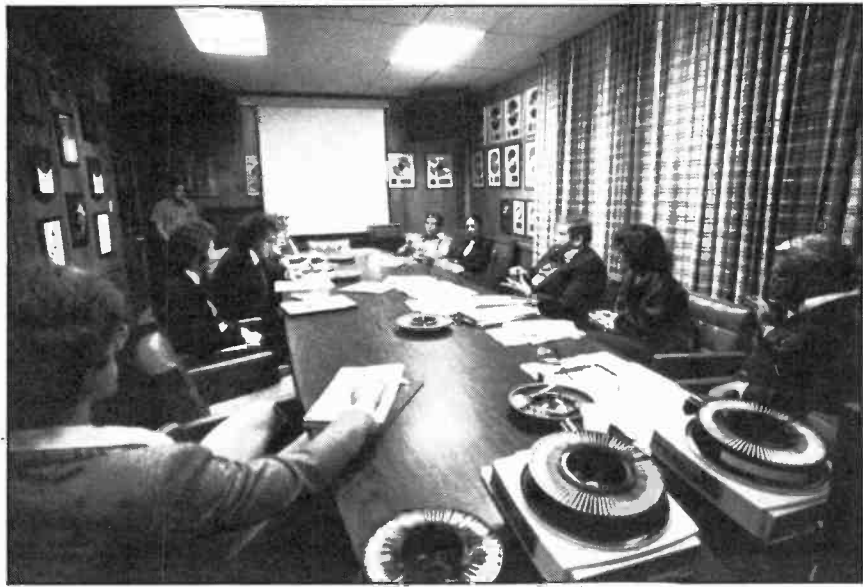
Wally Schuster, vice president and professional manager of UA publishing and Randy Edelman, an exclusive songwriter for the company arrive for a luncheon date.

During lunch at a restaurant, as everyone engages in discussions dealing with current events, Edelman and Stewart quietly slip out of the round-table chatter to talk about Edelman's newest hit, his proposed ventures and his past successes. The conversation is in low tones.

It's 2:45 and we are back in Stewart's office. Brock Peters and his wife DiDi arrive with Butler. Thom Williams, director of creative services, joins the group, followed by Artie Mogull, UA Records president. Stewart opens the meeting by asking



The mobile facets of Stewart's day: at breakfast (below) in the Beverly Hills suite of manager Don Arden and (right) on an MGM soundstage checking a set for "New York, New York." Back in his office he is pensive on the phone and attentive to office staffers.



Stewart and staff prepare for a slide presentation for an upcoming LP project.



Wally Schuster (left) and writer Randy Edelman discuss Randy's music with Stewart.



Two afternoon visitors: attorney Joseph Vagoda (top) and Russ Regan, 20th Century's president, liven up the day.



MGM seamstress Martha Briggs shows Stewart one of the costumes for Liza Minnelli and "New York, New York."



George Butler, Blue Note vice president (right) and Stewart discuss a new Ferrante & Teicher single.

Dave Skulnick (Eastern regional sales manager) in New York.

The room is silent as if waiting for Stewart to continue. He is obviously in control. He asks Butler to go into the studio with the tape. Again he asks Peters if he is satisfied with the tape. Peters smiles and says, "It's too heavy."

This part of the business seems to be finished. He turns to DiDi and asks for her help in promoting the LP in schools and sororities. She nods her acceptance and proceeds to list not only schools, but other organizations where she might gain exposure for the album.

As if saving this statement for last, Stewart says to Peters, "The big question is, how black do we go?" The answer is, "All the way."

Stewart points out that black Top 40 stations across country are playing the album. And almost as an after thought, someone in the room announces that Debbie Reynolds is doing "Ballad For Amerians" in her show in Las Vegas.

At this point, the meeting seems to branch off into small individual sessions. Finally, it resumes to discuss Peter's schedule. Approximately five minutes pass, and without warning, Stewart jumps up and dismisses the meeting with "Sorry, I gotta go."

It's 3:50 and time for a meeting to discuss publishing. Stewart opens the session by discussing the Ferrante & Teicher single. He tells the group that he is adding five independent promotion men to work on "Missouri Breaks." He notes that he does not feel that a single of the tune is the way to go.

He declares that all of the key retail windows around the country will be available for the "Missouri Breaks" LP. Then he advises that the label is releasing the "Gator" soundtrack.

As the meeting moves on, each representative in turn reports what is happening with his or her tunes. The publishing

staff also reports on deals it is making with different acts to record UA material. Without going into a long dissertation, to each report he merely answers yes, no, or it's terrific.

Enter Joseph Vagoda, off-beat attorney for Stevie Wonder. He stays as UA staffers report on song placement. With Stewart and four UA staffers, he watches a 40-minute film of acts who have recorded tunes from the UA catalog. Stewart takes notes for revision of the presentation. Much of the film which was taped in January 1976 is history. Stewart watches the film in its entirety without uttering a word. As he prepares to leave the room he says, "The whole thing has to be redone."

Back in Stewart's office at 5:20, he and Vagoda gets down to their own discussion. Vagoda is pitching one of his own acts. Appearing very anxious, Vagoda plays a tape for Stewart. Stewart's habit is to always listen to everything said before he answers. This is not, however, the case with Vagoda.

As he listens to the tape, Vagoda marches around the office "advising" Stewart of his group's greatness. Under Vagoda's direction the two huddle together in negotiations. With Vagoda kneeling on the floor in front of Stewart, he yells out some percentages. Then the bargaining begins. This debate goes back and forth for some time as Vagoda, now on his feet, moves around the room with short dance-like steps.

Finally, negotiations end. There seems to be no agreement.

At 5:45, Russ Regan enters. Since he missed Stewart at his office (the appointment was a last minute arrangement), Regan decides to come to Stewart's lair. All conversation is light and friendly. Stewart for the first time today transforms the office atmosphere into a non-business climate. Still as alert as when he walked into the hotel this morning, Stewart still insists that this is not one of his busy days.

Art direction: Bernie Rollins

Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers Regional Breakouts & National Breakouts

Based on station playlists through Thursday (6/17/76)

TOP ADD ONS - NATIONAL

- QUEEN—You're My Best Friend (Elektra)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- KBBC—Phoenix**
- DR. HOOK—A Little Bit More (Capitol)
 - WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 32-21
 - TODD RUNDGREN—Good Vibrations (Bearsville) 26-20
- KTKT—Tucson**
- JAMES TAYLOR—Shower The People (W.B.)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - STARBUCK—Moonlight Feels Right (Private Stock) 27-20
 - AMERICA—Today's The Day (W.B.) 21-17

PRIME MOVERS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)

- KNDE—Sacramento**
- SEALS & CROFTS—Get Closer (W.B.)
 - AMERICA—Today's The Day (W.B.)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 22-8
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 17-9
- KROY—Sacramento**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 28-18
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 23-16
- KYNO—Fresno**
- BEATLES—Got To Get You Into My Life (Capitol)
 - BOB SEGER & THE SILVER BULLET BAND—Nutbush City Limits (Capitol)
 - QUEEN—You're My Best Friend (Elektra) 26-19
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 24-18
- KJOY—Stockton, Calif.**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - QUEEN—You're My Best Friend (Elektra) 29-14
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 21-11

- KTLK—Denver**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - JAMES TAYLOR—Shower The People (W.B.)
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) 31-21
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 14-7

BREAKOUTS - NATIONAL

- QUEEN—You're My Best Friend (Elektra)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- NEIL DIAMOND—If You Know What I Mean (Columbia)

- KELI—Tulsa**
- TODD RUNDGREN—Good Vibrations (Bearsville)
 - ABBA—Mama Mia (Atlantic)
 - DOROTHY MOORE—Misty Blue (Malaco) 14-5
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 19-12
- WTIX—New Orleans**
- BEATLES—Got To Get You Into My Life (Capitol)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - DARYL HALL/JOHN OATES—Sara Smile (RCA) 7-4
 - CAPTAIN & TENNILLE—Shop Around (A&M) 11-8
- KEEL—Shreveport**
- WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
 - BEATLES—Got To Get You Into My Life (Capitol)
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 22-11
 - KEITH CARRADINE—I'm Easy (ABC) 34-23

- WIXY—Cleveland**
- CHEECH & CHONG—Framed (Ode)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 39-30
 - SEALS & CROFTS—Get Closer (W.B.) 40-31
- WSAI—Cincinnati**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - GARY WRIGHT—Love Is Alive (W.B.) 23-14
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 29-20
- Q-102 (WKQF-FM)—Cincinnati**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - NEIL SEDAKA—Steppin' Out (Rocket)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-13
- D—More, More, More (Buddah) 11-8**
- WCOL—Columbus**
- KEITH CARRADINE—I'm Easy (ABC)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - DONNY OSMOND—C'Mon Marianne (Kolob) 35-21
 - WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 19-8
- WCUE—Akron, Ohio**
- WILD CHERRY—Play That Funky Music (Epic)
 - THE TUBES—Don't Touch Me There (A&M)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 32-16
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 20-17
- 13-Q (WKTQ)—Pittsburgh**
- MICHAEL FRANKS—Poppicle Toes (Reprise)
 - CHEECH & CHONG—Framed (Ode) 15-9
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 14-10

Pacific Southwest Region

- TOP ADD ONS:**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - AMERICA—Today's The Day (W.B.)

- PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

- BREAKOUTS:**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - AMERICA—Today's The Day (W.B.)
 - TODD RUNDGREN—Good Vibrations (Bearsville)

- KQEO—Albuquerque**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 12-7
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-10
- KEND—Las Vegas**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - JAMES TAYLOR—Shower The People (W.B.)
 - NONE

JUNE 19, 1976, BILLBOARD

Pacific Northwest Region

- TOP ADD ONS:**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)

- PRIME MOVERS:**
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - QUEEN—You're My Best Friend (Elektra)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)

- BREAKOUTS:**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - SEALS & CROFTS—Get Closer (W.B.)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)

- KHT—Los Angeles**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - DOROTHY MOORE—Misty Blue (Malaco) 16-8
 - BRASS CONSTRUCTION—Movin' (U.A.) 20-15
- KDAY—Los Angeles**
- CRUSADERS—Keep That Same Old Feeling (ABC/Blue Thumb)
- D—VICKI SUE ROBINSON—Turn The Beat Around (RCA)**
- BOB MARLEY & THE WAILERS—Roots Rock Reggae (Island) 28-18
 - DAVID RUFFIN—Everything's Coming Up Love (Motown) 18-11
- KEYZ—Anaheim**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 18-8
- D—ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-11**
- KFXM—San Bernardino**
- CARPENTERS—I Need To Be In Love (A&M)
 - CANDI STATON—Young Hearts Run Free (W.B.)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 19-7
 - STARBUCK—Moonlight Feels Right (Private Stock) 10-6

- KFRC—San Francisco**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - GARY WRIGHT—Love Is Alive (W.B.) 17-10
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 23-20**

- KYA—San Francisco**
- BEATLES—Got To Get You Into My Life (Capitol)
 - CLIFF RICHARD—Devil Woman (Rocket)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-10
 - STARBUCK—Moonlight Feels Right (Private Stock) 15-7

- KDIA—Oakland**
- NONE
 - TAVARES—Heaven Must Be Missing An Angel (Capitol) 28-17
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 18-11

- KLIV—San Jose**
- DR. HOOK—A Little Bit More (Capitol)
 - FOGHAT—Fool For The City (Bearsville)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA) 15-8
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 17-11

- KCBQ—San Diego**
- SONS OF CHAMPLIN—Hold On (Ariola America)
 - FIREBALL—Livin' Ain't Livin' (Atlantic)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-14
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 24-19
- KAFY—Bakersfield**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - NEIL SEDAKA—Steppin' Out (Rocket)
- D—ANDREA TRUE CONNECTION—More, More, More (Buddah) 24-15**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 4-1

- KRIZ—Phoenix**
- TODD RUNDGREN—Good Vibrations (Bearsville)
 - AMERICA—Today's The Day (W.B.)
 - STARBUCK—Moonlight Feels Right (Private Stock) 27-17
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-5

- KGW—Portland**
- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
 - MARVIN GAYE—I Want You (Tama)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 18-14
 - QUEEN—You're My Best Friend (Elektra) 26-22
- KLNS—Portland**
- DR. HOOK—A Little Bit More (Capitol)
 - BOB SEGER & THE SILVER BULLET BAND—Nutbush City Limits (Capitol)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 22-10
 - L.A. JETS—Dancin' Through The Night (RCA) HB-22
- KING—Seattle**
- SEALS & CROFTS—Get Closer (W.B.)
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 29-20
 - GARY WRIGHT—Love Is Alive (W.B.) 10-4
- KJR—Seattle**
- NONE
 - QUEEN—You're My Best Friend (Elektra) 24-19
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 25-20

- KJRB—Spokane**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - SEALS & CROFTS—Get Closer (W.B.) 19-15
 - AMERICA—Today's The Day (W.B.) 26-22

- KTAC—Tacoma**
- DONNY OSMOND—C'Mon Marianne (Kolob)
 - BILL LA BOUNTY—Lie To Me (20th Century)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M) 21-12
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 25-18
- KCPX—Salt Lake City**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - NEIL SEDAKA—Steppin' Out (Rocket)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 25-20
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 14-11

- KRSP—Salt Lake City**
- ENGLAND DAN/JOHN FORD COLEY—See You Tonight (Big Tree)
 - SILVER—Wham Bam Shank-A-Lang (Arista)
 - SEALS & CROFTS—Get Closer (W.B.) 21-11
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 18-12

Southwest Region

- TOP ADD ONS:**
- QUEEN—You're My Best Friend (Elektra)
 - SEALS & CROFTS—Get Closer (W.B.)
 - BEATLES—Got To Get You Into My Life (Capitol)

- PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)

- BREAKOUTS:**
- QUEEN—You're My Best Friend (Elektra)
 - SEALS & CROFTS—Get Closer (W.B.)
 - BEATLES—Got To Get You Into My Life (Capitol)

- KILT—Houston**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - QUEEN—You're My Best Friend (Elektra)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 39-28
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-9

- KRBE—Houston**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-13
 - AMERICA—Today's The Day (W.B.) 24-20
- KLIF—Dallas**
- HARRY CHAPIN—A Better Place To Be (Elektra)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-9
 - BO KIRKLAND/RUTH DAVIS—Easy Lovin' (Claridge) 14-6

- KNUS-FM—DALLAS**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.) 21-14
 - DIANA ROSS—Love Hangover (Motown) 15-10
- KFJZ—Ft. Worth**
- SEALS & CROFTS—Get Closer (W.B.)
 - TODD RUNDGREN—Good Vibrations (Bearsville)
 - QUEEN—You're My Best Friend (Elektra) 30-20
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-9

- KINT—El Paso**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-13
 - THIN LIZZY—The Boys Are Back In Town (Mercury) HB-14
- WKY—Oklahoma City**
- SEALS & CROFTS—Get Closer (W.B.)
 - QUEEN—You're My Best Friend (Elektra)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-9
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 10-2
- KOMA—Oklahoma City**
- CAPTAIN & TENNILLE—Shop Around (A&M)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-10
 - DARYL HALL/JOHN OATES—Sara Smile (RCA) 13-5

- KAKC—Tulsa**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 25-10
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 17-6

North Central Region

- TOP ADD ONS:**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - GEORGE BENSON—This Masquerade (W.B.)
 - ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)

- PRIME MOVERS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - SEALS & CROFTS—Get Closer (W.B.)

- BREAKOUTS:**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - QUEEN—You're My Best Friend (Elektra)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)

- CKLW—Detroit**
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
 - GEORGE BENSON—This Masquerade (W.B.)
 - ARETHA FRANKLIN—Give Him Something He Can Feel (Atlantic) 21-13
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 22-14

- WTAC—Flint, Mich.**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - AEROSMITH—Last Child (Columbia)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 15-8
 - CAPTAIN & TENNILLE—Shop Around (A&M) 10-5
- WGRD—Grand Rapids**
- GARY WRIGHT—Love Is Alive (W.B.)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 11-6
 - DOROTHY MOORE—Misty Blue (Malaco) 6-3

- Z-96 (WZZM-FM)—Grand Rapids**
- BEATLES—Got To Get You Into My Life (Capitol)
 - AMERICA—Today's The Day (W.B.)
 - ROLLING STONES—Fool To Cry (Rolling Stones) 24-17
 - GARY WRIGHT—Love Is Alive (W.B.) 15-10
- WAKY—Louisville**
- SHIRLEY & SQUIRRLY—Hey Squirrly (GRT)
 - JOHNNY DUNCAN—Stranger (Columbia)
 - SEALS & CROFTS—Get Closer (W.B.) 30-26
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 27-22

- WBGW—Bowling Green**
- TODD RUNDGREN—Good Vibrations (Bearsville)
 - QUEEN—You're My Best Friend (Elektra)
 - SEALS & CROFTS—Get Closer (W.B.) 14-9
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 10-6
- WGL—Cleveland**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - QUEEN—You're My Best Friend (Elektra)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 20-9
 - DOOBIE BROS.—Takin' It To The Streets (W.B.) 16-6

Midwest Region

- TOP ADD ONS:**
- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - NEIL SEDAKA—Steppin' Out (Rocket)

- PRIME MOVERS:**
- GARY WRIGHT—Love Is Alive (W.B.)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - DOOBIE BROTHERS—Takin' It To The Streets (W.B.)

- BREAKOUTS:**
- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - NEIL SEDAKA—Steppin' Out (Rocket)

- WLS—Chicago**
- NONE
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 31-16
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-13

- WLS—Chicago**
- NONE
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 31-16
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-13

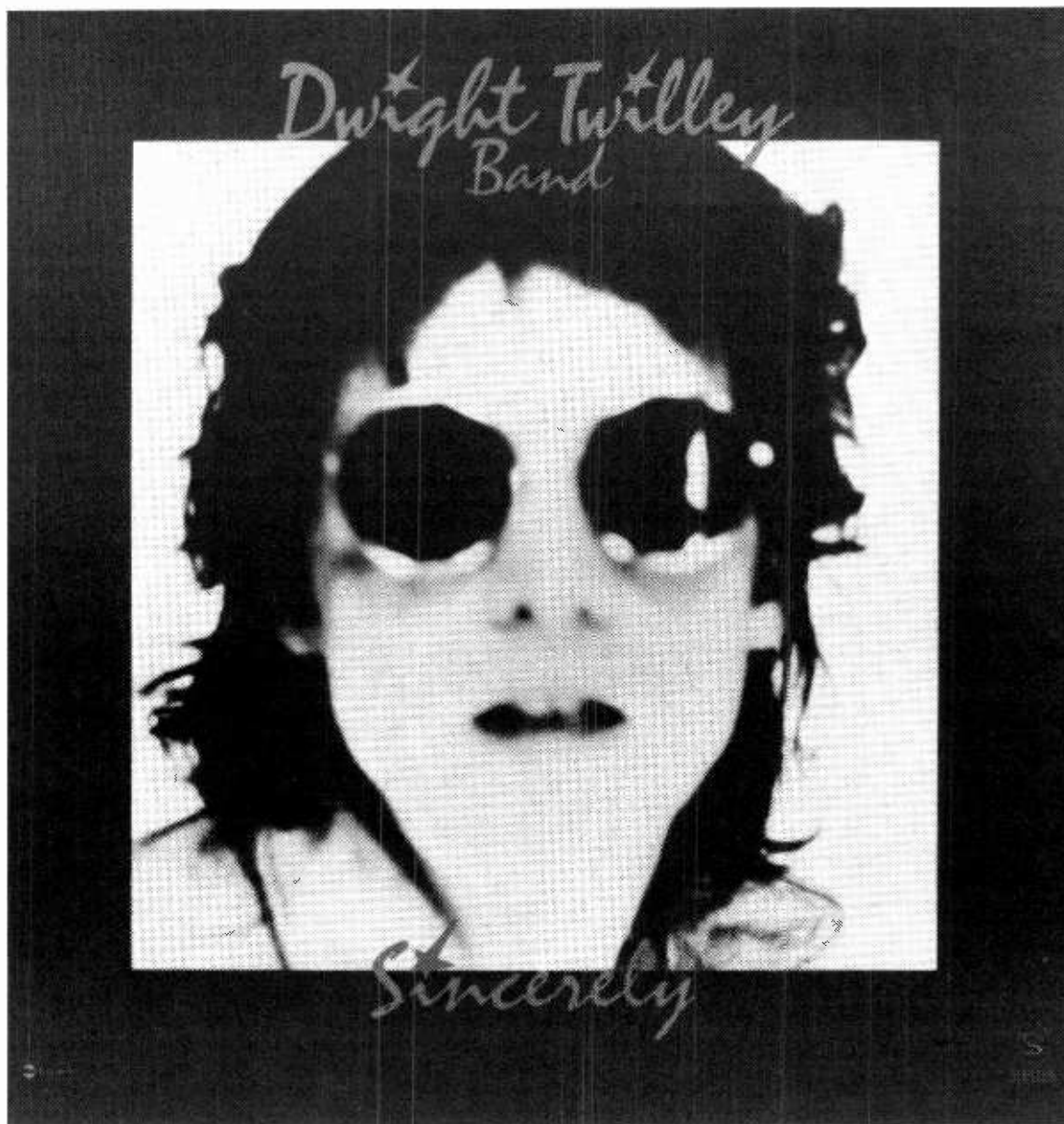
- WLS—Chicago**
- NONE
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 31-16
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-13

- WLS—Chicago**
- NONE
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 31-16
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-13

- WLS—Chicago**
- NONE
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 31-16
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-13

(Continued on page 24)

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ABC and Shelter Records proudly announce their new association with the release of the debut album by

The Dwight Twilley Band

Sincerely

SRL-52001

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The Dwight Twilley Band
And that's just for openers.



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Records

Billboard Singles Radio Action

Based on station playlists through Thursday (6/17/76)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WDHF—Chicago

- ENGLAND DAN/JOHN FORD COLEY—See You Tonight (Big Tree)
- NEIL SEDAKA—Steppin' Out (Rocket)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 18-11
- ★ BEATLES—Got To Get You Into My Life (Capitol) 25-18

WVDE—Indianapolis

- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ★ ABBA—Mama Mia (Atlantic)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 12-2

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 15-6

WOKY—Milwaukee

- ★ BEATLES—Got To Get You Into My Life (Capitol)
- ★ NEIL SEDAKA—Steppin' Out (Rocket)
- ★ SEALS & CROFTS—Get Closer (W.B.) 12-7
- ★ FOGHAT—Fool For The City (Bearsville) 20-15

WZUJ-FM—Milwaukee

- ★ DR. HOOK—A Little Bit More (Capitol)
- ★ BAD COMPANY—Honey Child (Swan Song)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 12-5
- ★ SEALS & CROFTS—Get Closer (W.B.) 11-6

WEMP—Milwaukee

- ★ CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ FIREFALL—Livin' Ain't Livin' (Atlantic)
- ★ AMERICA—Today's The Day (W.B.) 17-10
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 23-17

WIRL—Peoria, Ill.

- ★ TODD RUNDGREN—Good Vibrations (Bearsville)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 35-25
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-6

KSJQ-FM—St. Louis

- ★ SEALS & CROFTS—Get Closer (W.B.)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-17
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 31-26

KXOK—St. Louis

- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 21-14
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-15

KIOA—Des Moines

- ★ SEALS & CROFTS—Get Closer (W.B.)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 24-5
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 17-10

KDWB—Minneapolis

- ★ NONE
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-9
- ★ GARY WRIGHT—Love Is Alive (W.B.) 28-18

WDGY—Minneapolis

- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 18-15
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 19-17

KSTP—Minneapolis

- ★ MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 21-7
- ★ TODD RUNDGREN—Good Vibrations (Bearsville) 21-13

WHB—Kansas City

- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 13-9

KOIL—Omaha

- ★ BEATLES—Got To Get You Into My Life (Capitol)
- ★ WAYNE NEWTON—Hungry Years (Chelsea)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 22-11
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-10

KKLS—Rapid City, S.D.

- ★ BEATLES—Got To Get You Into My Life (Capitol)
- ★ ABBA—Mama Mia (Atlantic)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 12-6
- ★ HEART—Crazy On You (Mushroom) 19-13

KQWB—Fargo, N.D.

- ★ BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ ENGLAND DAN/JOHN FORD COLEY—See You Tonight (Big Tree)
- ★ QUEEN—You're My Best Friend (Elektra) 15-10
- ★ KEITH CARRADINE—I'm Easy (ABC) 9-6

Northeast Region

TOP ADD ONS:

- KEITH CARRADINE—I'm Easy (ABC)
- AEROSMITH—Last Child (Columbia)
- (D) VICKI SUE ROBINSON—Turn The Beat Around (RCA)

PRIME MOVERS:

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ABBA—Mama Mia (Atlantic)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

BREAKOUTS:

- KEITH CARRADINE—I'm Easy (ABC)
- AEROSMITH—Last Child (Columbia)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)

WABC—New York

- ★ MARVIN GAYE—I Want You (Tamla)
- D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 12-5
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 13-9

WPIX—New York

- ★ NEIL SEDAKA—Steppin' Out (Rocket)
- ★ PETER DINKELBAUM—Baby I Love Your Way (A&M)
- ★ QUEEN—You're My Best Friend (Elektra) 20-12
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 23-16

WWRL—New York

- D★ DOUBLE EXPOSURE—Ten Percent (Salsoul)
- ★ SPINNERS—Wake Up Susan (Atlantic)
- ★ GEORGE BENSON—This Masquerade (W.B.) 35-14
- ★ ARETHA FRANKLIN—Give Him Something He Can Feel (Atlantic) 11-2

WPTX—Albany

- ★ CARPENTERS—I Need To Be In Love (A&M)
- ★ BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 33-13
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 28-14

WTRY—Albany

- ★ DR. HOOK—A Little Bit More (Capitol)
- ★ CARPENTERS—I Need To Be In Love (A&M)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-12
- ★ QUEEN—You're My Best Friend (Elektra) 28-26

WKBW—Buffalo

- ★ THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ QUEEN—You're My Best Friend (Elektra)
- ★ DR. HOOK—A Little Bit More (Capitol) 26-3
- ★ CYNDI GRECO—Making Our Dreams Come True (Private Stock) 18-8

WYSL—Buffalo

- ★ DR. HOOK—A Little Bit More (Capitol)
- D★ TRAMMPS—That's Where The Happy People Go (Atlantic)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-4
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 10-7

WBBF—Rochester, N.Y.

- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ TODD RUNDGREN—Good Vibrations (Bearsville)
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 17-9
- ★ KEITH CARRADINE—I'm Easy (ABC) 15-8

WRKO—Boston

- ★ KEITH CARRADINE—I'm Easy (ABC)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ ABBA—Mama Mia (Atlantic) 21-11
- ★ DOROTHY MOORE—Misty Blue (Malaco) 19-10

WBZ-FM—Boston

- ★ BEATLES—Got To Get You Into My Life (Capitol)
- ★ AEROSMITH—Last Child (Columbia)
- ★ ABBA—Mama Mia (Atlantic) 26-13
- ★ DOROTHY MOORE—Misty Blue (Malaco) 16-6

WBVF-FM—Boston

- ★ AMERICA—Today's The Day (W.B.)
- ★ AEROSMITH—Last Child (Columbia)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 20-13
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 21-16

WORC—Worcester, Mass.

- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ TERRY JACKS—In My Father's Footsteps (Private Stock)
- ★ TODD RUNDGREN—Good Vibrations (Bearsville) 29-15
- ★ DONNY OSMOND—C'Mon Marianne (Kolob) 24-14

WDRG—Hartford

- ★ KEITH CARRADINE—I'm Easy (ABC)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 28-20
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 14-8

WPRO—Providence

- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- ★ BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ SEALS & CROFTS—Get Closer (W.B.) 20-10
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 28-19

Mid-Atlantic Region

TOP ADD ONS:

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- THIN LIZZY—The Boys Are Back In Town (Mercury)

PRIME MOVERS:

- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

BREAKOUTS:

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- THIN LIZZY—The Boys Are Back In Town (Mercury)

WFIL—Philadelphia

- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 22-13
- D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 26-20

WIBG—Philadelphia

- ★ JOHN HANDY—Hard Work (ABC/Impulse)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 16-8
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 27-21

WIFI-FM—Philadelphia

- ★ QUEEN—You're My Best Friend (Elektra)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 29-14
- D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 15-6

WPGC—Washington

- ★ DAVID RUFFIN—Everything's Coming Up Love (Motown)
- ★ AEROSMITH—Last Child (Columbia)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 24-18
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 14-9

WOL—Washington

- ★ SYLVERS—Cotton Candy (Capitol)
- ★ ZULEMA—I Love You (RCA)
- ★ ISLEY BROS.—Who Loves You Better (T-Neck) 12-9
- ★ SKIP MAHONEY—Wherever You Go (ABET) 7-6

WGH—Washington

- ★ CARPENTERS—I Need To Be In Love (A&M)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-9
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 12-5

WCAO—Baltimore

- ★ ATLANTA RHYTHM SECTION—Jukin' (Polydor)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ BEACH BOYS—Rock & Roll Music (Warner/Reprise) 24-20
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 21-18

WYRE—Baltimore

- ★ TODD RUNDGREN—Good Vibrations (Bearsville)
- ★ KEITH CARRADINE—I'm Easy (ABC)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 20-13
- ★ GARY WRIGHT—Love Is Alive (W.B.) 13-9

WLEE—Richmond, Va.

- ★ CROWN HEIGHTS AFFAIR—Foxy Lady (Delite)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-12
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 22-15

Southeast Region

TOP ADD ONS:

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- QUEEN—You're My Best Friend (Elektra)
- NEIL SEDAKA—Steppin' Out (Rocket)

PRIME MOVERS:

- BEATLES—Got To Get You Into My Life (Capitol)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

BREAKOUTS:

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- QUEEN—You're My Best Friend (Elektra)
- ENGLAND DAN/JOHN FORD COLEY—I'd Really Love To See You Tonight (Big Tree)

WQXI—Atlanta

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ★ NEIL SEDAKA—Steppin' Out (Rocket)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 15-4
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 10-7

Z-93 (WZGC-FM)—Atlanta

- ★ QUEEN—You're My Best Friend (Elektra)
- ★ NEIL SEDAKA—Steppin' Out (Rocket)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 12-6
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 14-9

WBBQ—Atlanta

- ★ BOBBY GOLDSBORO—A Butterfly For Bucky (U.A.)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 19-10
- ★ ABBA—Mama Mia (Atlantic) 12-7

WFOM—Atlanta

- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ★ ENGLAND DAN/JOHN COLEY—See You Tonight (Big Tree)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 9-2
- ★ BEATLES—Got To Get You Into My Life (Capitol) 25-19

WSPA—Savannah, Ga.

- ★ CANDI STATON—Young Hearts Run Free (W.B.)
- ★ PETER FRAMPTON—Baby I Love Your Way (A&M)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 12-8
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 21-17

WQAM—Miami

- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 16-12
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 10-7

Y-100 (WHYI-FM)—Miami

- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ MARVIN GAYE—I Want You (Tamla)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 18-11
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 21-18

BJ105 (WBJW-FM)—Orlando

- ★ FIREFALL—Livin' Ain't Livin' (Atlantic)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 30-20
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 16-11

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ ABBA—Mama Mia (Atlantic) HB-20
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) HB-25

WQPD—Lakeland, Fla.

- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ NEIL SEDAKA—Steppin' Out (Rocket)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 28-8
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 34-18

WMFJ—Daytona Beach

- ★ WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ★ KEITH CARRADINE—I'm Easy (ABC)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 15-7
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 30-24

WAVE—Jacksonville

- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ AMERICA—Today's The Day (W.B.) 19-9
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 10-2

WAYS—Charlotte

- ★ KEITH CARRADINE—I'm Easy (ABC)
- ★ QUEEN—You're My Best Friend (Elektra)
- ★ CATE BROS.—Union Man (Elektra) 14-7
- ★ CHEECH & CHONG—Framed (Ode) 24-20

WKIX—Raleigh, N.C.

- ★ CARPENTERS—I Need To Be In Love (A&M)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) HB-24
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) HB-25

WTOB—Winston/Salem

- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 19-9
- ★ ARROGANCE—Open Window (Vanguard)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 16-13
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 18-15

WTMA—Charleston, S.C.

- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 16-8
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 12-5

WORD—Spartanburg, S.C.

- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ BOBBY BLAND—It Ain't The Real Thing (ABC)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) HB-12
- ★ NATALIE COLE—Sophisticated Lady (Capitol) 8-3

WLAC—Nashville

- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 25-17
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 15-9

WMAK—Nashville

- ★ BEATLES—Got To Get You Into My Life (Capitol)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 24-18
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 18-13

WHBQ—Memphis

- ★ MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 29-18
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 17-12

WMPS—Memphis

- ★ WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ★ QUEEN—You're My Best Friend (Elektra)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) HB-24
- ★ BEATLES—Got To Get You Into My Life (Capitol) HB-25

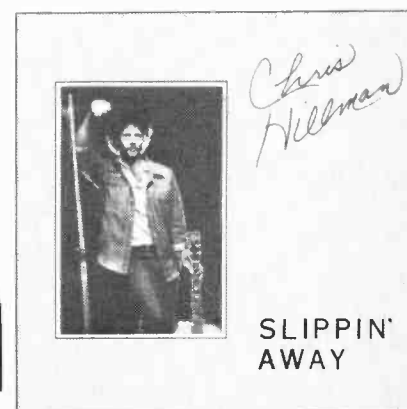


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7E-1062

Billboard Album Radio Action

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

Based on station playlists through Thursday (6/17/76)

Top Add Ons-National

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

Top Requests/Airplay-National

- STEVE MILLER—Fly Like An Eagle (Capitol)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- STEELY DAN—Royal Scam (ABC)
- ROGER MCGUINN—Cardiff Rose (Columbia)

National Breakouts

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- WARREN ZEVON—(Asylum)
- BEN SIDRAN—Free In America (Arista)

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 station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- CARLY SIMON—Another Passenger (Elektra)
- JEFF BECK—Wired (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- THIN LIZZY—Jailbreak (Mercury)
- BOZ SCAGGS—Silk Degrees (Columbia)
- GEORGE BENSON—Breezin' (Warner Bros.)

KOME-FM—San Jose

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- TERRY REID—Seed Of Memory (ABC)
- BEN SIDRAN—Free In America (Arista)
- IAN MATHEWS—Go For Broke (Columbia)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ STEVE MILLER—Fly Like An Angel (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ BOB MARLEY & THE WAILERS—Rastaman Vibration (Island)

KLBJ-FM—Austin

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- MCCOY TYNER—Fly With The Wind (Milestone)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- CITY BOY—(Vertigo Import)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ ANDY PRATT—Resolution (Nemperor)

WCOL-FM—Columbus

- ANDY PRATT—Resolution (Nemperor)
- ANGEL—Helluva Band (Casablanca)
- BEN SIDRAN—Free In America (Arista)
- CARLY SIMON—Another Passenger (Elektra)
- CHARLIE BLEAK—Let Me In (Pickwick)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ AEROSMITH—Rocks (Columbia)
- ★ TODD RUNDGREN—Faithful (Bearsville)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)

WZMF-FM—Milwaukee

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CHARLIE BLEAK—Let Me In (Pickwick)
- LIBRA—Winter Days Night (Motown)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- DON NICKS—Gone Too Long (Cream)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ NA'ARETH—Close Enough For Rock 'n' Roll (A&M)
- ★ AEROSMITH—Rocks (Columbia)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)

WKDA-FM—Nashville

- MARSHAL TUCKER BAND—Long Hard Ride (Capitol)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- IAN MATHEWS—Go For Broke (Columbia)
- ★ FLEETWOOD MAC—(Reprise)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)

WORJ-FM—Orlando

- WARREN ZEVON—(Asylum)
- TERRY REID—Seed Of Memory (ABC)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- AEROSMITH—Rocks (Columbia)
- MARTHA VELEZ—Escape From Babylon (Sire)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- ★ BOB MARLEY & THE WAILERS—Rastaman Vibration (Island)
- ★ SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- ★ FIREFALL—(Atlantic)
- ★ STEELY DAN—Royal Scam (ABC)

WOUR-FM—Syracuse/Utica

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- BILLY JOE SHAVER—When I Get Wings (Capricorn)
- SYNERGY—Sequencer (Passport)
- DIGA RHYTHM BAND—Diga (Round)
- FLYING BURRITO BROTHERS—Airborne (Columbia)
- ★ ANDY PRATT—Resolution (Nemperor)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ JOE COCKER—Stingray (A&M)
- ★ THIN LIZZY—Jailbreak (Mercury)

WMWR-FM—Philadelphia

- ANDY PRATT—Resolution (Nemperor)
- WARREN ZEVON—(Asylum)
- WILD TCHOUPITOULAS—(Island)
- CARLY SIMON—Another Passenger (Elektra)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ CAMEL—Moonmadness (Janus)

WLIR-FM—New York

- JEFF BECK—Wired (Epic)
- FELIX PAPPALARDI & CREATION—(A&M)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CARLY SIMON—Another Passenger (Elektra)
- CURTIS BROTHERS—(Polydor)
- JAN HAMMER—Oh Yeah (Nemperor)
- ★ ANDY PRATT—Resolution (Nemperor)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

WHCN-FM—Hartford

- WILD TCHOUPITOULAS—(Island)
- CURTIS BROTHERS—(Polydor)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- IAN GILLAN BAND—(Polydor)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ IAN MATHEWS—Go For Broke (Columbia)
- ★ ROGER MCGUINN—Cardiff Rose (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BEN SIDRAN—Free In America (Arista)

CHUM-FM—Toronto

- CHRIS HILLMAN—Slippin' Away (Asylum)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ AEROSMITH—Rocks (Columbia)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise)

Western Region

TOP ADD ONS:

- JEFF BECK—Wired (Epic)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CARLY SIMON—Another Passenger (Elektra)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)

★ TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- WINGS—At The Speed Of Sound (Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOZ SCAGGS—Silk Degrees (Columbia)

BREAKOUTS:

- JEFF BECK—Wired (Epic)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CARLY SIMON—Another Passenger (Elektra)
- BEN SIDRAN—Free In America (Arista)

KMET-FM—Los Angeles

- CARLY SIMON—Another Passenger (Elektra)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- BEATLES—Rock 'n' Roll (Capitol)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- R.E.O.—(Epic)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ AEROSMITH—Rocks (Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

KMET-FM—Los Angeles

- JEFF BECK—Wired (Epic)
- STONEGROUND—Flat Out (Flat Out Records)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ FLEETWOOD MAC—(Reprise)
- ★ AMERICA—Hideaway (Warner Bros.)

KSMF-FM—Lake Tahoe/Reno

- TRACY NELSON—Time Is On My Side (MCA)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- JAN HAMMER—Oh Yeah (Nemperor)
- BEN SIDRAN—Free In America (Arista)
- ARETHA FRANKLIN—Music From The Motion Picture Sparkle (Atlantic)
- HAWAIIAN GUITAR—Hot Shot (Blue Goose)
- DON NICKS—Gone Too Long (Cream)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- ★ CURTIS MAYFIELD—Give, Get, Take And Have (Curton)
- ★ MICHAEL URBANIAK—Body English (Arista)

KGB-FM—San Diego

- AEROSMITH—Rocks (Columbia)
- JEFF BECK—Wired (Epic)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- J. GEILS—Blow Your Face Out (Atlantic)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ FLEETWOOD MAC—(Reprise)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)

Southwest Region

TOP ADD ONS:

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)

★ TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- STEELY DAN—Royal Scam (ABC)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

BREAKOUTS:

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)

KSEF-FM—St. Louis

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- SYNERGY—Sequencer (Passport)
- IAN GILLAN BAND—Child In Time (Polydor)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ CHRIS HILLMAN—Slippin' Away (Asylum)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)

KADI-FM—St. Louis

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ANGEL—Helluva Band (Casablanca)
- CARLY SIMON—Another Passenger (Elektra)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- JETHRO TULL—Too Old To Rock 'n' Roll; Too Young To Die (Chrysalis)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JEFFERY COMMONOR—A Rumor In My Own Time (Epic)

KZEW-FM—Dallas

- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- FELIX PAPPALARDI & CREATION—(A&M)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ TODD RUNDGREN—Faithful (Bearsville)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)

Midwest Region

TOP ADD ONS:

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- FELIX PAPPALARDI & CREATION—(A&M)
- CARLY SIMON—Another Passenger (Elektra)

★ TOP REQUEST / AIRPLAY:

- AEROSMITH—Rocks (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- TODD RUNDGREN—Faithful (Bearsville)

BREAKOUTS:

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- WARREN ZEVON—(Asylum)
- BEN SIDRAN—Free In America (Arista)

WABX-FM—Detroit

- SYNERGY—Sequencer (Passport)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- FELIX PAPPALARDI & CREATION—(A&M)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- BAKER GURVITZ ARMY—Hearts On Fire (Atco)
- ★ BOG SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ RUNAWAYS—(Mercury)
- ★ WARREN ZEVON—(Asylum)
- ★ JETHRO TULL—Too Old To Rock 'n' Roll; Too Young To Die (Chrysalis)

WMMS-FM—Cleveland

- CARLY SIMON—Another Passenger (Elektra)
- FELIX PAPPALARDI & CREATION—(A&M)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- KINKS—Greatest Hits, Celluloid Heroes (RCA)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- AEROSMITH—Rocks (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)
- ★ TODD RUNDGREN—Faithful (Bearsville)

WXRT-FM—Chicago

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- WARREN ZEVON—(Asylum)
- CATALYST—Tear And A Smile (Muse)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- ★ HEART—Dreamboat Annie (Mushroom Records)

Southeast Region

TOP ADD ONS:

- JEFF BECK—Wired (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)

★ TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEELY DAN—Royal Scam (ABC)
- JETHRO TULL—Too Old To Rock 'n' Roll; Too Young To Die (Chrysalis)
- SOLUTION—Cordon Bleu (Rocket)

BREAKOUTS:

- JEFF BECK—Wired (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

WMAL-FM—Washington

- GORDON LIGHTFOOT—Summertime Dreams (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- JEFF BECK—Wired (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- TRACY NELSON—Time Is On My Side (MCA)
- BEATLES—Rock 'n' Roll (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JETHRO TULL—Too Old To Rock 'n' Roll; Too Young To Die (Chrysalis)
- ★ WINGS—At The Speed Of Sound (Capitol)

WKTK-FM—Baltimore

- JEFF BECK—Wired (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- LARRY CORVELL & 11 HOUSE—Aspects (Arista)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- RONNIE LAWS—Fever (Bluenote)
- NATURAL GAS—(Private Stock)
- ★ JEFF BECK—Wired (Epic)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ SOLUTION—Cordon Bleu (Rocket)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

Northeast Region

TOP ADD ONS:

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CARLY SIMON—Another Passenger (Elektra)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

★ TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- BILLY JOEL—Turnstiles (Columbia)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

BREAKOUTS:

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- CURTIS BROTHERS—(Polydor)
- WARREN ZEVON—(Asylum)

WNEW-FM—New York

- JOHN HARTFORD—Mark Twang (Flying Fish)
- WARREN ZEVON—(Asylum)
- PETER ALLEN—Taught By Experts (A&M)
- STANLEY TURRENTINE—Everybody Come On Out (Fantasy)
- BEN SIDRAN—Free In America (Arista)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ ROGER MCGUINN—Cardiff Rose (Columbia)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)

WBAB-FM—Babylon

- CHARLIE—Fantasy Girl (Columbia)
- CLIFF RICHARD—I'm Nearly Famous (Rocket)
- CARLY SIMON—Another Passenger (Elektra)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- CURTIS BROTHERS—(Polydor)
- CHEECH & CHONG—Sleeping Beauty (Ode)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)

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Radio-TV Programming

Miami's WIOD Changes Its Face New Personnel Follow a Single Edict: Be Entertaining

By CLAUDE HALL



SIGNING SPREE—KHJ morning air personality Charlie Van Dyke signs a cartoon of himself at the Palm Restaurant in Los Angeles. Van Dyke, program director as well of the Top 40 station, is one of the few radio men honored with a cartoon in the restaurant.

JAM Serves Up 2 Jingle Series

DALLAS—JAM Productions has introduced two new jingle series—"LogoSet" for Top 40 and up-tempo MOR formats and "The Best Country" for contemporary country stations.

"LogoSet" was created for WABC in New York, and is now being used on WPGC in Washington and KOVO in Provo, Utah, says Jonathan Wolfert, head of the company.

"The Best Country" was piloted by Plough Broadcasting and is now on the air at such stations as WJJD in Chicago and WPLO in Atlanta.

All of the jingles were designed to lead into music. Among the other jingles packages offered by JAM are "Dimension Two" for personality formats; "Magic Music" for soft-rock stations such as WMGK in Philadelphia; "Priority One," a shotgun series; "Back Seat Music" for oldie formats, and "Country Jam" for country stations.

Oldies Fade From KIXL In Austin

AUSTIN, Tex.—KIXL, a 1,000-watt station located at 970 on the dial, has dropped its oldie format and switched to gospel music and religion, according to C. Brunner Smith, director of Advance Inc. which owns the daytime station. George Carey, formerly with KEFC in Waco, is the new station manager and David Jones is program director.

More Women Into Radio

LOS ANGELES—More and more women are getting into radio. Howard G. Townsend, president and director of the Don Martin School Of Communications here, says more women are registered at the school now than in its 39-year history. Approximately 11% of the student body is female, he says.

"Another interesting aspect is that a number of the women are already employed at radio stations, but are studying to improve their positions. For instance, Maxine Bracey, community relations director of KHJ is studying interview techniques and voice improvement. Sharon Owens, newscaster at KMPC, is studying vocal development and delivery. Jean Tillman, community relations director at KDAY, is studying radio production."

Others studying radio at the school include Samantha Dolenz, former wife of Mickey Dolenz of the Monkees, and tennis star Jan Tamborelli.

The situation is indicative that women are "no longer willing to accept the standard secretarial position" in radio, but definitely want to take "an active role in the talent and technical areas of broadcasting."

LOS ANGELES—How do you achieve an image of being THE radio station in any given market?

The whole idea is to entertain," say Jim Gallant, program director of Miami's WIOD at 610 on the dial with 5,000 watts. "The purpose of radio—in my mind anyway—is to entertain, as well as to do all of the other things that a radio station

strongly about oldies than Bonneville does."

Music director of WIOD is Yolanda Parapar, a veteran of the station. Parapar slates every record in sequence for the air personalities.

But both Gallant and Anderson admit that there's enormous leniency. Mike Reineri, the 6-10 a.m. personality, has been known to play

WIOD: Wonderful Isle Of Dreams!

should do like inform the public with news and public service features and events and serve as you must serve, according to FCC regulations.

"However, as an entertainment medium, you acquire people on the air who can entertain and start building from there."

Gallant programmed in his career both WLW in Cincinnati and KMBZ in Kansas City. Both stations are "image" stations; both are MOR personality stations. Gallant wants to achieve the same image and success with WIOD.

"I think you build a radio station that's similar to a WLW or a KMBZ—the same type of MOR personality station—by getting as good staff of personalities as you can find. It's the same procedure we followed at WLW. We had some really good people on the air there.

"Then, you start exposing these good air personalities to the listeners.

"And hopefully, over a period of time, they become friends and tune in to listen to these people that they know and be entertained by them."

WIOD recently celebrated its 50th anniversary; the station is managed by Joe Abernathy, a vice president of Cox Broadcasting. Operations manager of both WIOD and its automated beautiful music sister station WAIA at 97.3 on the FM dial is Al Anderson.

Gallant went to WIOD in March 1975; he hired Anderson as a weekend personality a few months ago and shortly afterwards gave him the additional responsibilities. Today, Anderson also supervises most of the music on the AM station.

The FM station features a modification of the Bonneville MOR package; "we were the pilot station," says Anderson. He puts on, via carts, four songs an hour that are not from the programming service "and we also make up reels, stuff from the past three or four years that appeals strongly to this market. I feel more

the same record more than once on his show. "He can play a cut three or four times in a row, if it works," says Gallant. Bill Calder, the 2-6 p.m. personality, has a music list provided him every day, "but he's not going to follow it," says Anderson.

Calder, in fact, may play—and, in fact, usually does—something extremely off the wall. He calls the segment, a daily feature, "The Big Spin-off." It's like a battle of the bands, except that a couple of weeks ago the Pocono Mountaineers with the "Pocono Polka" were the four-time champs over a four-day stretch.

Listeners actually call in and vote and their comments are aired on the show and, would you believe, a large part of them take the voting seriously?

The air personalities follow no time clock, though Anderson admits that "we would like them to come out of the news with a record of course, if they have a great 'bit' that they want to do . . . well. . . ."

Calder and Big Wilson, who does the 10 a.m.-2 p.m. show, are deserters from the concrete canyons of New York. Reineri has worked many major markets, last with WIXY in Cleveland. "Mike had wanted to live in Miami for a long time," says Gallant, "thus was will-

station," says Gallant. "You generally need new personalities because the people who're there may not be good enough, otherwise you wouldn't be coming in to try to turn the station around in the first place.

"So, you always look for the best possible talent. We were fortunate to get four extremely strong, talented guys in Mike Reineri, Big Wilson, Bill Calder, and talk-host Larry King to join WIOD." Bob Gordon, who has been deeply involved in tv in the market, does the 6-8:30 show, followed by the Alan Courtney talk segment to 1 a.m. and King talking in the all-night slot.

On Sunday 6-8 a.m., there's a duo show hosted by Anderson and Gallant. "We don't even get paid extra," says Gallant with the tongue-in-cheek tone that they are getting paid exactly what the show is worth. "We do it to vent creative energies."

"Well, in any case the staff loves it. It gives them a chance to jump on us," says Anderson.

There's a feeling of camaraderie at the station—"tremendous support among the guys . . . a lot of interplay on the air . . . they're devoted to their station and to entertaining people," says Gallant. "Bill Calder will sometimes call up a Mike Reineri and pretend to be someone else and put him on."

When Gallant took over the station, there was little camaraderie. "The news department and Alan Courtney were the two strongest elements. Courtney has a strong following at night. I think talk programming mixes in very well within an MOR format."

Anderson: "As long as you structure the topics so you're going after the same target demographics as you do with your music programming."

"The man who taught me most about radio? Ken Draper when I worked for him and with him—I was his assistant—back at KYW in Cleveland in 1963 or 1964. Draper, I always thought, was a genius and a beautiful guy to work for and I think he taught me a hell of a lot. At least, as far as developing my attitude toward radio and what I like out of radio."

ing to talk when we called him. Big Wilson called us; he wanted to get away from that life you have to lead in New York. As for Calder, I wanted to hire him the first time I ever heard him on the air. He was only on WDAF in Kansas City a month. You could tell by the way he gave the time or the temperature or said anything that he was basically a very funny guy. There are humorous overtones to everything he says. You never know when Calder is talking whether he's serious or not. You never know if he's going to go into a bit or whether he's serious because he has natural comedic flair."

And you can "get addicted to Calder," adds Anderson. "Once you get into him, you look forward to his show every day."

"You know how it is when you take over programming at a radio

Gallant: Otherwise, you'd have two different radio stations."

The news must also fit the format, he says. "And there's strong interplay between the newspeople and the air personalities. On the morning show, news director Chuck Dent and Gretchum Graham do a kind of crossover bit with Mike Reineri until they get into the actual newscast, at which point they're all business."

The playlist for the AM station features about 45-46 current records broken into 25 hits and the rest extras. The hits get played twice as much as the extras. Oldies date to 1971, and next year will only date to 1972. Gallant says that album cuts help the station bring its on-air sound into focus. "Barry Manilow does a lot of things that we can use," says Anderson. Anywhere from one-

to-two album cuts are featured per hour."

Music is a full-time job for Anderson in spite of all of the labors of Yolanda Parapar on music.

"It's something you're always doing—reading trade magazines, going home and listening to the other radio stations in town, keeping up with the new releases.

Yolanda Parapar screens everything; then a music meeting is held on Monday. Gallant sometimes gets also involved in the music. He turned over all of his responsibility for music to Anderson "because I like his 'feel' for the music."

Gallant mentions that Calder has a huge record collection. "He really pays attention to music and listens to everything that comes in." Wilson and Reineri, of course, are also veterans in regard to music knowledge.

"Something we do at our radio

(Continued on page 34)



Abernathy

'Epic Of the 70s,' 6-Hour Documentary Airs July 4 Weekend

DALLAS—Century 21 Productions and Programming Inc., headed by Dick Starr, has launched a six-hour documentary called "Epic Of The 70s" for airing over the July 4 weekend. The show, hosted by Larry McKay, features 60 interviews with the superstars of this decade, plus 75 of America's biggest hits.

"Even before the transcriptions were pressed," says Starr, "Century 21 had orders from 51 markets, including WCBM in Baltimore, WCOL in Columbus, WAYS in Charlotte, WBYQ in Nashville, KFMS in Las Vegas, WRVQ in Richmond, KOFM in Oklahoma City, and WQUD in Memphis. Many of these stations will air the special over July 4. Others will be using it as a back-to-school or late summer special."



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LYNN'S WINNER—WWOK teams up with MCA Records to honor Loretta Lynn with a country music month in Miami coinciding with the release of her autobiography "Coal Miner's Daughter." Station asked listeners for their favorite Lynn tune and the response was phenomenal. From left: WWOK music director Ron Tatar, WWOK program director Ted Cramer, MCA promotion executive Ralph Witsell, and prize winner Sharon Kavanaugh who received a complete Loretta Lynn catalog, an autographed copy of the book, plus a phone call from Lynn.

Vox Jox

By CLAUDE HALL

LOS ANGELES—The question that has always concerned me immensely is whether a university radio station belongs to the students or to the professors. This came up again last week when I received notice from Norm Palumbo, operations manager of WUSF, an FM station at the Univ. of South Florida in Tampa, that the station was dropping contemporary music, along with folk music and bluegrass.

Henceforth, the station will program only classical and jazz. Now, if sales of records can be correlated with popularity of music—and this assumption has prevailed for many years; since the late Todd Storz devised the Top 40 programming concept—then WUSF is programming to a very limited audience base.

Perhaps, however, the market needs a station that programs jazz and classical music. In this case, the

administration that "mandated" the format changes are to be lauded.

On the other hand, we must consider what basic function a college radio station serves. Does it exist to give the professors something they would prefer to listen to? Does it exist to provide the student body something to listen to?

Or does it actually exist as a training ground?

For listening purposes, there are other radio stations in the market. Tampa-St. Petersburg has an excellent array of 17 AM stations and 8 FM operations. In addition, other signals reach the market. Students—and professors—would have no difficulty in listening to jazz music and/or classical music if they so desired regardless of whether WUSF played those kinds of records or not.

The one thing that the students cannot replace, however, is a training ground. Programming and working on the air at a jazz/classical radio station will not give the students the proper background they will need to enter the mainstream of professional radio.

Already, one of the major complaints of professional radio men is that colleges are not doing the job in turning out students for the industry.

There are some great college radio stations in the nation . . . and some great college radio professors. It's indeed a pity—for the sake of radio in days to come—that there aren't more.

* * *

Glen Powers reports in from TM Programming, Dallas; he'd been with KILT-FM in Houston. His new duties will be as operations coordinator and consultant for TM's stations that they service with programming. Basically, I think he has been hired to take some of the traveling workload off of the shoulders of George Burns, creator of "Stereo Rock" programming packaged and marketed by TM. "Stereo Rock" is now on more than 60 stations and Burns was almost constantly in a plane.

It was Burns who informed me about the remote broadcast by WCJO in Jackson, Mich., from a graveyard that was in a story in the June 5 issue (first remote like that that either I or Burns had ever heard of). And Burns would like to report to everyone that WDIZ in Orlando, Fla. (the station that had the pet alligator named Zork which was shot by poachers) discovered the other day that Zork left some relatives—several little baby alligators who'll soon be beating a path to the studio site to gobble up buckets of Kentucky Fried Chicken just like old Zork used to do.

* * *

Bob Galen has joined KARN in Little Rock, Ark., as morning air personality and chief announcer. He'd been program director of WBBB and WNCB in Burlington, N.C., and once pulled a deejay shift at WCBM in Baltimore. KARN, managed



Galen

by Larry A. Duke, is owned by the Snider Corp., which also owns and operates KKYK and the Arkansas network in Little Rock and KFIN in Jonesboro. . . . Jim Nelly has left KORL in Honolulu and is now the owner/general manager/program director of KUJ, a 5,000-watt station in Walla Walla, Wash. "I need help in several different ways. Even

though KUJ has been on the air for 48 years, they are now getting record service, so what I need is complete record service, albums and singles, for a 24-hour Top 40 operation. And I am desperately in need of a list of the top-selling Top 40 songs from 1969 to 1976 and I also need the name of the place to get these records."

Okay, everybody; take notes. You can get recaps of the Hot 100 Chart of Billboard (lists that show the major-selling 100 records each year as based on tabulation of the charts throughout each year) for \$2 each year that you want. Write or call: Billboard Marketing Services, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Now, if you'd like to buy oldies, I think the best source is Nehi Distributors, 5500 W. Jefferson Blvd., Los Angeles, Calif. 90006. Phone is: 213-930-1722. Wayne Volat is the key man on singles. He has a catalog that he'll send you. He ships oldies virtually around the world.

* * *

Shotgun Tom Kelly, a figurehead in San Diego as an air personality on KCBQ, has received a San Diego area Emmy for outstanding achievement as a performer. He hosts "Words A Poppin'," a children's show produced at KGTV-TV in San Diego Saturday mornings. The show is also being carried on KMGH-TV, Denver; WRTV-TV, Indianapolis; and KERO-TV, Bakersfield, Calif. Allied Artists is trying to syndicate the show elsewhere, so Shotgun Tom may see be invading your Saturday mornings.



Kelly

Dennis Wilen reports: "I'm still alive. Friends from my days as assistant program director/music director at WMMR can find me at WCAU-FM where I'm the operations manager. I'll take friendly calls also at home or at 215-839-7000, ext. 485."

* * *

Tom Holliday is now production director at WKWK (otherwise known as 14WK) in Wheeling, W.Va.; he formerly worked the 6-10 p.m. shift at WCLG in Morgantown, W.Va. And the lineup of the Top 40 operations has program director Gary Persons 6-9 a.m., Ed Abels 9-noon, Tom Holliday noon-3 p.m., music director Jim Roberts 3-6 p.m., Paul Petlow 6-11 p.m., and Farrel Smith midnight-6 a.m. Bill Murdock is news director, Rich Lawrence is weekend air personality. . . . Bob McKay, a 10-year-veteran with such stations as WIXY in Cleveland and most recently with KRKE in Albuquerque, N.M., is now news director at KQEO in Albuquerque.

* * *

Jay Jackson writes to describe "a
(Continued on page 34)

SETTING NEW RECORDS—

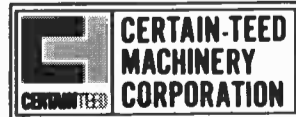
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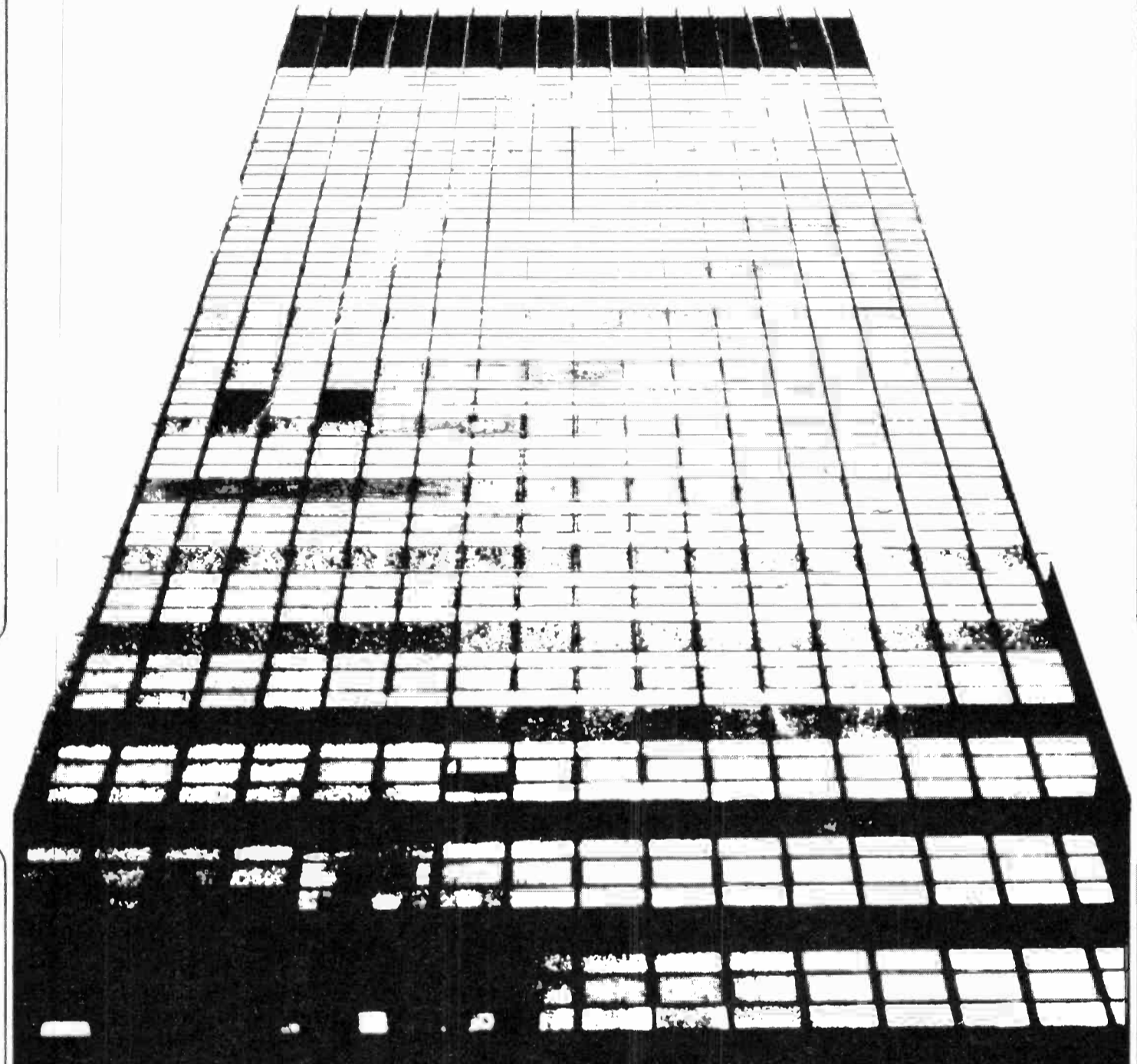


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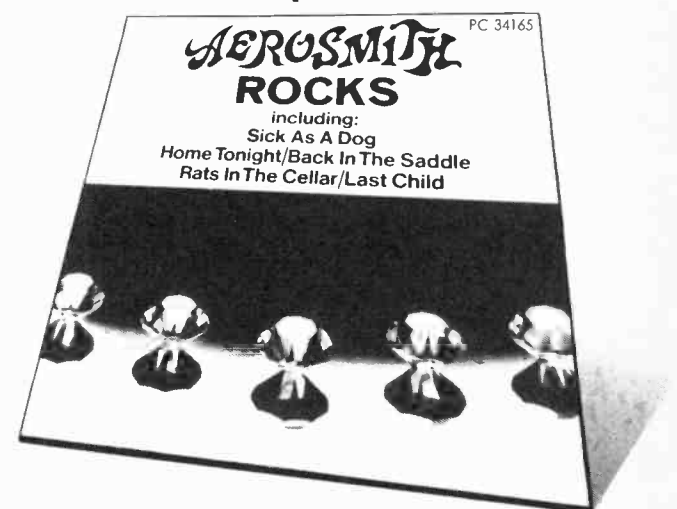


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Group Photo: Fin Costello

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Miami's WIOD Changes Its Face

• Continued from page 28

station with Calder that is probably unique or semi-unique anyway, is Bill does a show called 'The Other Bill Calder' from 8 until noon Sunday mornings. He plays anything he wants to play. From his own personal collection. Anything. There are no rules, no stipulations, no anything.

"Last Sunday, he did Sinatra and strings. For four hours. He might play Ella Fitzgerald. You name any artist and chances are he'll play them sometime and tell some interesting stories about them. He really gets off on that, because that's what he loves. He loves music."

Anderson: "The response in the community is fantastic to that program, too. Recently, channel 4 (WTBJ-TV) came over and filmed Bill at work. And they actually did a feature that Sunday night on their

newscast on tv about 'The Other Bill Calder.' Two minutes. And it was during a ratings period."

Gallant: "And then they repeated it at noon the next day. And it was beautifully done."

Anderson: "Something very interesting—sort of a philosophy of ours in regards to music—when you do have strong personalities such as Calder, Wilson, Reineri, and King, you do have to pick the music you play very carefully. You have to pick music that won't take anything away from them. Musically, you have to complement them. If they are MOR personalities, you have to play MOR music. You can't play anything to either side of MOR. Or else you're defeating the purpose of those fine people you've got on the air. Even with great entertainers on the air, the music is very important."

"If it doesn't fit," says Gallant, "it blows the whole thing."

Anderson: "Look how much of your programming time is devoted on the air to music. And you have to be consistent."

Gallant points out that WIOD was a very good station before.

"But it was predictable," says Anderson.

"We're trying to achieve something far beyond what the station was. We're trying to create another WSB, which is our sister station in Atlanta and the flagship radio station of Cox Broadcasting."

Head of Cox radio is Stan Mouse. Mike Kievman is vice president of tv-radio. But Gallant and Anderson comment that it's WIOD general manager Joe Abernathy who has really put trust in their programming abilities.

How long will it take to create a legend, as WSB is?

"I think it'll take a couple of years

for us to really get going well and solidly establish ourselves."

Again, it should be noted that WIOD is probably the most successful radio station in the market in billings.

Gallant and Anderson, however, want to see bigger and better audiences and bigger and better image impact in the market.

But also, Gallant feels there's more to radio and being in radio than just ratings.

"Serving the community, for instance. Other than entertaining, there are times to get serious, to get involved and do things for your community; serve the people."

"We were talking about building a giant radio station. Well, if you don't do things such as the 36-hour radiothon for the National Asthma Center in Denver, you can't build a giant. You can't create a giant with just music or just entertainment. You must have all of the ingredients that compose a great radio station. And community events are ingredients."

Vox Jox

• Continued from page 30

truly fine radio station located in Yankton, S.D., with 5,000 watts at 570 on the dial with a 900-foot-plus tower." He says that WNAX is celebrating its 54th anniversary in June. "Lawrence Welk and his orchestra were a studio band here for seven years in the 20s. But now we're a 24-hour country operation and our staff includes Gary Edwards 5-9:30 a.m., Steve Anthony 9:30 a.m.-12:30 p.m., Jay Jackson 12:30 p.m.-5 p.m., Dick King 6-midnight, and Bill Betz midnight-5 a.m."

★ ★ ★

Dan O'Day, once of KMAK in Fresno, Calif., is now concentrating on his humor services. He does Obits, which costs \$60 a year or \$35 for six months, and O'Liners, which is \$30 for six months. O'Liners is a mass conglomeration of one-liners. I don't know if Dan parts with samples, but write him via 366 West Bullard Ave., Fresno, Calif. 93704. Or call him at 209-431-1502.

★ ★ ★

Guess the call letters that this lineup worked at and you'll win a guaranteed esoteric 45 r.p.m. single you more than likely never heard of in all your life: Jerry G. Jay Lawrence, Dick Orkin, Jim Stagg, Jim Runyon, Martin Howard. . . . If you radio men in Texas ever wonder why Tommy Charles always makes personal visits rather than just sending new releases in the mail, I found out the other day when I boarded a Texas International flight from Austin to Dallas. They call the flights Beerbuster Flights and they serve free Lone Star.

★ ★ ★

Neil Bogart, president of Casablanca Records in Los Angeles, married Joyce Biawitz, manager of Donna Summer, a couple of weeks (Continued on page 38)

Radio Index Offers An Acceptance Study

PHOENIX—Radio Index, the radio research firm headed here by Todd Wallace, has introduced a new service based on its phone call-out music research.

Mass Acceptance Response Study (MARS) is now offered to Index clients on a market exclusive basis; the station "owns" the system, complete with computer program and 150-page operations manual. Every month, the station will be supplied with new respondents stratified to the station's specific format target extracted from Radio Index interview raw data.

10-Hour Special At Wisconsin's WFON

FOND DU LAC, Wis.—WFON is planning a 10-hour bicentennial music festival at Lakeside Park on the shores of Lake Winnebago June 27. General manager Don Rabbitt and program director Felix Templeton say the album-oriented station will broadcast the full slate of music.

Music will range from jazz to polka to country to rock and feature such groups as the U.S. Army Marching Band from Fort Sheridan, Ill.; the U.S. National Guard Marching Dance Band from Madison, Wis.; the Winnebago Jazz Repertory Band, the Sunblind Lion,

Matrix, and other local groups. Sunblind Lion is reputedly the hottest rock group in Wisconsin, according to Rabbitt.

The radio station will also present skydiving displays and water displays, along with helium balloon releases, family contests and a Frisbie throw.

Various historical features on American music are being aired leading up to the festival. "We want to give this are a positive, noncommercial, free festival for America's 200th birthday," says Templeton.

A New WMOD Format Set

WASHINGTON—WMOD, a 50,000-watt station that gained considerable notice a few years ago with an oldies format, is now featuring 30-35 current singles, plus selected album cuts, reports program director Fred Figenshu.

Music director is Mike Fitzgerald. The on-air staff includes Figenshu 6-10 a.m., Fitzgerald 10 a.m.-3 p.m., Jeff Leonard 3-7 p.m., J.J. Randall 7-midnight, Chuck Vincent midnight-6 a.m., with weekend air personalities Jim Tice, Rich Hogan, Barry Richards and Dick Lillard.

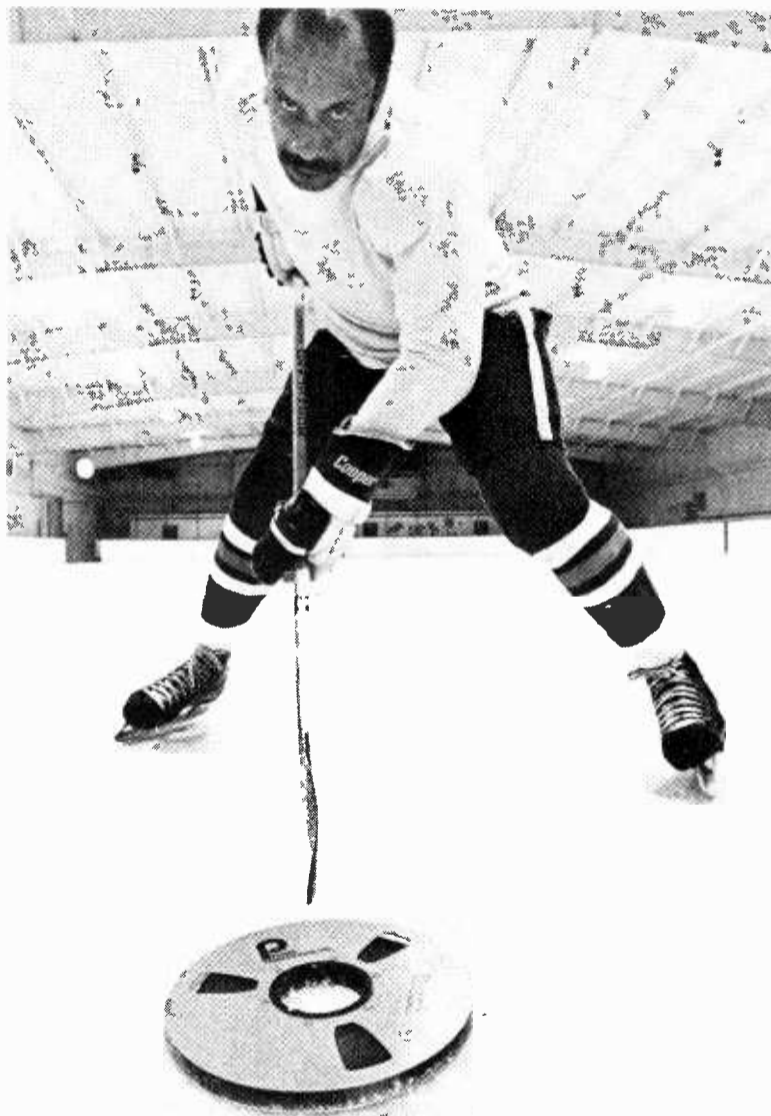
Anywhere from five to 20 different album cuts will be played per week, plus a limited selection of hit oldies.

"Naturally, one criterion for add-

ing a record is sales; however, a familiar artist, a good overall sound that fits ours, and action elsewhere in the market or country will also be taken into consideration. If a record is good, we are not going to wait. We will sound as fresh as possible."

S. Carolina WGOG To Country Format

WALHALLA, S.C.—WGOG, a 1,000-watt clear channel station here, has switched to a country music format. Program director George F. Allgood says the music is formatted into the top 20 singles based on "local requests, Billboard, and intuition, then a balance of three oldies plus three new records per hour."



We used our latest Jingle Package for a Hockey Puck
How did it sound back at the studio?

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“The Ramones are the best young rock and roll band in the known universe.”
Wayne Robins, Newsday

“... an abstraction of rock so pure that other associations get left behind.”
John Rockwell, New York Times

“... occupying a musical slot somewhere in the dark netherworld between Herman’s Hermits and ZZ Top, the Ramones are presently in the position to expose their brand of New York Bowery rock to a national audience.”
Phil Dimauro, Cashbox

“Their album defines their style well, putting them at the front of the ravers. They will lead all our fifteen year olds into the sea.”
Walrus

“This record poses a direct threat to any vaguely sensitive woofer and/or tweeter lodged in your hi-fi...”
Nick Kent, New Musical Express

“Hard, loud, fast and tuff, this is the most cleanly conceptualized New York rock show there is to see, and the last time I caught them I walked home high.”
Robert Christgau, Village Voice

“I played it constantly when I first got it and still slap it on for an instant energy rush (if this sounds like a food commercial the Ramones can certainly be viewed as wonderfully perverse junk food, like, say Licorice Pop Tarts).”
Kenneth Tucker, Soho Weekly News

“The Ramones are precise and relentless as a rushing pulse... it’s all adrenaline chords at a terrific speed. The Ramones are out to re-live the roots of rock by mauling them.”
Ernest Leogrande, Circus

“Punk with commercial potential... it’s about time.”
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ARB a Headache At Aiken WLOW

AIKEN, S.C.—As a local station that has been lumped into the Augusta, Ga., market ARB—"though I don't like it one bit," says program director and part-owner Dave DeFrehn—WLOW fights back with heavy emphasis on its own city.

"We do fine locally in business. But where we're hurt is in national business. Because we're lumped in the Augusta ARB ratings survey, we don't show up worth a damn. But Augusta is 20 miles away."

It's a small AM-FM combo; it serves about 91,000 listeners in the area. The other owner is Mills Fitzner. The station is partially automated.

"Mills does a live morning show and handles outside activities; I do a live afternoon show and handle programming, the music, the public affairs."

Actually, Owen Holmes, a local high school student, works part-time at the station and screens all the records. "Then I go through them to de-

cide whether we play them or not. Holmes started in radio when he was 11 years old; he's had a license since he was 14 years old. And he does a live show Friday in afternoon drive and Saturday 6-noon while I do technical maintenance."

Another local citizen that has been on the air at the station for years is Victor Montenyohl, who does a half-hour classical show Sunday nights that is followed by the "Speaking Of Music" classical program from the ABC Network. "Victor produces his show at home on tape. He's on the board of directors of the Augusta Opera Assn. and has a tremendous personal library of classical records and a good bit of knowledge. We hope to expand his program when we go stereo on our FM.

"Going stereo on FM is our next big goal with this station. We'd like to do it this summer and eventually separate the programming. Because we're licensed to Aiken, we don't have to separate from the AM, but we'd like to do it one day."

A big band program is aired Saturday nights; gospel music is aired on Sunday.

"I've been in radio eight years. Mills has been in radio since he started at the age of 14. We got tired working for someone else and bought our own station in September 1974. Before that I worked four years for WROM in Rome, Ga."

WLOW features a 50-record playlist. "We program for adults, no heavy rock or heavy soul." But if you look in the Augusta, Ga., ARB ratings book, you'll see that WBBQ is the No. 1 adult station. "There's another AM-FM station in town and neither of us shows up worth a damn." Fortunately, Fitzner and DeFrehn can tell local clients that Augusta people aren't going to drive all the 20 miles to Aiken to shop.

Mors National With 4 Formats

LAS VEGAS—After producing a variety of different programming formats for automated radio stations on a custom basis, Radio Programs Inc. under president William G. Mors has grown into a national operation developing weekly programming for four different formats.

Radio Programs also produces optional add-on music libraries, logos and an interview program called "Startrak." Latest programming format developed by Mors is its "Blue Denim" format, a sophisticated alternative to MOR programming. Other formats include "No. 1 Country," "Blue Velvet," and "No. 1 Easy Listening"—all updated weekly.

"Unlike many radio syndicators, however, we're not strictly after the automated station," says Mors. He points out that all of his formats are easily adaptable to "live" programming.

And RPI has a sister company manufacturing a new "live" programming unit called Master Control to give radio stations an alternative to high-cost automation. This unit is leased to RPI clients or sold outright to others.

Through it, radio stations can use music from tape decks with live announcers. The MC-1 has four start or play buttons for controlling four information sources. A two-digit readout window is above each start button for reference to music selection to be played next. Reset buttons are above each window. A two-posi-



Master Control MC-1



Las Vegas News Bureau photo

ODD COLLECTION—Johnny Tillotson, left, prepares a customized promo for the syndicated "Startrak" radio show hosted by William G. Mors, president of the radio syndication firm of Radio Programs Inc., Las Vegas. Bill Mors tapes the shows on location and here laughs as Tillotson does a takeoff on an old-time radio announcer. Tillotson, then headlining the Landmark Hotel show, collects radio memorabilia offered by sponsors during radio's heyday and some are displayed on the coffee table, including a booklet called "72 Injustices—Secrets Of Indian Lore And Know-How."

tion switch offers the operator the option of "live" or "format" programming.

"Master Control is not automation. Yet, you do have the privilege of a certain amount of unattended walk-away time, depending upon playback decks and equipment for playing commercials," says Mors.

"Master Control is primarily designed for station personalities and talent, yet music and format is controlled through the use of tape. Fidelity and quality of programming is upgraded through the use of tape, as opposed to deterioration of records, needles and other effects such as wowed starts, bad cues, etc. But it lets your station personality present station image with the one-to-one relationship that can only be found in live radio."

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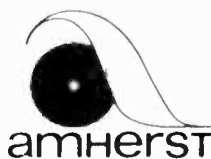
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8 TRACK DJM DJLPA 8 3



MELLOW SOUND

WFUN's Miami Experiment
Attracting New Listeners

By SARA LANE

MIAMI—A new sound is being heard by Greater Miami audiences over AM radio, a 'mellow sound' with an FM approach to the AM side of the dial.

Although still in an experimental stage, WFUN has been attracting new listeners since the change in format took place Feb. 24.

"It's an adult contemporary sound," explains Pete Irmeter, operations director for both WLYF and WFUN. "What we're trying to do is get the people who are graduating out of the Top 40 stations, the WQAMS, Y-100s and MAGICs. While they still want the sounds of the '60s and '70s, they are looking for a more laid-back approach.

"The baby boom is over and the kids reared in the '60s are now in their late '20s or early '30s and are looking for an alternative in radio. Something in between Top 40 and the beautiful music stations.

"They're not necessarily going to jump into classical, but they seem to want music on a higher level than

that which they were listening to in their bubblegum days."

Irmeter feels the approach WFUN is giving AM radio will be successful because FM penetration isn't total in this highly competitive radio area.

WFUN, purchased early this year by the Sudbrink Broadcasting Co., had been promising its listeners a change in format from the Top 40 programming it had followed for more than 15 years.

And during the three months, it has been broadcasting the 'mellow sound', listener response has been exceedingly good. Three weeks ago, WFUN ran a week-long promo asking listeners for honest opinions and reaction to the new sound. More than 150 letters were received.

"We were delighted with the response. We didn't know if we'd get any at all—after all we're in a brand new station," Irmeter explains. "But the listeners were surprisingly 'pro' our new format. Some listeners said they didn't know what to expect

when the change was announced and they were apprehensive.

"They thanked us for the new sound and said we are, 'growing up with the new FUN sound.' That made me feel very good because this is the target audience we're aiming for.

"I found, too, a lot of people are dropping out of the more-established AM stations in this area and this was surprising.

"In other words, we're not getting a totally new audience from FM, but are drawing off some of the AMers as well. We received a very interesting letter from an 87½-year-old lady, a shut-in, who said she enjoys the sounds all day long. There's nothing we play that we jar her or jolt her away from FUN."

WFUN's music is not programmed out of Miami, but comes from another Sudbrink station (WIIN) in Atlanta which uses the same format. The hour-long tapes are set up in quarter-hour segments with morning and afternoon drive time music a 'bit more contemporary' than music in other hours.

"We have no playlist, per se," Irmeter continues. "This is not a situation that requires a tight playlist. What we're striving for is to get the better sounds from the top of the charts; songs we feel have longevity, and then we drop them in our morning and afternoon drive time. These tapes stay with us and some of the songs may be good for a couple of months or longer depending on whether they turn into a good solid standard.

"What's being put together for us is a softer rock type of thing incorporating as many originals as possible; the John Denvers, Beatles, Gilbert O'Sullivan, and Wings. In other words, the things kids during the '60s grew up with. But we have to be careful, we don't want to scare away the people over 40."

New selections are added during drive times if they fit in with FUN's 'mellow sound'. Irmeter is not completely satisfied with the sound, stating that minor changes will be made during the summer to bring a more contemporary feeling to the midday portion.

"It takes a while for the tapes to be put together," he explains, "so a tune getting on the charts this week won't be immediately added to our tapes next week. There's more down time on something like this. We're looking for hits we feel have longevity. And, in what we're doing, it doesn't make that much time difference—if they actually get on a day or a week after they hit the charts. If we know they're going to be popular and perhaps turn into a standard we can afford to be a bit later."

Irmeter, who's been in the beautiful music bag in Chicago as an announcer and part-time operations director, came to Florida in 1972 to become operations director of WLYF, WFUN's Miami sister station—"a happy association," he says.

In August, WFUN will move to new headquarters, a combination transmitter/studio facility on the Tamiami Trail in Northwest Dade County, a move that will improve its signal in neighboring Broward County.

Although WFUN is still in an experimental stage, Irmeter feels it will be successful.

"We have a beautiful music sound in a contemporary fashion," he says, "and this is important because there will be definitely a playoff between WLYF and WFUN and listeners will be comfortable going back and forth between the two."

Programming Comment

SONNY TAYLOR Program Director WWRL, New York

The program director of a soul music station today has to be very careful of what record he plays.

No longer can you just add a record to your playlist because the recording artist happens to be black. The reason, of course, is that too many pop music stations in the same market are usually playing the same record. Here, you might find a leading contemporary music station playing the O'Jays; Earth, Wind & Fire; and Minnie Riperton back-to-back . . . and they have 50,000 watts as opposed to our signal.

Because of this, you'll find that a lot of young black people are no longer loyal to the local soul music station in a given market. They simply listen to the station that they like. Soul radio no longer has the guaranteed audience of blacks that it had a few years ago.

For instance, a lot of blacks are buying "Welcome Back" by John Sebastian . . . because the tv show is a hit and there is a black on the show, I suppose.

The problem also facing the program director of a soul station is in trying not to lose listeners 40 years old and older, while building up an audience of younger people. New York, for instance, is not a blues market, though disco product does well in acceptance. Quincy Jones is turning out some very commercial product and "Pieces Of Dreams" by Stanley Turrentine is commercial. You have to be aware of product like that. And you can play it and still not lose tens.

But I don't care what anyone says, the soul music station is a very viable format . . . in spite of the crossover situation and the fact that pop music stations are playing black records. We have a 27 record playlist and while I'm careful about everything I add, there are only two records the pop music stations played first in the 14 months I've been here as program director. And the leading pop station took those records off the air in only a couple of weeks . . . which wasn't, of course, long enough to properly expose them to the public. WWRL saved those records for the record companies when we played them.

And, to show that what we're doing is working, we've doubled in ratings in ARB between Jan./Feb. 1975 and Jan./Feb. 1976 because we are taking a stronger look at the music we play.

Vox Jox

• Continued from page 34

ago and then **Brian Roberts**, air personality at KCBQ in San Diego, married a pretty chick named **Pattie** and KCBQ program director **Gerry Peterson** was best man. A real church wedding; during the ceremony Peterson shot one-liners from a rare X-rated issue of the Fruit-bowl. . . . **Dick McCormick** has been signed as weekend personality and account executive at WQTK in Parsippany, N.Y.; he's been out of radio a couple of years. And, speaking of out-of-radio, has anyone heard from **Jack Armstrong** lately? Where are you, Jack?

* * *

Earwaves Productions, 2014 Lake St., Evanston, Ill. 60201, is launching an original half-hour drama serial on WXRT, Chicago. The episodes begin at 11 p.m., sans interruptions. **Scheherezade** is narrator; Earwaves staff includes **Bob Lasiewicz**, **Kris Slava**, and **Karan Slava**. The series is called "1001 Arabian Nights!" . . . **Dick Whittington**, KFI, Los Angeles personality or something of the sort, is running for vice president of the U.S. . . . **KBUK** in Baytown, Tex., is now operating around the clock, according to staff member **Bob Parker**. **John Ford**, a part-time employe of **KIKK** in Houston, is now doing the all-night show. Next time you think of it, Ford, say hello to the Smiths down there; half of them are relatives of mine, the other half are thanking their lucky stars they ain't.

* * *

Mike Douglas emceed a Friday (11) show at the Fox Theater, Atlanta. It's all part of the Fox Festival to save the old building; the National Academy of Recording Arts and Sciences and the National Academy of Television Arts and Sciences is sponsoring the festival. **Bob Van Camp**, a retired WSB air personality, used to play the organ in that theater—a task of love.

Randy Hill, program director of **KYOS** in Merced, Calif., reports that on April 26 his station, in cooperation with the Overseas Telecommunications Commission and Radio 2AY in Albury, New South Wales, Australia, did a live radio hookup via satellite. It was an hour show. **Laurie Henry** represented 2AY and **Johnny Jay** represented **KYOS**. Hill adds: "The upcoming broadcast planned by **Michael Spears** of **KFRC** in San Francisco and **Paul Drew**, vice president of programming for **RKO Radio** will not be the first in history." Nobody is ever first, Randy. The earliest satellite broadcast on radio that I know of personally was one set up by **Sam Baker** of the MacQuarie Network, Australia, from Las Vegas for about five days. That was a couple of years ago. However, I think the **RKO Radio** and Aussie tie is the greatest ever attempted. The newest news is that now **Mark Elliott** of **KHJ** in Los Angeles will also tradeout with **Kenny Everett** of **Radio Capital**, London. So, not only will a bevy of **RKO Radio** disk jockeys be trading places with Australian jocks, but **RKO** will have a man in England on satellite back to the states. The logicians alone will probably drive **Paul Drew** grey-headed.

* * *

Debrah Woodley, 312-321-2832, would like **Barney Pip** to call her; she's doing a story on Chicago radio and was tracking down **Jim Stagg**, **Dick Biondi**, **Pip** and others like **Art Roberts**. **Barney**, if you can't reach her, ask for **Jo Mann**, one of the editors there. . . . **Tony Phillips** has been named program director for **WCBM-FM** in Chicago; he has been an air personality at the station for five years. . . . **Tony Lee Creamer**



(Continued on page 40)

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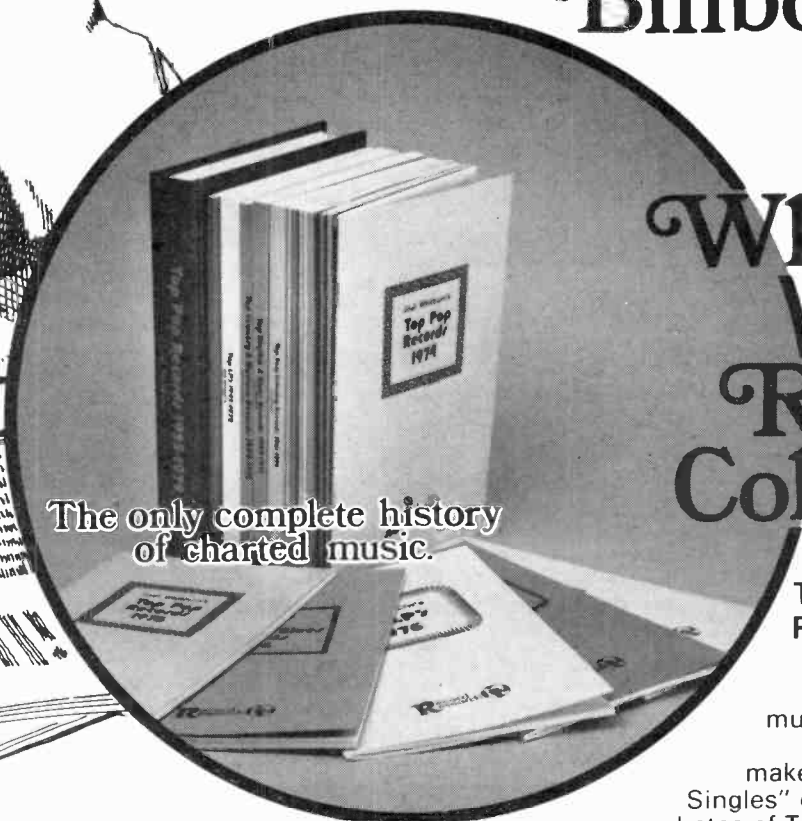
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*From July, 1940 through March, 1976.

**Featured in each book except Top Pop 1940-1955 and Supplements.

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Vox Jox

• Continued from page 38

has been promoted to program director at KFH in Wichita, and will do the 6-10 a.m. show. Creamer is also president of the Kansas Midwestern School of Broadcasting in Wichita, which he founded six years ago. Rest of the lineup at the station features **Jason Drake** 10 a.m.-2 p.m., **Keith Foster** 2-6 p.m., **Mark Evans** 6-10 p.m., and **Jay Elliot** late nights.

Mike McMann has joined CFGM in Richmond Hill, Ontario, Canada; he'll do the morning show, replacing **Bob McAdorey** who has shifted over to the Global Television Network. ... **Charlene Watts**, formerly with

WHUR in Washington, rejoins **WILD** in Boston as program director. ... **Pat Martin**, program director of **WSPT** in Stevens Point, Wis., needs two air personalities. It's a good little rocker in a good little market.

WPTB in Statesboro, Ga., may be the world's first commercial AM station in the world, if you believe program director **Len Perna**, built all solid state from the ground up. The station hit the air April 5, 1976, as a 1,000-watt clear channel operation at 850 on the dial. "We have a four-tower array and we're non-directional by day and directional by

night (we can't go West). As regards format, we could be called a lot of things, but for want of a more accurate description, let's try contemporary. We're now 19 hours a day with this lineup: **Mike Mull** 5-7 a.m., **Len Perna** 7-noon, **Mike Mull** noon-2 p.m., **Jeff Irwin** 2-7 p.m., and **Walt McCreary** 7-midnight." Perna was formerly program director of **KXLF** in Butte, Mont. Hope you're planning to attend the ninth annual International Radio Programming Forum in New Orleans Dec. 1-4. Len.

Bob Carolin, program director of **WHEN** in Syracuse, N.Y., writes: "We are awaiting the transfer of **WHEN** to Park Broadcasting. The change from Meredith to Park should take place in June. Our current lineup is **Phil Markert** 6-10 a.m., **Ray Diorio** 10 a.m.-3 p.m., **Jim Schaefer** 3-7 p.m., **Jay Fredericks** 7-midnight, and **Pete McKay** midnight-6 a.m. Weekends are by **Dave Mance**, **Jay Walker**, **Bob Mitchell**, and **Rick Allen**."

If you ever get up around Ukiah, Calif., you can listen to **KUKI** and hear music director **Mike Hagerty** 5:30-10 a.m., program director **Don (Don Stephens) Vogel** 10 a.m.-2 p.m., **Ray Oresco** 2-7 p.m., and **Cathy Enis** 7 p.m.-1 a.m. ... **Lee Baby Simms** came by the other day and we shot the bull for an hour or so. The story about how he did a two-hour show on **KMET** in Los Angeles is another **Lee Baby Simms** classic. A day later, **Jimmy Rabbitt** called and I told him that **Simms** had topped his record for on-air tenure, brevity and **Rabbitt** was going to call him with either congratulations or condolences. I can't recall which.

Bubbling Under The HOT 100

- 101-I HOPE WE GET TO LOVE IN TIME, Marilyn McCoo & Billy Davis Jr., ABC 12170
102-MARRIED BUT NOT TO EACH OTHER, Denise LaSalle, 20th Century/Westbound 5019
103-STROKIN' (Part II), Leon Haywood, 20th Century 2285
104-MUSIC, John Miles, London 20086
105-LADY OF THE LAKES, Starcastle, Epic 8-50226 (Columbia)
106-IT'S BETTER THAN WALKIN' OUT, Marlena Shaw, Blue Note 790 (United Artists)
107-HARD WORK, John Handy, ABC/Impulse 31005
108-DANCIN' KID, Disco Tex & The Sex-O-Lettes, Chelsea 3045
109-LIE TO ME, Bill LaBounty, 20th Century 2290
110-BREAKER-BREAKER, Outlaws, Arista 0188

Bubbling Under The Top LPs

- 201-TAJ MAHAL, Satisfied 'N' Tickled Too, Columbia PC 34103
202-MICHAEL FRANKS, The Art Of Tea, Warner/Reprise MS 2230
203-WET WILLIE, The Wetter The Better, Capricorn CP 0166 (Warner Bros.)
204-NEIL SEDAKA, Live In Australia, RCA VPL1-1540
205-ROGER McGUINN, Cardiff Rose, Columbia PC 34154
206-FIRST CHOICE, So Let Us Entertain You, Warner Bros. BS 2934
207-SAVOY BROWN, Skin 'N' Bone, London PS 670
208-ERIC ANDERSEN, Sweet Surprise, Arista AL 4075
209-SHAWN PHILLIPS, Rumblestiltskins Resolve, A&M SP 4582
210-LA JETS, RCA APL1-1547

www.americanradiohistory.com

Rack Singles Best Sellers

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As Of 6/7/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 SHANNON—Henry Gross—Lifesong 45002 | 21 LET YOUR LOVE FLOW—Bellamy Brothers—W.B./Curb 8169 |
| 2 BOOGIE FEVER—Sylvers—Capitol 4179 | 22 MISTY BLUE—Dorothy Moore—Malaco 1029 |
| 3 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571 | 23 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260 |
| 4 SILLY LOVE SONGS—Wings—Capitol 4256 | 24 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786 |
| 5 SHOP AROUND—Captain & Tennille—A&M 1817 | 25 CRAZY ON YOU—Heart—Mushroom 7021 |
| 6 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143 | 26 I'M EASY—Keith Carradine—ABC 12117 |
| 7 LOVE HANGOVER—Diana Ross—Motown 1392 | 27 BOHEMIAN RHAPSODY—Queen—Elektra 45297 |
| 8 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184 | 28 GET CLOSER—Seals & Crofts—Warner Bros. 8190 |
| 9 SARA SMILES—Daryl Hall & John Oates—RCA 10530 | 29 I.O.U.—Jimmy Dean—Casino 052 |
| 10 HAPPY DAYS (From The Paramount TV Series)—Pratt & McLain—Warner/Reprise 1351 | 30 TODAY'S THE DAY—America—Warner Bros. 8212 |
| 11 TRYIN' TO GET THE FEELING AGAIN—Barry Manilow—Arista 0172 | 31 LOVE IN THE SHADOWS—Neil Sedaka—Rocket 40543 |
| 12 FOOLED AROUND AND FELL IN LOVE—Elvin Bishop—Capricorn 0252 | 32 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 |
| 13 WELCOME BACK—John Sebastian—Warner/Reprise 1349 | 33 DISCO LADY—Johnnie Taylor—Columbia 3-10281 |
| 14 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039 | 34 MOVIN'—Brass Construction—United Artists 775 |
| 15 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 | 35 TEAR THE ROOF OFF THE SUCKER—Parliament—Casablanca 856 |
| 16 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 | 36 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354 |
| 17 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 | 37 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806 |
| 18 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. | 38 SHOW ME THE WAY—Peter Frampton—A&M 1795 |
| 19 ROCK AND ROLL LOVE LETTER—Bay City Rollers—Arista 0185 | 39 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 |
| 20 BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage—ABC 12177 | 40 SAVE YOUR KISSES FOR ME—Brotherhood Of Man—Pye 71066 |

Rack LP Best Sellers

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As Of 6/7/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 21 HIDEAWAY—America—Warner Bros. BS 2932 |
| 2 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 22 NATALIE—Natalie Cole—Capitol ST 11517 |
| 3 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 23 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 4 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 | 24 I WANT YOU—Marvin Gaye—Tamla T6-342-S1 |
| 5 FLEETWOOD MAC—Reprise MS2225 | 25 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 6 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104 | 26 FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—RCA APL1-1506 |
| 7 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899 | 27 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 8 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 28 DIANA ROSS—Motown M6-861 S1 |
| 9 ROCKS—Aerosmith—Columbia PC 34165 | 29 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 |
| 10 HERE AND THERE—Elton John—MCA 2197 | 30 HARVEST FOR THE WORLD—Isley Brothers—T-Neck PZ 33809 |
| 11 COME ON OVER—Olivia Newton-John, MCA 2186 | 31 LOOK OUT FOR #1—Brothers Johnson—A&M SP 4567 |
| 12 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 32 TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis CHR 1111 |
| 13 DREAM WEAVER—Gary Wright—Warner Bros. BS 2868 | 33 MAIN COURSE—Bee Gees—RSO SO 4807 |
| 14 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 34 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383 |
| 15 ALIVE!—Kiss—Casablanca NBLP 7020 | 35 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907 |
| 16 PRESENCE—Led Zeppelin—Swan Song SS 8416 | 36 MOTHERSHIP CONNECTION—Parliament—Casablanca NBLP 7022 |
| 17 DESTROYER—Kiss—Casablanca NBLP 7025 | 37 AMIGOS—Santana—Columbia PC 33576 |
| 18 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 38 BREEZIN'—George Benson—Warner Bros. BS 2919 |
| 19 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 | 39 SILK DEGREES—Boyz Scaggz—Columbia PC 33920 |
| 20 GREATEST HITS—Elton John—MCA 2128 | 40 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |

N.Y. Jazz Museum Moves Again

NEW YORK—The New York Jazz Museum has moved again. The exhibit of jazz memorabilia is now located at 236 West 54 St. in Manhattan, its third home in a year. The museum, amid political bickering, and charges and counter-charges of mismanagement and financial insolvency, moved out of its original home on West 55th St. and into the Empire Hotel in the Lincoln Center area. Its new address is between Seventh and Eighth Aves.

A new exhibit entitled the "Jazz Trumpet" will highlight the opening of the new location. An opening night party is also scheduled for June 22. It will include live music and a battle of trumpets featuring a lineup of top jazz trumpeters. Admission is \$25 for non-members and \$20 for members.

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Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

SC Matrix 4-Channel

Rock—"Rats In The Cellar" from "Rocks," Aerosmith, Columbia, PCQ 34165.

Soul—"Me And Mrs. Jones," from "360 Degrees Of Billy Paul," Billy Paul, Phila. Intl (Columbia), ZQ 31793.

Soft Rock—"All You Want To Do Is Dance" from "Turnstiles," Billy Joel, Columbia, PCQ 33844.

Instrumental—"Battle Of Trenton" from "Stars And Stripes Forever," organist E. Power Biggs, Columbia, M 34129.

Progressive Rock—"Free Ride" from "They Only Come Out At Night," Edgar Winter, Epic, PEQ 31584.

Classical—"Delibes: Les Fillies de Cadix" from "Plaisir d'Amour," Beverly Sills/Andre Kostalnetz and Columbia Symphony, Columbia, MQ 33933.

CD-4 Discrete 4-Channel

Jazz—"Torreano" from "Bellavia," Chuck Mangione, A&M, QU 54551.

Pop—"Walking In Rhythm" from "Flying Start," The Blackbyrds, Fantasy/Prestige/Milestone, FPM 4004.

Classical—"Air From Orchestral Suite No. 3 In D" from "Stokowski Conducts Bach/The Great Transcriptions," RCA, ARD1-0880.

MOR—"Cupid" from "To Be With You," Tony Orlando & Dawn, Elektra, EQ 1049.

Rock—"All By Myself" from "Eric Carmen," Carmen, Arista, AQ 4057.

Country—"Paloma Blanca" from "Texas," Danny Davis & The Nashville Brass, RCA, APD1-1578.

QS Matrix Quadraphonic

Instrumental—"Slaughter On 10th Avenue" from "The Many Moods Of The Magnificent Moller," organist George Blackmore, Doric, DOQ 1502.

Easy Listening—"No Other Love" from "Love," Norrie Paramour Orchestra, Pye/ATV, NSPL 41045.

Classical—Allegro movement from "Mozart: Piano Concert No. 9," pianist Nina Milkina and Orchestra of St. John's Smith Square, Pye/Nixa, PCNH-1.

Jazz—"Interlude" from "Magic City," Sun Ra, ABC, AS 9243.

Rock—Title cut from "Dog Style," Three Dog Night, ABC/Command, CQD 40018.

MOR—"Listen To The Rhythm Of The Rain," from "Rain," Enoch Light & Brass Menagerie, Project 3, PR 5072QD.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975; Feb. 7, March 13, April 17, May 22.

Blank Cassette Mart Abroad Growing: Katz

LOS ANGELES—The international market for blank cassette is growing at a rapid rate, with new manufacturers springing up in Southeast Asia, Africa, South America and the East European nations.

Intermagetics, Santa Monica-based firm which builds tape manufacturing plants for foreign partners in the developing nations of the world, believes that America's dominance as a manufacturer of blank tape for the international market will be severely affected by the growth of these overseas manufacturers.

But it is helping them grow since the company's reason for being in business is to sell American technology and know-how in exchange for an equity position and a royalty on sales.

In fact, company president Irv Katz and Brian Lundstram, international vice president, will be guiding a group of cassette assemblers from Hong Kong through the CES to educate them and make them aware of tape breakthroughs in technology, quality control techniques and packaging innovations.

Most of the assemblers in Hong Kong, and throughout Asia, will be purchasing tape from Swire Magnetics, a joint venture of Inter-magnetics and Swire Pacific.

The plant in Hong Kong, the only total tape manufacturing facility in the British Colony, is designed to supply bulk tape rolls for the local cassette assembly factories.

Foreign nations, Katz says, are no longer content with roles as suppliers of low-cost labor in ventures with U.S. and other foreign firms. "They want to be equal partners, not only in ownership but in technological know-how."

"Often," continues Katz, "we're not even selling proprietary information, but merely technology and the know-how to make a product and how to sell it."

In Hong Kong, one of the company's prime objectives is to improve the quality of the locally assembled cassettes, Katz explains. "Hong Kong is a major cassette manufacturing country and with current growth trends in tape usage it is expected that Hong Kong's re-

(Continued on page CES-31)

SEMI-PRO & DISCO TEAC Eyes New Mart Growth

By JIM McCULLAUGH

LOS ANGELES—The market for semiprofessional equipment—mixers, multi-track recorders/reproducers, and the like—is getting close to "eight figures" or roughly \$10 million and may still only be in an embryo state.

"Our sales have doubled each year over the last two years since our Tascam Series was first introduced and we expect to double them again this year," according to George DeRado, president of TEAC of America.

"I think TEAC actually created the so-called semiprofessional market," DeRado goes on to say, "when we introduced reasonably priced tape recorders and mixers. I don't think anyone was there before we got there with our Tascam operation."

"There are tape recorders available for \$25,000 and there are tape recorders in so-called ½-inch config-

uration which sell for considerably less and we have made a ½-inch 8-channel machine available for around \$3,000, and a 1-inch 16-channel machine for under \$13,000. Both have been available for the past 18 months."

To support this market growth and its role in it TEAC intends introducing three new mixers, models 1, 3 and 10B, this last in a number of configurations and optional modules, and a model of configurations and optional modules, and a model 25-2 ¼-inch, 7½-15 ips, two-channel recorder/reproducer at CES, first time the Tascam Series has been highlighted at the biannual trade show in Chicago.

"I think TEAC first recognized the market the day we came out with an \$1,800 mixer, the first mixer we came out with," DeRado continues, "which went up to \$2,700 in time. And then we developed a new mixer,

model 5, at around \$1,500, and then we developed the model 3 which is at about \$900 now, a relatively new product.

"What we are doing is looking to the young musician, the young artist, who needs all the possible time he can get on the equipment without paying tremendously exorbitant studio time prices. The difference between our equipment and what they could pay in studio time is quite significant."

Distribution on TEAC Tascam equipment is through specialty houses, music instrument dealers, and actual professional equipment installers. The company is looking at an approximately less-than-200 strong dealer network with three elements essential to dealer understanding on the products—application, interface (how multi-track

(Continued on page CES-30)

'1,000 COMPLAINTS'

NYC Consumer Probe Into Audio 'Sales'

• Continued from page 3

by member retailers to take some active role in helping to control the problem, but Joseph has resisted pressure for active involvement of SAC on the grounds that the organization was formed to provide an educational forum for retailers, and not to police the industry.

Says Joseph, "To try to police the ills of the industry would be to politicize SAC, and that is the least of my ambitions for the organization."

Meanwhile, the Dept. of Consumer Affairs, alarmed that too many details of the investigation have already been leaked to the public, has clamped a lid of silence on the status of the investigation. Kenneth Winikoff, of the Department's public information bureau, would not go beyond confirming that a wide-ranging probe of the audio retail industry was underway.

However, informed sources in the industry have disclosed that the department, acting on what it considers an "alarming number of consumer complaints," is seeking in its probe to restrain over-zealous dealers from advertising products as

"sale" items unless they have records that prove the items were offered at a suggested list for at least 60 days prior to the "sale."

It is said, and the department confirms, that Consumer Affairs personnel have been visiting shops in an effort to apprise dealers of advertising guidelines sanctioned by the department.

Some area dealers further claim that the department is circulating a 10-point proposal on what it considers to be ethical advertising, and has even urged some dealers to sign what amounts to a cease-and-desist

statement against "unethical" advertising practices.

Although the probe encompasses the entire audio retailing industry in this area, a special focus of attention is being placed on what the department calls "the larger, more visible advertisers." The investigation is expected to continue indefinitely.

The citywide investigation apparently has no connection with the ongoing FTC probe of the audio industry which has focused on retailer practices in major markets, as well as manufacturers' pricing and warranty activities.

Dallas Next Stop For 'CB Fair'

NEW YORK—CB Productions, Inc., will take its Original CB Fair to Dallas, June 25-27. The show follows recent successes in Cleveland and Cincinnati, according to David Ross, president of CB Productions.

The Dallas show format will follow those of earlier shows, but will also be expanded to include a "Miss Dallas/Fort Worth Contest," a "Worth Seat Cover Contest," and a "Texas Ratchet Jaw Contest."

In addition there will be two CB

seminars sponsored by Communication Retailing Magazine, as well as special meetings between manufacturers, distributors, dealers, reps and consumers.

Ross also promises more radio, antenna and accessory displays, as well as CB related items including recreational vehicles, trucks and boats.

The show will be held in the Dallas Market Hall of the city's World Trade Center complex.

Bullet Distributing Into Cleveland Tokyo-Shapiro Owner Gets 2 Audio Warehouse Outlets

CLEVELAND—Bullet Distributing, with a chain of 15 Tokyo-Shapiro audio retail shops in the Northern Ohio area, has quietly begun expanding outside the state.

The firm recently acquired the two-store Audio Warehouse in Pittsburgh. It is running both locations under their original name because, as Bill MacAlpin, Bullet's president puts it, that company had already established an image in the Pittsburgh market, and it is easier to continue working with it than to try establishing Tokyo-Shapiro as a new dealer in the area.

Bullet has retained the Audio Warehouse staff, and MacAlpin explains that with the combination of Bullet's selection of product and promotional capabilities, and Audio Warehouse's knowledge of the Pittsburgh market, the firm should be

able to gain "a very significant share of market."

MacAlpin says that the Audio Warehouse stores are the only acquisitions Bullet will make this year. "The remaining months will be spent in continuing to improve present operations with an even better product mix, as well as provide more training for our personnel, and greater concentration on financial planning for the future," he says.

Meanwhile, MacAlpin reveals that his firm's "Tokyo-Shapiro \$500,000 Stereo Spectacular" sale held May 21-23 was an "overwhelming success."

The sale, held at two of the firm's 15 locations in Cleveland, was designed to turnaround a traditionally slow month. A number of manufacturers' closeouts and special promo-

tional goods were used. Dan Schmitzer, Bullet advertising director, coordinated promotional efforts, combining them with what MacAlpin calls "heavy media blitzing" to achieve maximum response.

To accommodate the amount of product being offered, Tokyo-Shapiro erected a special "sale" tent outside its Cleveland "Super Market of Sound" in the Parmatown Shopping Center, and filled it with two truckloads of sale items. The chain's 10,000-square-foot warehouse and showroom in Eastlake, Ohio, was also converted into a sale outlet.

During the three-day sale period, Tokyo-Shapiro closed its other outlets, and deployed its sales personnel to the sale outlets. The sale netted close to more than \$200,000 for the company, MacAlpin reports.

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REASONS:

- 1.** ■ "A ROSE* BY ANY OTHER NAME WOULD SMELL AS SWEET!"
- 2.** OUR MARKET RESEARCH SHOWS: The prime consumer market no longer talks or thinks of the product as *high fidelity* or *hi fi*. The customers call it *stereo*—even the N.Y. Times crossword definitions call it stereo.

The 1977 Show Calendar:

**WASHINGTON
HI FI STEREO SHOW
February 11, 12 & 13**

**PHILADELPHIA
HI FI STEREO SHOW
March 18, 19 & 20**

No Change In Management:

High Fidelity Music Show, Inc.

M. ROBERT ROGERS & TERESA ROGERS, *Directors*

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*Even Billy _____, Pete _____, Gypsy _____, and _____ of Washington Square



CB And Car Stereo Share Spotlight In Chicago

By JIM McCULLAUGH

Slightly winded from two recent expos, PC-76 and NEW-COM, but hardly jaded, car stereo and CB manufacturers take their "road" show to the Windy City and CES—and there should continue to be a flurry of product excitement and new marketing wrinkles.

On the car stereo side, the trend is definitely high end and good, quality sound picking up where the last CES left off. Newcomer Audiomobile of Irvine, Calif. will be showing its recently introduced component car stereo system, a package of "separates" retailing for \$388 consisting of a pre-amp, power amp and a two-way speaker system that is compatible with most sourcing units on the market today. "It has to be heard to be believed," says Audiomobile president Paul Stary, and to make his point the system will be showcased in a BMW in the firm's booth along with a prototype of a new unit, a more electronically advanced one featuring an FM tuning source.

Nakamichi Research, high end specialist, and ADS (Analog & Digital Systems) have jointly marketed a true high end system, the Nakamichi 250 cassette player and the ADS 2002 min-

iature loudspeaker system, a \$700 package with AC adapter. The system will be demonstrated at an uptown hotel suite during CES.

Meanwhile, more traditional car stereo suppliers like Panasonic, Pioneer and Craig have or will introduce more powerful units emphasizing wattage. Stereo amps and power boosters have proliferated into the product lineups of numerous manufacturers. In the main, suppliers are looking to add more features per price point.

Another trend increasing in the car stereo camp are mini-cassette models which play to foreign car owners and the ever widening ownership of compact cars in general. Cassette versions will continue to increase their market share and manufacturers will also continue emphasizing the burgeoning custom and after markets.

Last year at this time, car stereo suppliers were mulling whether or not to add CB-only units to their line as well as CB/car stereo combos. They aren't thinking about it any longer as
(Continued on page CES-26)

Washington CB Focus: Licensing, Interference

By MILDRED HALL

While radio stations and recording interests worry over loss of broadcast audience to the CB two-way radio explosion, the FCC is confining its worrying to the strictly technical problems of CB licensing and interference.

The commission's first moves to meet the avalanche of CB licensing requests have been to switch staff and funds to CB processing, reduce the backlog, and provide temporary 60-day permits that allow CBers to pick up license application forms at the dealer's and begin transmitting at once.

These moves were necessary to satisfy Congress (particularly Appropriations subcommittee members) that their millions of consumer-voter CB constituents are getting fast service on their licensing requests. The National Federation of CB Operators here urges its members to lobby their congressmen and senators—the last demand being to up the 23 CB channels to 100.

The FCC's major task—of greatest importance to the general public—is to eliminate interference with tv and stereo broadcast reception in CB-congested areas.

FCC chairman Richard Wiley recently told a Senate Appropriations subcommittee that the commission's field offices nationwide are besieged with complaints of interference, at a rate of over 100,000 a year. This is admittedly a low estimate, because field office phone lines are so overloaded with calls, that as many as 2,000 complaints a day get only a busy signal.

The commission is working on two engineering approaches to the problems of interference, both presenting formidable difficulties. One is to increase the number of channels for CB's two-way citizen chat service from the present 23 to 40. The other is to rule on stricter specifications for the CB transceivers.
(Continued on page CES-28)

Pro Or Semi-Pro?

By JOHN WORAM

Pro or semi-pro? In the audio world, it's getting harder and harder to tell them apart. Whether you're examining the company, the catalog or the customer, the traditional barriers are tumbling, with more and more crossovers between the two camps.

Before the age of the semi-pro, the line separating the professional from the consumer was quite clear. The pro ran his recording studio, and stocked it with all sorts of electronic exotica far beyond the technical and financial reach of the consumer. For the most part, the consumer was content to stay at home and enjoy his music over whatever type of hi fi system he could afford.

(Continued on page CES-7)

No. 1 Accessory?

By ALAN PENCHANSKY

Though broadened to include CB gear, and embellished with new headphones, cartridges and storage units, the audio accessories picture continues to be dominated by products behind a now-familiar admonition to the consumer: Protect those valuable recordings!

Record collectors who take heed of this warning, today face a conventional army of brushes, fluids and felt pads, in addition to new and unusual maintenance devices.

Foremost in the latter category are two new dry lubricant systems: Sound Guard, being marketed by Ball Corp. (the same folks who've been manufacturing home canning equipment for the last 100 years) and the Pro-Disc system from Discwasher Inc., to appear in late summer.
(Continued on page CES-14)

Changing Industry Scene—Much Interest, Few Surprises

• Continued from page 1

winter, and is looking at expanded accessory lines in audio and CB as well.

A growing number of promotional record and tape firms such as Apex (Springboard) and Countrywide are evidence of the expansion of records—and to a larger degree prerecorded tapes—in more audio and hi fi outlets, as well as in discount and mass merchandiser chains.

Among the highlights in Chicago—where few surprises in the way of new products are expected, but there is much anticipated interest in the range of new directions for the industry in the post fair-trade era.

• Discussion on the need for—and implementation of—a national association of audio retailers, spurred by the growth of regional co-ops and buying groups as independents in particular (with the aid of rep firms), strive to "stay alive" in many areas. Leaders of the IHF, ERA, NARDA and existing groups will give their views at the opening Sunday morning conference.

• Prototypes and production models of more CB/car stereo/radio combinations from a growing number of firms that incorporate advanced phase-lock loop (PLL) digi-

tal synthesis circuitry, looking ahead to FCC approval for much-needed channel expansion. The high ticket, higher profit combo units are moving from the autosound "pioneers" to traditional CB firms, who are finally recognizing the potential growth projected at more than 30% of the CB market in a few years.

• Expanded offerings in the "semi-pro" home studio and disco

fields, focusing on crossover products in tape recorders, power amps and speakers from such hi fi-oriented companies as TEAC, Sansui.
(Continued on page CES-10)

Multi

Los Angeles

Although there has been a degree of flatness in the Southern California economy generally of late, you wouldn't recognize it from the way audio merchants talk—or from their actions. Several major chains in the L.A./Orange County mileau have recently added units which they say will account for substantial volume and dollar increases by year end. In the past several months **University Stereo** (up from 8 to 9); **Sound Circuit** (up from 2 to 3); **Paris Electronics** (up from 2 to 3) and **Federated** (up from 2 to 3); and **Cal Stereo** (up from 8 to 9) have all expanded.

Pacific Stereo dominates this market, doing about \$35 to \$40 million in 14 area stores with University, Cal Stereo, and Federated all vying for
(Continued on page CES-16)

Market

Chicago

Area retailers are conservatively pleased with sales in the first half of the year, but look to a major resurgence of market strength in the fall. The signs: in-store traffic accelerating, with more of the lookers and listeners apparently on the verge of becoming buyers. That report from **Audio Consultants**, an independent in suburban Evanston and from the city's three **United Audio Centers**.

The CB boom appears not to have fazed audio dealers here. "Definitely no CB," maintains United Audio. "We feel it will die in two years with tremendous price competition at that time. Prior diversifications we've tried tended to dilute the effectiveness of sales personnel. We're best just selling hi fi."

"Still looking at CB, but we haven't made a decision yet," reports the **MusiCraft** chain, with six stores here. **Audio Consultants**: No CB.
(Continued on page CES-16)

Dealer

Minneapolis/St. Paul

Optimism, pined already in the first six months of 1976, is the prevailing attitude here. Al Kempf of **Audio King** claims "the best traffic and best interest in years—sales are up gratifyingly." Dick Schulze of **Sound of Music**, says that he had originally forecast sales to be up 27% to 30% for the first six months of 1976, but was pleasantly surprised to find that they were up by 42%. Dieter Pape of **Dayton's** reports that, except for February, sales were well up, across the board.

Retailers were in general agreement that the sales climb was even across all product categories, but there were some exceptionally good boosts. For Dayton's it was in the area of CB ("CB is going to be very very strong for department stores," Pape maintains, "because the market has expanded to the typical department store customer.") and upper end hi fi, in the \$800-900-1000 range.

Audio King witnessed good action in high end tape recorders, has set up a tape lab, where "we run some graphs, do some checking for
(Continued on page CES-17)

Survey

Miami

South Florida's economy is making a rapid comeback from recession times and this is reflected in the public's buying habits as Greater Miami consumer electronics stores report increased sales for the first six months of 1976 as compared with the same period last year. And, most report increases in all departments, although CB radios seem to be hitting new highs.

Gil Spielberg, owner of two **Tapesville** stores, reports that his locations are way ahead of last year in the same period. "The first four months have been great and we expect an exceptionally good year in all departments especially auto equipment, CB's, and tape players. Our numbers last year were sick."

Marty Goodman, electronics and appliance buyer for **J. Byrons** with 26 stores in the state, claims the CB buying fever just started and sales are building up. "We're just getting our first delivery and going into it in a big way. We've done well in our hi-fi department, too." Paul Luskin, with three **Luskins** locations, mentions improvements in all areas with CB better than ever.

Manufacturers could do more for retail stores according to owners, although Luskin reports they've been more cooperative and are more in-
(Continued on page CES-18)

Bullish

Nashville

Most area outlets paint a rosy picture of the mid-year profit scene.

Dixie Hi-Fi, the first high-volume major discount operation to take root here, reports good sales at both Nashville locations, with hi fi leading the way. The remainder of 1976 should continue the upswing trend, resulting in some healthy profit figures for both Dixie sites which are running "neck-and-neck" in sales, according to Dixie's Roger Linker. The figures closely parallel the firm's early year forecast.

High end hi fi has brought the first half of 1976 up to expectations at **Hi-Fi Corner**, and results are slightly better than forecast, reports Lester Ralsten, assistant manager. He's hoping for a better second half, compared to last year.

(Continued on page CES-18)

CREDITS

This exclusive Billboard dealer survey was coordinated by Stephen Traiman, Tape/Audio/Video editor, with reports from Jim McCullaugh (Los Angeles/San Francisco/San Diego); Alan Penchansky (Chicago); Irene Clepper (Minneapolis/St. Paul); Gerry Wood (Nashville); Sara Lane (Miami); Maurie Orodener (Philadelphia); Ken Fitzgerald (Seattle/Portland, Ore.); Martin Hintz (Milwaukee/Madison, Wis.); Grier Lowry (Kansas City); Joanne Oliver (Columbus, Ohio); Ed Morris (Toledo, Ohio).

Blank Tape Emphasis On 'Crossovers' And Merchandising

West: New Open Reel & 'Micros'

East: Promotion Plus!

By BOB KIRSCH

New configurations and formulations take a back seat at this year's CES showcase, while improvement and refinement of existing configurations and formulations and vigorous merchandising and promotional campaigns gather most of the spotlight.

True, firms such as Ampex and Memorex will be bowing professional quality reel-to-reel into their consumer lines. But these tapes are not new. The CES simply marks the debut of such products to the consumer.

TDK will be re-emphasizing an already debuted Audua line of reel-to-reel product and several manufacturers are offering a higher quality 8-track line than in the past.

The 3M Co. has experienced a great deal of success with its Master line, and attention will continue to focus on that product.

Certron will continue its push into the micro and minicassette market, and other leading manufacturers say they are closely examining the potential of mini and microcassettes as a consumer product.

Advertising, promotion and merchandising, of course, will continue to play a major role in blank tape, a role that has grown on a yearly basis since the early '70s when tape manufacturers came out of the CES closet and began to rival the hardware people in regard to exposure.

Television is being abandoned by Capitol Magnetics, though other

manufacturers will continue to use the medium. Still, giveaways, print advertising in "contemporary" publications and retail and dealer promotions.

Bob Burnett, sales manager at the 3M Co., says his firm will be in the mini or microcassette market or both at some time in the future, "probably the first quarter of next year. They are in the works for the consumer market, and one benefit is that our divisions will also have use for the product," he adds.

"There are no new formulations," Burnett continues, "primarily because they are not really necessary at the moment. Formulations are still restricted by the hardware in many instances, and we are getting maximum performance from the current oxides in relation to current hardware capability."

In the merchandising area, the firm will introduce at the mass merchandiser level a Scotch C-60 in a box, as well as two in a bag. In the
(Continued on page CES-12)

By RADCLIFFE JOE

Promotions in every imaginable form from the much-debated network tv schedules of such companies as Memorex, BASF and Ampex, to giveaways, discounts and point-of-purchase displays, will take precedence over the less colorful aspect of formulations when blank tape manufacturers from across the nation and around the world converge on the Summer CES.

Attention will also be focused on Capitol Magnetics' abandonment of network tv as a viable advertising

medium after sinking more than \$3 million into the project, and on the dwindling fortunes of the once-popular chromium dioxide formulation. This is now virtually ignored by all but Du Pont which developed it, and which, convinced of the formulation's viability, will be personally plugging it in the hope of stimulating a comeback.

Most manufacturers at the show deliberately unveiled their new formulations at the January CES, in order to free themselves to concentrate on marketing and merchandising at the summer exposition.

However, TDK, which has honed the formulations of its Audua and Super Avilyn lines to what Bud Barger, the firm's Eastern regional sales manager, calls "a new level of efficiency," will show 11 test cassettes at the show to prove its point.

TDK will use some experimental tv in its fall promotions, but will limit this to regional stations, using dealer co-op money. The big push will be in print ads in such magazines as Penthouse, Playboy, Rolling Stone and Crawdaddy. Emphasis will also be placed on the firm's promotional products, and the ongoing success of its tape clinics.

Maxell will highlight its new line of recently released products for the A/V market, and will also showcase its new UD 8-track cartridge. It has also been rumored that the firm is working on a step-up formulation of
(Continued on page CES-9)

HEDGING ON HI FI?

Disco Boom Draws Top Firms

By RADCLIFFE JOE

Beyond the careers it has launched, the jobs it has created, the dances it has spawned, and the club owners and record company officials it has helped put on easy street, there is another equally intriguing facet of the disco boom... its enormous impact on the stereo components industry.

Before the disco phenomenon descended on this country, the stereo components industry was drifting along like waters on the surface of a placid lake. Occasionally some small measure of excitement would be created by some nebulous innovation like the development of a new front panel or the creation of a new

switch. Its biggest hassles were the consumer's apathetic attitude over 4-channel, and the FTC's constant niggling over the price fixing.

Then disco landed in the midst of all this tranquility like a stink bomb in the middle of the Thanksgiving Day parade, and the stereo component industry will never be the same.

Prior to the coming of disco, there was a distinct demarcation line between the manufacturers of equipment for the professional and sound reinforcement business, and those who catered to the needs of the audiophile or semi-professional and mass consumer markets. Disco created a fusion of those lines, and

now even the experts are hard-pressed to separate them.

Once essentially consumer-oriented companies like Sansui, U.S. Pioneer, Superscope, Technics by Panasonic and TEAC, have made bold steps across the demarcation line, and are now exhibiting at once unheard of shows like the AES, in addition to retaining their foothold in consumer product shows like the CES.

For instance, Sansui has been pushing its new Definition series of amplifiers, such as the BA-5000 which weighs 108 pounds, and de-
(Continued on page CES-7)



Traffic Builder Profit Maker

Introducing another success-season
for The Music Tape™ ...and you!

In our consumer ads, we're calling The Music Tape
"Sound Gatherer, Music Giver."

And you're going to call it "Traffic Builder, Profit Maker!"

Here's why: **Year-round National Advertising**

• Network and spot television • Consumer and audiophile magazines **Promotions** • Consumer promotions throughout the year • Dealer incentives

Merchandising Assistance • Floor and counter display racks • Posters and banners • Product brochures and sales aids

See Your Capitol Representative Now!

When they record music, sell them

the music tapeTM
BY CAPITOL



CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC. • LOS ANGELES, CALIFORNIA 90028 • A MEMBER OF THE EMI GROUP



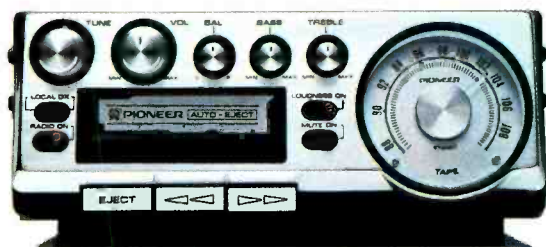
TM OF EMI LIMITED



**THE WORLD'S
GREATEST
FM CAR RADIO
DESERVES
THE WORLD'S
ROTTENEST
TEST**



Two years ago we wondered what would happen if



we built a car stereo that had the specs of a home stereo system.

Everybody loved the idea.

So we told our engineers to forget about price — just build the greatest. The

State of The Art Car Stereo. And they did.

It's called Supertuner. And guess what it ended up costing at retail. As little as \$150.

Please don't judge us by our price tag. The performance on Supertuner is as good as most people get on their home units. And just as important for people in lousy reception areas, Supertuner performs like a trooper where other car stereos fade and falter.

To prove that specs don't lie, we tested Supertuner out





in the Grand Canyon. On the rim of the canyon, 65 lonely miles from the nearest station, Supertuner came in sharp and clear.

Competitive models had background noise and static.

75 feet below the rim, Supertuner was still going strong. The others? Nothing.

Of course, nobody in his right mind is going to drive his Pinto down

those donkey trails of the Grand Canyon. But

wherever he takes his car, he'll get less fading.

Less noticeable station noise and less drift.

The moral is clear.

Put Supertuner in a car and you get home type reception.

Put our Power Amp and a good set of our speakers *with* Supertuner



and you get home type audio in your car as well.

Put all of the above in your store and you get the reward you so richly deserve.

**THE PIONEER
SUPER TUNERS**

HOW TO FIND GREAT SOUND WHEN YOU'RE NOT IN YOUR CAR.



Here's a new line of cassette recorders we promise won't blow away at the beach. Our Schlepables. They've got heft because they're loaded down with features.

Take our Super Whammies. The RK-113 and 114. They both have cassette and AM/FM. Big 4¾ inch speaker. Built-in condenser microphone. Cue and review for finding your place fast.



Automatic shut-off and sleep switch. And since they both use the larger D size batteries they play about twice as long as ordinary portables.

If your customer's just interested in recording and playback, show him our DK-11 or 12, the go-anywhere cassette studios. They have a built-in condenser microphone that's super sensitive. Cue and review. Automatic shut-off and the same longer battery life because they use the same D size batteries.

For great sound that makes home worth coming home to, here's the hit of the January CES.

Centrex by Pioneer Plug-in Stereo.

Complete home systems with everything. 8-track. Cassette. BSR three-speed changer and two-way acoustic suspension speakers.

Our best engineers sweated over them — matching impedance to speakers, matching pre-amp to cart-ridge, matching antenna to receiver — so your customers can forget it completely. All they have to do is plug them in and enjoy.

For all the facts, you can get in touch with Pioneer's Vice President of Sales,



Steve Solot, at (213) 639-5050. When he's not listening to Supertuner in his car.

CENTREX
by PIONEER

Pioneer Electronics of America, 1555 Del Amo Boulevard, Carson, California 90746

www.americanradiohistory.com

Disco Boom Draws Top Firms

Continued from page CES-2

ivers up to 300 watts of power per channel.

The amplifiers in the Definition line have been so successful that ansui is already vigorously pursuing the development of other products for the line. However, assurance has been given that the consumer product line will not be hurt by this new concentration on the disco and professional markets.

U.S. Pioneer is pushing such products as its SPEC-1 preamplifier, and SPEC-2 amplifier for the disco market. The SPEC Series is designed for rack-mount installation.

Other products in the Pioneer line designed for disco use are the new LS-1 line of speakers capable of accommodating up to 200 watts of power; the SG-9500 stereo graphic equalizer, the TX-9500 tuner, the RTU-11-2T tape deck, and the RT-2022 and RT-2044 open reel systems.

TEAC has entered the disco equipment market with all guns firing, and the firm has created a special products group to handle the marketing of such product lines as the Esoteric tape deck, the Accu-phase components line, and the Micro Seiki turntables, plus its own Tascam product line (Billboard, May 22).

Fisher, which has had its troubles but is now back on the market with redoubled zeal following its recent reassociation with Sanyo, is also aiming at a slice of the disco equipment pie. The firm's new line has many pieces of equipment, including turntables and receivers, aimed at disco equipment buyers.

British Industries Co., which has created a name for itself on the domestic market with its Venturi line of speakers, has added two new products to the line aimed especially at the disco and semi-professional markets. The units, designated Formula 5 and Formula 7, can accommodate up to 100 and 125 watts RMS of power, and are said to be able to "think for themselves" (Billboard, June 12). They are selling for \$219.95 and \$445 each, respectively.

Garrard, too, which has always

been an essentially consumer-oriented company, has upgraded some of its turntables, in a move to attract the disco and semi-professional buyer. One item in particular is the new model GT55 direct-drive turntable with a computer-design tonearm. It sells for under \$250.

Technics by Panasonic will introduce a graphic equalizer with 12 active filters for the disco market. The unit, part of Panasonic's professional series, sells for \$700. Other units in the Technics line aimed at the lucrative disco market include the model SA-5760 stereo receiver which delivers up to 165 watts RMS of power per channel, and sells for \$799.95.

Other products include the model RS-671AUS cassette deck with two motors, two heads, and Dolby noise reduction system. This is priced at \$399.95; and the model RS-677US for \$499.95. The units are both front-loading and stackable. The division owes its disco foothold to the SL-1200 and SL-1500 turntables, with several more added.

In BSR's ADC line of professional products is the Accutrac 4000 direct-drive turntable, with a series of pushbuttons that allow the user to program the tonearm to play the bands on an LP record in any desired sequence. Its disco applications are obvious as a boon to the harried deejay.

Yamaha, which got into the discotheque and semi-professional markets just under two years ago, is already offering about 30 products to these markets. They include the model 1000-32 professional sound reinforcement mixer console, and the models PM-1000, and PM-400B sound reinforcement mixers. There are also models EM-80, 100 and 150 stereo mixers.

Cerwin-Vega, which shot into prominence through having its speakers used for the "earthquake" effects in the movie of the same name, will be pushing its models V-33 and V-35 high performance speakers with price tags of \$495 and \$699 each. Its model L48SE "Super Earthquake" speaker will also be used to woo buyers for the disco market. This unit is priced at \$950

per speaker, and Cerwin-Vega officials are predicting it will revolutionize the mart.

Even the headphone manufacturers are getting in on the act, and firms like Sennheiser, AKG, Koss and others have developed products especially geared to the needs of the disco deejay.

But while the consumer equipment manufacturers have been overstepping the division lines between consumer and professional markets, the manufacturers that have long catered to the needs of the latter, have not been inactive. Such companies as Otari, Revox, Studer, UREI and MXR have also been aggressively wooing the pampered disco buyer.

No one cares to openly admit it—who likes to be accused of killing the goose that lays the golden egg—but already a wave of nervousness about the future is sweeping through the ranks of manufacturers pursuing the disco dollar.

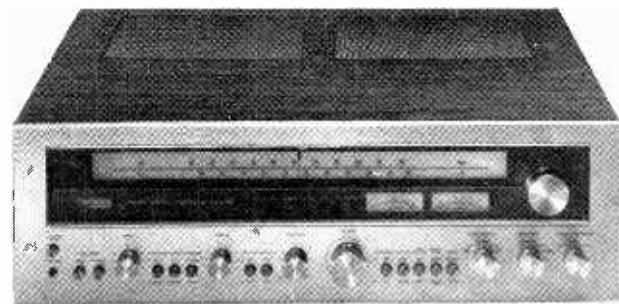
They confide that a shakeout is definitely expected. The market is already being pummelled senseless with speaker, receiver, turntable, tuner, amplifier, preamp, equalizer and whatnot manufacturers.

They all agree that it is being overdone. Should the disco boom decide to level off now, a lot would be left holding the short end of the stick. And even if the peak is still "a long way off" as some manufacturers insist, there will be those who will fall by the wayside anyway.

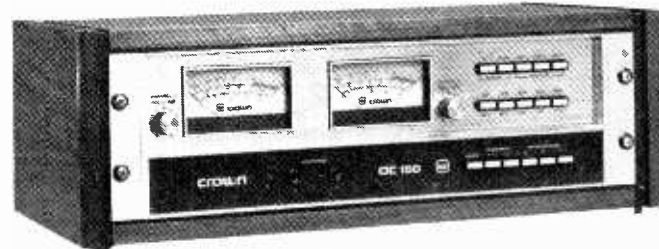
Will it make much difference to the industry? Those polled feel it will not. They claim that unlike CB and calculators, where total newcomers jumped the gravy train, manufacturers supplying the disco market are industry pros who have long serviced other fields.

"What will happen," they claim, "is that those of us who catered to the home stereo market will return our full attention to this area, and those that serviced the professional and semi-professional fields will do the same. It is for this reason that even as we successfully supply the needs of the discotheque operators we are not abandoning our regular customers."

Audio Showcase



TECHNICS SA-5760 stereo receiver offers 165 watts/channel RMS, electrolytic capacitors to eliminate clipping; aimed for disco mart at \$799.95.



CROWN CC-150 stereo output control center monitors three separate amps, switches three sets of speakers, at suggested \$299.



BOUSE model APD-1600 16/24 track studio tape recorder has rugged tape transport, sophisticated state-of-the-art signal electronics. Audio Electrical Supply is distributor in Western U.S., Canada.



DBX K9-22 noise reduction system card is plug-in replacement for Dolby 'A' CAT-22 card, at \$250 each.



CONNOISSEUR BD3 turntable from A.R. Sudgen (Hervic in U.S.) offers quick-start cueing for pro mart.

Pro Or Semi-Pro? Boundary Is Blurring

Continued from CES-1

But as recording studio equipment grew in sophistication, so did the home music system. More record buyers purchased tape recorders, discovered the joys of the record collection. An appetite for do-it-yourself recording was developed, and around every tape recorder a group of would-be recording stars materialized.

Eventually, the more serious of their number would seek out the professional recording studio, in the hopes of making bigger and better recordings. But in the meantime, the pro's studio rate card has also grown in sophistication, and for most amateurs, the high rental fees were out of the question. Of course, that rate card took into account the high cost of professional studio hardware, which was now even further removed from the non-pro's budget limitations.

Teac/Tascam was one of the first companies to recognize the wide—and as yet unfilled—gap between the aspirations of the amateur and the availability of reasonably priced hardware. With the introduction of its Model 10, the serious amateur could consider setting up his own studio in the basement or garage.

Just under \$2,000, it wasn't cheap, but it wasn't that expensive either.

After the shock waves passed, other companies joined in, and amateur recording became big business, and therefore no longer amateur. Now its known as "semi-pro," and few companies have been able to resist its lure.

Dealers specializing in semi-pro recording packages are now a regular part of the audio scene. On the West Coast, Express Sound Company in Costa Mesa, Calif. specializes in semi-pro recording packages, built up around equipment from Teac/Tascam, Otari, dbx and others.

Emil Handke of Nashville Studio Systems has been particularly successful with the El-Tech recording console, a 16-in/16-out board that costs less than \$10,000. He also stocks an extensive low budget line, and works closely with customers who may begin as amateurs and over the years work up to full professional status.

On the East Coast, Sound Workshop has recently introduced its own 12-in/8-out board for \$2,850. The entire Sound Workshop line is designed for high quality semi-pro applications, and in fact the company was formed primarily to meet the demands of the knowledgeable con-

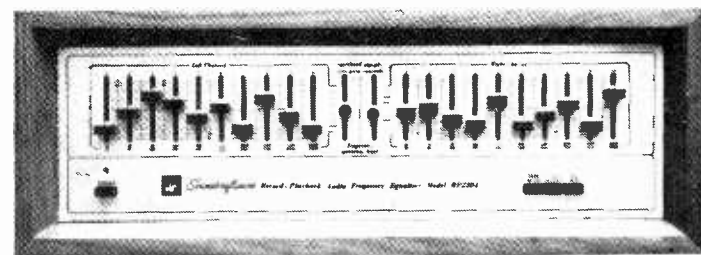
sumer with a limited budget who seeks to do his own recording work.

In these and other semi-pro dealer showrooms, the hardware line blurring is quite apparent, with manufacturers names and equipment styles both showing the effects of the crossover.

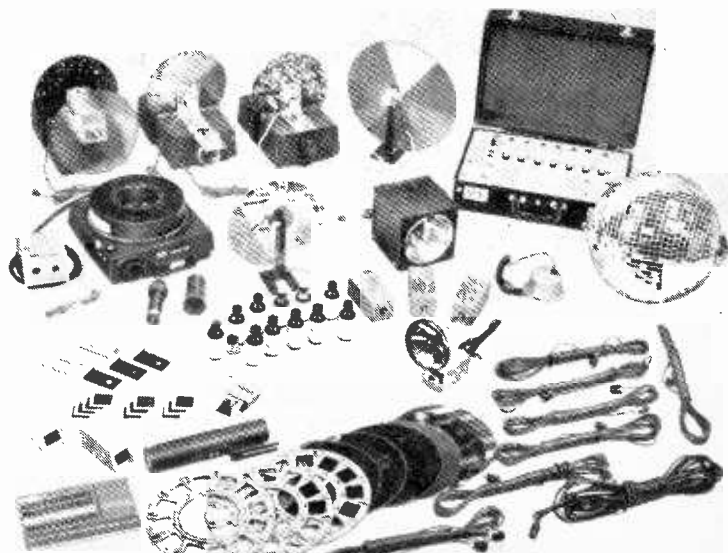
For example, the graphic equalizer was once considered a tool for professionals only. UREI is one of several companies supplying octave and one-third octave graphics for pro sound reinforcement and recording studio use. At \$730, its Model 529 single channel graphic equalizer is probably beyond the budget of the non-professional. On the other hand, MXR has recently introduced an octave band dual-channel graphic equalizer for \$200—well within the reach of the semi-pro studio or the serious high fidelity listener.

Technics by Panasonic has announced its plans to market a graphic equalizer with twelve active filters, each of which provides 12 dB of cut or boost, and may be tuned over a two-octave range. The unit is rack mounted, and will be part of the Panasonic professional series, which also includes rack mounted preamplifiers and power amplifiers, as well as a quartz-controlled direct

(Continued on page CES-8)



SOUNDCRAFTSMEN RP2204 tape-playback equalizer has its own tape monitor inputs/outputs, separate 10-octave panels at suggested \$329.50.



EDMUND Scientific portable light show includes modular mini-console for remote control of visual effects; projector, at suggested \$990.

Pro Or Semi-Pro? Boundary Is Blurring

• Continued from page CES-7

drive turntable (Sound Waves, March 27). At \$700, the unit is finding wide acceptance in broadcast control rooms. But Panasonic has also introduced the SL-1400, a new version of its lower priced direct-drive turntable. With a list price of about \$250, it should find its way into the quality consumer market with ease. The same company's line

of new cassette decks range in price from \$250 to \$500.

The ADC professional products group of BSR Ltd. has recently introduced the Accutrac 4000 direct-drive turntable, which the company says is, "the most unique and advanced electronic turntable in the universe." A series of pushbuttons allows the user to program the tone arm to play the bands on an LP

record in any desired sequence. An accessory remote controller allows the user to operate the turntable from his favorite easy chair, via a hand-held transmitter with a calculator-like keyboard. This should guarantee its immediate acceptance as a consumer pleaser, and as a god-send to fumble-fingered deejays. The Accutrac should also find use as a teaching aid, since it can be programmed to play selected bands of a record repeatedly. At the moment, it is not available with a CD-4 type stylus.

Sansui has also had considerable success with a product line that crosses over from consumer to pro. The company started with a diversified high fidelity product line that gradually approached the professional level. Now, its new Definition series of amplifiers is designed primarily for the disco, theater, and recording studio. The BA-5000 weighs in at 108 pounds, and offers 300 watts per channel. With subsonic filtering, power strapping, sophisticated protection circuits, and a built-in cooling fan, the unit is overbuilt from the consumer point of view, although Sansui reports that many have been ordered for home systems anyway.

The Definition series marks the beginning of Sansui's professional division, and other new hardware for broadcast and recording studios is now on the drawing boards. Jerry LeBow, vice president at Frank Barth Advertising, points out that the Sansui expansion into professional products will not affect the company's commitment to the consumer. In fact, 25 new models in its regular hi fi line will be introduced at CES this week. New professional products will be shown in the fall, at the AES convention in New York.

Pioneer is another name that is no stranger to the quality conscious consumer, and it has recently introduced the SPEC-1 preamplifier and the SPEC-2 power amplifier, built to professional specifications. Like its competition, the Pioneer preamp has enough knobs and switches on its face-plate to keep the pro, as well as the advanced amateur, busy for hours. The SPEC series is designed for rack-mounted installations, as required in most pro studios. Nevertheless, the equipment is available in many of the leading hi fi-type show rooms. In fact, Pioneer offers its dealers a free rack with custom wood trim to show off its studio quality components (Billboard, May 22).

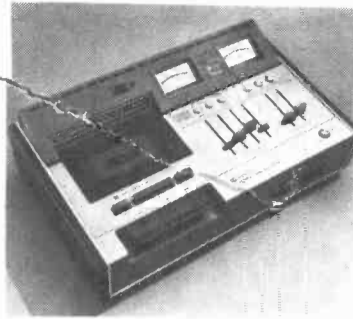
Tape recorders are likewise found straddling the line between pro and semi. Teac is again among the leaders here, with its dbx-equipped line of ¼-inch and ½-inch machines, including the 80-8 with 8 tracks on ½-inch tape. Although aimed at the semi-pro, it may very well be found in use for demo and in-house production work in the professional studio.

Otari has 8-track tape recorders available in both half and one-inch formats. The company's spec sheets recommend the half-inch model for musical groups and serious audiophiles, while the one-inch deck is listed as a professional recorder, with balanced outputs, and an optional capstan servo motor. Otari also makes several small scale cassette duplicating systems, suitable for limited copying work in the pro studio, as well as for general small production runs by schools, agencies, and others.

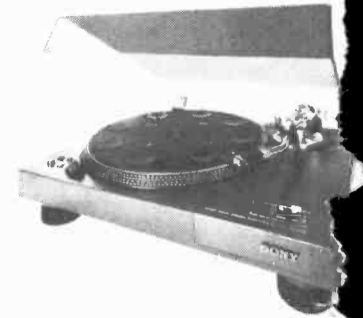
Revox, one of the early producers of quality tape recorders for the audiophile, has developed its A700 recorder and accessories into an extensive system. Accessories include

(Continued on page CES-9)

Audio Showcase



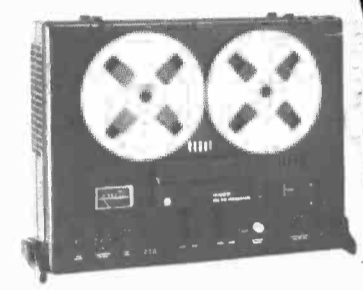
KENWOOD KX-720 top-load cassette deck has ferrite head, Dolby noise reduction, bias/equalization switches, increased "headroom."



SONY PS-3750 direct-drive turntable has DC-servo motor, built-in strobe, air-damped record cushion mat at suggested \$230.



SANSUI budget-priced SR-222 manual belt-drive turntable has 4-pole synchronous-type motor, one-touch control at suggested \$115.



UHER SG-510 stereomatic open-reel recorder is economical 4-track system for 7-inch reels at 3¾, 7½ ips speeds, at suggested \$399.95.



PIONEER CT-F8282 front-load stereo cassette deck with Dolby has ferrite solid head, 3-position EQ/bias, memory stop, at suggested \$400.



CENTREX RK114 portable cassette recorder/AM/FM by Pioneer Electronics offers external mike/radio signal mixing, sleep-to-music feature.



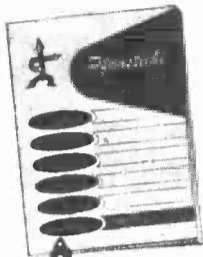
LLOYD'S R973-014 stereo system has AM/FM/MPX receiver, 8-track player/recorder, BSR automatic changer, 2-way speaker systems, new look.



GARRARD DD75, firm's first direct-drive turntable, is single-play with auto lift-off/shut-off, illuminated strobe, at suggested \$229.95.



GE Music Machine is 3-way cassette recorder with remote sing-along mike, oversize 6-inch heavy-magnet speaker at suggested \$59.95.



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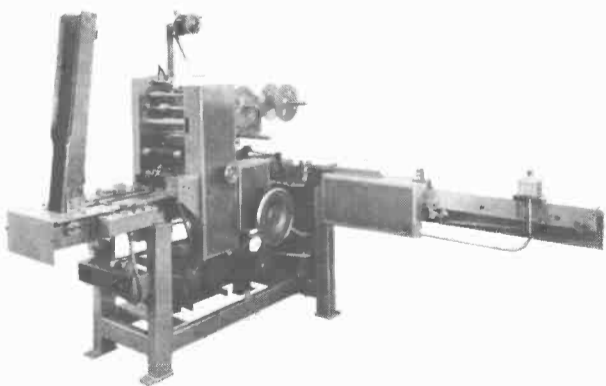


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Eastern Blank Tape Firms' Emphasis On Merchandising

• Continued from page CES-2
its very successful UDXL line. This product is scheduled for an October debut.

Like most other manufacturers, the dazzle of tv has attracted Maxell, but there are no plans for a major network buy. Gene LaBrie, the national sales manager, says that the firm will work with its dealers on some regional tv ads, but reminds that the products have done remarkably well with little more than the usual educational seminars, clinics, point-of-purchase displays and other conventional merchandising aids.

Columbia Magnetics is another company that is working on a secret new formulation. It will not be seen at CES, but Ted Cohen, the firm's national sales manager, discloses that it has passed its lab tests, and that production runs are now being tried.

Semi-Pro Market

• Continued from page CES-8
hardware for variable pitch control, remote control of the tape transport, and Sel-sync operation (Revox calls it "In Sync").

And while the Revox line grows more extensive, its parent company Studer has had great success with its Series A67 tape recorders, which sell for about half the price of the regular Studer professional machines. The A67 is turning up in both pro and semi-pro operations.

Digital technology is also crossing over into the high end of the consumer market. Audio Pulse has introduced a \$600 digital time delay system designed for simulation of the reflective patterns of the concert hall. The system produces a multiple series of echoes which may be fed to the rear channels of a quad playback system. Teledyne Acoustic Research is also experimenting with concert hall synthesis, and expects to market a consumer oriented digital time delay system in the not-too-distant future.

In another area, the electret microphone was first introduced in this country as a semi-pro item, with a price tag that brought the condenser microphone within the reach of the budget studio. The early Sony ECM-22 quickly gained acceptance in the professional studio as well, and today the electret may be found in studios of every category. Sennheiser, Electro-Voice and AKG have all added electrets to their line of professional products.

Professional grade dynamic microphones are also turning up in non-pro circles. Since good dynamic microphones are so often of wretched quality, the pro line is finding wide use among amateur recordists.

At the other end of the transmission chain, the line between home and studio type loudspeakers seems to be holding up a little better. Few consumers are inclined to bring home studio monitor speakers, and even the top-of-the-line high fidelity type of speaker is rarely seen (or heard) in the pro's studio. The exception may be the mixdown room, which usually features a pair of KLH-5 or JBL 4310-s, both of which are popular in home systems. Acoustic Research's LST speaker system, while designed for professional applications, seems to have found wider acceptance in high end hi fi installations, and is rarely found in the professional's control room.

Perhaps not knowing where their next customer is coming from, advertising is also crossing the line with
(Continued on page CES-24)

This much is known about the new formulation: it will be released in both cassette and 8-track configurations. The firm, which has also been doing brisk business in profes-

sional blank tape products, is also experimenting with formulations aimed at negating the risk of print-through in its line.

Columbia Magnetics has always been attracted to tv as a viable ad-

vertising medium for promoting its products. Following some abortive attempts with an ad that featured a German shepherd dog stopped in mid-attack by a high pitched command recorded on Columbia tape,

the firm now feels it has developed a new tv commercial that will have the needed impact, and admits that dealers are impressed by tv.

No decision has yet been made on
(Continued on page CES-25)

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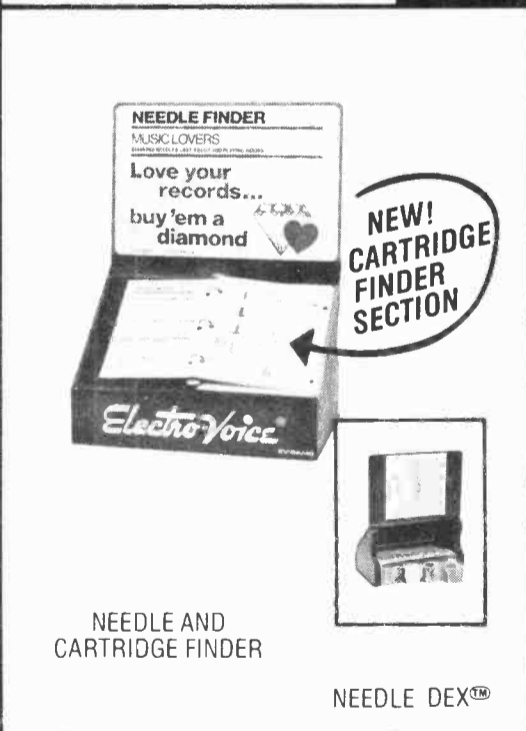
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Summer CES Multi-Market Retailer Survey Bullish On Rest Of 1976

San Francisco

A check of area audio merchants reveals that business has been spotty. Some are up, others running even with last year, and still others a little behind last year. One rep says "Chains appear a little down and independents seem a little ahead, but no matter how you slice it the market lacks something in the way of excitement." Generally, however, all dealers are optimistic about the rest of the year and say they will make special efforts to offset any summer doldrums.

Spokesman for two of the area's leading retailers, **Pacific Stereo**, the giant California chain, and **Cal Hi-Fi** with six units, say business has been "stable" the first half and gaining some momentum. Delores Ward, **Columbia Music**, in downtown San Francisco, says, "Although I can't give you an exact figure we are down a few percentage points. The strike (referring to the recent municipal transit workers walkout) didn't help us."

But a spokesman for the **Sounding Board**, Berkeley, which the strike didn't affect, comments, "Business

has been excellent, up around 15%. It's been pretty consistent also in that business has been even and also even across the board in terms of product. Everything we carry seems to be doing well. We don't do any price promotions but as expected things became a little hotter in media after fair trade."

Not only have they become hotter, agrees Ward, but "since the end of fair trade I notice we have been getting about 50% more telephone calls by people who are apparently shopping price over the phone. It's very demanding on us but you really can't turn people off on the phone for the simple reason that you risk alienating potential customers and future customers." Other dealers also have noticed this trend.

CB has proven strong with some area dealers, with others, as in various markets, staying an arm's length away either because of image or inability to get merchandise.

Says Ward, "We were in CB but are dropping it. It was hard getting. I can't really point to any particular product category as being especially strong. All of them seem stable." The Sounding Board spokesman says "We are not getting into CB. That's not where we are at. I feel mass merchants and other types of dealers are better suited to it."

Drew Wallen of **Sound Systems**, a high end specialist, adds that "everything seems to be very popular. Basically we are a high end merchant. I have noticed some excitement about the new Sonab speakers as well as the new Nakamichi tape decks. We also do a good job with Accuphase and Bang & Olufsen. I don't think the end of fair trade hurt us since we have a broad product mix. We never emphasized price anyway. Our strategy is to talk to consumers once they are in our store." After customers are in the store, adds Wallen, they are cultivated and as educated about hi fi as much as possible.

Ward, with a few other dealers notes, "we seem to be getting better deliveries from manufacturers and I

think that is going to help our business in the second half. Especially fast deliveries on demand items. That seems about the only additional assistance suppliers are giving this year. Naturally we could use more in the way of co-op and other aids." Other dealers agree.

San Diego

Southern California's southernmost city, 11th largest in the U.S. with a 1-million metro population, hasn't been setting the world on fire the first half of the year in audio sales—but business is nonetheless characterized by area dealers as being very stable. Some are ahead by as much as 10% and no one appears down from last year. Many admit that second half business increases hinge on even further strengthening of the economy, and the elections.

San Diego's first professional hi fi show, held in mid-March, has injected momentum into the market, which is still carrying over. "We had a sizable increase in store traffic because of the Rogers show," observes Mike Romagnolo, head of the two-unit **New Dow Sound City**, "and the show was well worth the effort. Business has picked up. High end systems are picking up nicely." Dow Sound City is one of the area's heaviest price promoters and advertises, "Dow will beat any advertised price in the U.S.A., Canada, or Mexico."

Hugh Largey, group manager at the **Broadway**, Grossmont, says, "We had a good anniversary sales but in the main business has been a little soft. We have been doing a good job with portable cassette recorders at \$79.95 and \$89.95 with Craig, Panasonic and Lloyd's leading the way. A \$159.95 component system by Lloyd's is very strong also."

CB has been a growth area for some dealers but not all are choosing to get involved. "We are the number 3 store in the chain with CB," adds Largey, "with Hy-Gain, Pace, and Craig." (The Broadway has 34 stores

in Southern California). But some dealers, like Steve Sekol, at the two-store **Sound Company**, indicate, "I realize it's a growth area but I don't think it's for us. It's not audio and not our image."

Largey adds, "Consumers are still spending so I think we are still on a firm base—but the economy is still on an incline and I think the elections are going to affect second half business. I am optimistic and our projections will be fairly conservative."

Says Hugh Solaas of **Wright's World of Sound** with two locations, "Business has been pretty good. We are roughly 10% ahead of last year and I am optimistic about the second half. I wouldn't characterize business as screaming but good. The high and low end seem to be the strongest, systems at about \$300-\$350 and systems at over \$1000. The middle is about the same. We really haven't been getting anything extra in the way of manufacturer aid, co-op, etc. Just the normal. We could use more." Most area dealers agree with Solaas on this point. "We haven't jumped on the CB bandwagon as yet and I don't know if it's for us what with all the problems like channel congestion and licensing," he says.

Solaas, like other area dealers, says the end of fair trade has meant more price cutting indicating, "We have seen much more price competition on lines like Marantz, Pioneer and TEAC. They are being footballed. What we are trying to do is focus on smaller companies to combat that. We have the Nikko line, they make a fine product, and we are doing a good job with it."

Blank tape has been strong for Wright's as it has been for other dealers, with little price cutting on product. C-90 cassettes are the volume leader. The Broadway indicates strong blank tape movement as well.

Steve Sekol of Sound Company says, "all our areas seem to be contributing to increases. The low end is (Continued on page CES-11)

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Changing Industry Scene At CES

• Continued from page CES-1

U.S. Pioneer, JBL, Cerwin-Vega, Technics by Panasonic and others.

• "New" consumer open-reel blank tape lines, based on the studio mastering formulations from Ampex and Memorex, reflecting the growing sophistication of the "home" recorder who wants the same quality he or she hears in the studio or on increasingly better FM broadcasts.

• The first high end blank 8-tracks from Maxell and Fuji Photo Film, joining the 3M Clasic and a handful of other premium cartridges on the market, as virtually every hardware firm is showing increased 8-track record features in components, compacts and consoles.

• Prototypes of the 1/4-inch "Elcaset" audiocassette system—one of the few really new products expected at CES—from co-developers TEAC, Sony and Matsushita (Panasonic), as well as Superscope which will market the initial Sony units in the U.S. under existing agreements through 1977, at least. The oversize configuration is claimed to bridge the gap between Philips-type cassette and open-reel sound reproduction, with wider dynamic range and increased frequency response.

• Compact stereo—or "integrated components" as Fisher's Howard Ladd prefers, are "meeting in mid-fi." On one end, the traditional sup-

pliers such as Capehart, Soundesign, Emerson, Lloyd's and Morse are showing a more sophisticated "audiophile look," with pricing moving steadily higher due to both expanded features and overall cost pressures. On the other end, the offerings of such firms as Sony, Panasonic, Fisher and other more hi-fi-oriented companies are moving down to fill the gap—with a "meeting of lines" in the \$250-\$350 range (actual selling price, not "suggested list" or "nationally advertised value").

• Accessories are taking a more prominent share of the audio limelight, particularly with the opportunities offered by the continuing CB boom. New or expanded CB lines from such major firms as Recoton, Pfanstiehl, EV-Game and others, and specialties such as CB mikes from Shure and carrying cases from Le-Bo, as well as promotional items from a host of new companies, are evidence of the important profit potential in this impulse-sale, compact-display market. And music rackjobbers are not unaware of the possibilities.

• CB is moving to modular "components" with such firms as Midland and Hy-Gain putting more controls either on the microphone or in a compact unit to minimize the growing theft problem that has seen a number of insurance firms drop CB coverage or add a hefty pre-

mium. Taking a note from the autosound firms, CB is also making the in-dash move as digital technology brings the basic unit size down and also helps the anti-theft situation.

• Car stereo is also showing more of the hi fi influence that began with Panasonic's first under-dash stereo 8-track unit with 10 watts RMS/channel and beefed-up speakers. Analog & Digital Systems (ADS) and Nakamichi have teamed up with a \$700 system incorporating the former's bi-amped mini speakers and the latter's high end top-loading cassette deck. The new Audomobile firm is offering a \$358 package demonstrated on the exhibit floor in a BMW auto. Included are an in-dash 50-watt RMS stereo power amp and cassette player, an under-dash mini preamp/equalizer, and a 4-speaker, 2-way woofer/tweeter system with crossover. And Cerwin-Vega's new HED (high energy design) division is showing its 120-watt (60 watts RMS/channel) mobile stereo power amp system with heavy-duty 6 by 9-inch, 40-ounce magnet speakers.

• The home video market will come into focus at the video systems conference Wednesday morning, but on-sale models of the Sony Beta-max videocassette deck and console are expected, and possibly prototypes of the Sanyo V-Cord II videocassette deck that offers a two- (Continued on page CES-13)

Dealers Across Continent Offer Views On CB, Fair Trade

moving out of one store while the high end is moving incredibly out of another store. I think business is going to be very good in the second half."

Solaas sums up for a lot of merchants when he says, "I am anticipating a good fall and I believe business will be up over last year."

Kansas City, Mo.

With a few exceptions, the message on stereo from the Kansas City market for the first half of 1976 was "better than expected." One dealer who experienced a sales downturn attributes it to proliferating strikes. Wes Nichols, manager of a **Radio Shack** in the high-income Johnson County suburbs, says, "Inflation has hit our section hard and after house and car payments these so-called big-income people haven't the kind of expendable money left they used to have."

At the **Burstein-Applebee** store—one of 11 BA stores in the market—at Metcalf South Center, Overland Park, manager Bill Millard says, "We're up significantly this year over last year in three basic categories, hi fi, records and parts."

As with other dealers, the BA manager reports an unmistakable trend to high-end hi fi with the \$500 to \$1,000 tickets more commonplace. However, the number of \$2,000 sales has remained about the same.

John Kief, at **Kiefs**, in nearby Lawrence, Kan., says, "we've sailed past our January 1 projection and the credit goes to high-end sales. The \$800 to \$1,200 tickets are working wonders on our gross dollar business. And that is why the rest of 1976 looks so good—the trend to high-ticket sales."

Out in the Mission, Kan., suburbs, Herb Mooney at **Accent Sound**, says, "this has become a weird marketplace. More than one independent dealer is a sitting duck for a bankruptcy about to happen. These are dealers who have been selling stereo at five to 10% over cost. That's their entire concept. Rising overhead is taking its toll on these dealers."

The factories aren't doing much more than ever on co-op advertising, but a factory amplifier clinic tie-in is a big success at Accent Sound.

John Kief at Kief's notes, "factory help is sometimes deceptive, but a manufacturer says he will co-op 100% on an ad. That means if he isn't splashed 100% over that ad, he'll cut you to 15% on the co-op deal. I like 50-50 co-op deals better, where I can put my store name and a bit of store image-building copy with the factory pitch. Not enough of these."

"Moreover," the Lawrence dealer advises, "too many factories are cutting out time-tested tools like cut-away speakers. They sum up their reason as 'too expensive.' Thankfully, manufacturers like Yamaha and B&O are supplying excellent in-depth brochures and other material which document the value and quality built in their lines."

For personnel and store managers of the 11 BA stores, manufacturers like Sony, Pioneer and Technics are holding training and product-review seminars which the BA management has always strongly favored. Pioneer recently staged a breakfast meeting for BA managers at the Marriott Hotel and Technics held a products-review show at the Alameda Plaza Hotel.

At Radio Shack, BA and other dealers, CB sales are strong factors. Despite the fact that every dealer and his brother seems to be selling

CB, Bill Millard, at the Metcalf South BA store, says the CB sales increase the past two years at his store has been dramatic. He attributes BA's strong position in CB to the fact that the stores carry all the needs—

batteries, tubes, conductors, cables, whatever. BA has probably the largest small electronics parts warehouse in the Midwest and the image the firm has for having it all, in CB and stereo, is solidly based. John Kiefer

isn't that red-hot on CB. He doesn't handle it. "A shooting star," he says of CB.

But Kiefer is adding another big store in Lawrence and says the factor that gives sales of stereo the rest of

'76 a glowing look is the value and quality kick the average consumer's on. Herb Mooney, at Accent Sound, agrees: "We're doing more in the \$1,200 to \$1,500 package—even (Continued on page CES-23)

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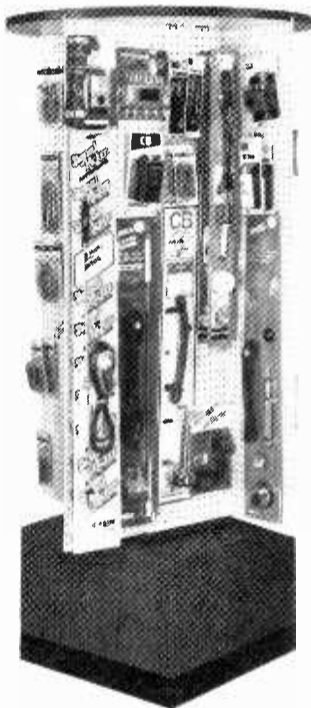


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New Open-Reel 'Crossovers' Due

• Continued from page CES-2

bag promotion, the consumer can buy one and receive the second at 25% off. Two Highliner C-60s will also be available at a suggested retail price of \$1.49.

"The mass merchant is extremely important to us now," Burnett says. "He has become increasingly more important in the hi fi market, and therefore in the quality blank tape market. This is why our rackjobber program has become so important. It is essentially a step back into the music business for us, especially in the accessory area. More and more, the mass merchant is ordering his accessories through the racks.

"We feel we have a quality name, and we feel we can use our own sales reps for key account concentration and coverage on a national basis. The economic slump seems to be over, and the tape market is doing very well again."

Ivan Pato at Ampex says the

Grand Master professional tape, offered to the consumer, has met with a great deal of success.

"We were helped a great deal when TEAC found the performance of the tapes excellent and heavy mentioning the product in its ads," Pato says. "The message began to get through to the consumer, and before we knew it we were getting calls from consumers who wanted the product but had no access.

"We tested Grand Master in Boston and New York in 7 and 10½-inch reel versions. The tape was not offered in a package designed to be attractive to the consumer, but simply in a plain box. And the consumer began to buy, creating, in effect, a new market for super high end product."

Why is the Grand Master being offered to all consumers? "For several reasons," Pato says, "One, the hardware manufacturers have improved their technology and, at the

same time, the price of quality hardware has dropped. Anyone can be an audiophile and afford good equipment.

"Secondly, this availability of quality hardware began a demand for better tape performance. We create our own demand internally here because we have to satisfy our own professional hardware needs, so we were ready when the consumer demand came along.

"Now, the reel-to-reel market had started to grow again, and with the market shifting at the same time from low end or mid range units to high end, a definite high end tape market was created. We sold 7-inch 1,200-foot reels for \$8.99 with no trouble, so we knew the demand was there."

Pato also points out that there is a major difference in quality control when high-end tape is produced, so the consumer will receive an added benefit here.

As for 8-track, a low-end 8-track will be introduced at the show, "but we haven't really seen a demand for professional quality in 8-track.

"There is not much in the way of new formulations around the industry," he continues, "though there will probably be new gimmicks and new buzz words. There's nothing wrong with that, it's simply good merchandising. We are always working on new formulations and perfecting the ones we have. In a way, of course, you can call the professional tapes new. This marks the first time these tapes have been available at a certain price."

Jim Lantz, vice president, sales and special markets at Audio Magnetics, says there will be three promotions at the CES.

"One," says Lantz, "is a six pack of Tracs C-60s at \$3.99. This is a pre-priced, sell through package at in a sleeve package. We will also have a Tracs C-90 prepriced at 89 cents. In mid-August, running through September, we will have an 8-track two pack offering a half price sale. Tapes will be available in 45 or 90-minute lengths. One tape will be available at full price, the other at half price."

Lantz says 8-track is still growing, but adds that cassette still makes up the vast majority of the market. Longer lengths in cassette are becoming more popular, he says.

"In reel-to-reel," he continues, "the market seems to be decreasing from a unit point of view, but increasing from a dollar vantage. People are buying more expensive tapes. The market in that area is really one for the audiophiles."

All Audio Magnetics promotions are tied in with national ad campaigns in such publications as the National Lampoon, Oui, Crawdaddy and Rolling Stone.

In other areas, Lantz says the surge of new formulations has calmed down, primarily because software and hardware are now pretty evenly matched as far as capability is concerned. There is confusion, he says, in the mini and microcassette market, with the mini being hub drive and the micro capstan drive. None are compatible at the moment. Audio is looking at this market for the future.

Jack Ricci at Capitol Magnetics says the firm will be trying to do things differently, offering a number of different promotions.

"We feel tape has sometimes been lost at the CES," he says, "so as well as a booth and hospitality suite, we will have our third annual Playboy mansion party and we will have an 85-foot yacht docked outside McCormick Place, called the African Queen. We will also have a 47-

(Continued on page CES-13)

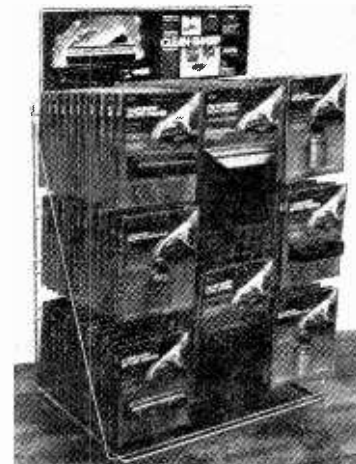
Audio Showcase



EV-GAME introduces color-coordinated merchandising aids, packaging for Needle/Cartridge Finder retailer inventory system.



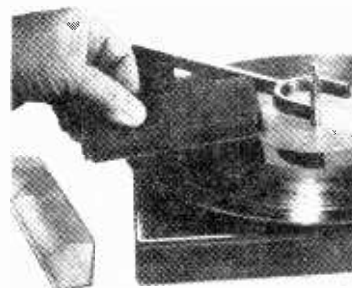
BIB Cassette Editor/Winder Kit has splicer, splicing tape, accessories, tape cutter, empty cassette, winding board, at suggested \$18.



HORIAN Clean-Sweep record care center displays total system, record purifier, stylus care, disk cleaning fluid units.



CAPITOL MAGNETICS offer for Music Tape this summer is any of five T-shirt Roach Co. iron-on designs with each purchase.



ROBINS Whiskee disk cleaner uses vapor-pressure principle to keep velvet cleaning surface uniformly moist with anti-static fluid.



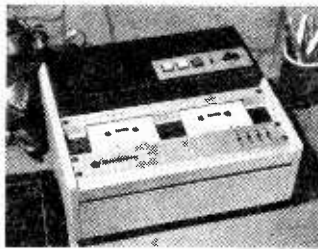
FUJI 8-tracks claim 50 dB-plus S/N ratio, come in high-impact styrene case at suggested \$4.80 for 8T-45, \$6.30 for 8T-90.



AUDIO-TECHNICA AT6002 disk cleaner has conductive brush, arm to neutralize static build-up, drum reservoir for controlled fluid application.

New C-4 STEREO Cassette Copier. C-1's Super Sister.

YOU CAN AFFORD IT.
ANYONE CAN OPERATE IT.



- One button operation
- Automatic rewind
- 16 times speed, 30 i.p.s.
- Track selection

Introducing a low cost stereo cassette duplicator to complement our famous Super C-1 Monaural Model. The same high performance, reliability and beautiful design. The same simple operation . . . just press a button. The C-4 is also designed to absolutely protect your masters while duplicating them.

Write or call for an illustrated brochure on Pentagon's full line of duplicating systems and premium cassettes.

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The best record cleaner of them all!

DUOSTAT RECORD SWEEP
KEEPS RECORDS CLEAN

It's the easy way to remove all dust, grit and dirt from your records. It has the new dry charge that keeps records constantly like new and maintains the same tonal quality as the day they were bought. It also helps to add life to the needle.

Write for our new catalog with our complete line of diamond needles, records, tapes, and musical accessories available through leading musical instrument jobbers.

Duotone

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9234



Western Blank Tape Focus On 'Crossovers,' Micros

• Continued from page CES-12
foot Crisscraft to take up any extra passengers.

"In promotions, we have a number. There are two different pre-packs, in which the customer buys a specific selection of cassettes and gets 12 C-45s free. There is a similar 8-track promotion, and a promotion in which a retail consumer buys three C-60s and gets one free in a box. There is also a promotion in which a C-120 is purchased and another is available at half price.

"In 8-track, we have two consumer promotions. The promotions feature 60 and 120-minute tapes. The consumer buys one and receives the second at half price."

There is another promotion in which all qualifying dealers receive a display card with 150 iron-ons for T-shirts. Any consumer buying a Music Tape product gets one free. The iron-ons are contemporary, non-commercial designs. Banners, posters and slicks will also be available for retail, and ads will be run on a consistent basis in the firm's top 25 markets. All will include dealer tape. Radio spots are also available. TV has been dropped.

In the area of new formulations and configurations, Ricci says there will not be much in the industry this year. "The industry seems pretty close to the state of the art in terms of ferric oxides," he says. "As for mini or microcassettes, there just does not seem to be enough of a market to get into that at the moment."

TDK will continue to promote its

SA line of tape. "We want to make it the Rolls-Royce of the tape market," says the firm's Sandy Cohen. "There is a new casing with a new hub clamp which makes for better tape winding, keeping the tape more

even. There is also a new pressure pad for better tape-to-head contact. The molding is more accurate, as well."

TDK will also offer cassette and reel-to-reel clinics at the show, dem-

onstrating performance, primarily signal to noise ratio. The Audua cassette will be re-emphasized, offering a substantially higher bias. The Audua reel-to-reel tape will also be emphasized.

More promotions are on tape for the new year, with two grades of 8-track, D and SD, to be promoted by November 30. SD tape will continue to be made in Japan for the superior quality control.

CES 'Overview'

• Continued from page CES-10

hour videocassette for home taping. Neither RCA nor MCA/Philips will exhibit their respective videodisk player prototypes, but both are moving along in pilot production runs for software. RCA has several hundred players at Indianapolis-area homes for test marketing, with MCA projecting similar tests for Fort Wayne, Ind., later this year. Both are aiming for an expected 1977 debut on a limited market basis.

• Quad may have been written off by much of the industry, but 4-channel recording is here to stay, and the major backers of the three systems will be on hand to show the latest "wrinkles."

Acknowledging the drop-off in software production from major labels (Billboard's Top LPs & Tapes chart shows only 10% quad availability this week versus as much as 25% of the top 200 albums a year ago), Sansui (QS) and CBS (SQ) will be demonstrating the stereo enhancement qualities of matrix quad now used by the majority of FM broadcasters with encoders.

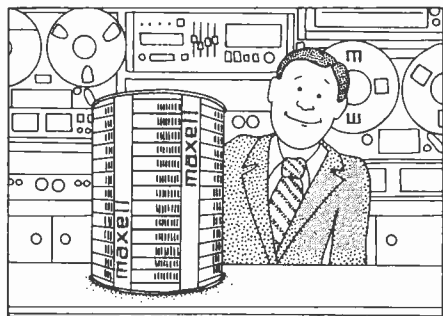
JVC (CD-4) will be showing discrete playback in switchable 4 front (semicircle) and traditional 4-speaker setups, to dramatize the varied separation effects.

Just announced joint venture of Tate Audio and National Semiconductor to provide an IC chip for the advanced Tate DES SQ decoder system demonstrated two years ago, and the new Sansui QSD-2 QS broadcast encoder first shown at the March NAB, are more evidence of quad hardware progress.

• Video games are among the hottest new products for a growing number of audio-oriented firms, with Channel Master the latest to announce an entry, pending FCC approval. Already in the market, or with pending products, are Dyn Electronics, Lloyd's, Magnavox and

(Continued on page CES-24)

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

No. 1 Accessory? Disk Care Line

• Continued from page CES-1

Each works to coat the grooves of the phonograph record with a protective layer to prevent the scalloping and shearing of vinyl, that occurs inevitably when stylus meets disk. At the same time, it is claimed, the coating is so thin as not to impair reproduction whatsoever—even on CD-4 disks, according to Ball's research.

• List price is \$6.99 for the Sound Guard package that includes a two-oz. bottle of lubricant, a pump atomizer that fits the bottle, and a buffing pad. Substance is sprayed on the record and buffed in. Ball claims that two ounces effectively will coat both sides of 20 LPs, and that the coating, in tests, has endured up to 100 plays. However, Ball is recommending that disks be recoated after 25 plays. Company says Sound Guard can be used with record cleaning systems, though its anti-static properties are impaired somewhat.

• Discwasher's Pro-Disc, a prototype of which is being shown at CES, delivers its dry lubricant through an aerosol spray. According to Discwasher, Pro-Disc coats the grooves with "a single molecular layer so thin that sound is not impaired."

On another new maintenance front, Discwasher's gun-like Zerostat anti-static device is joined by a unit from BIB Hi Fi Accessories. BIB's wand-like Groove-Stat will list for \$24.95. Both units are hand-held and employ a piezoelectric element to neutralize static charge.

• Other BIB accessories being introduced: an anti-static turntable mat, a 360 degree turntable level in-

dicator that fits over the turntable spindle, a cassette editor and winder kit, a universal tape head care kit, and cassette storage albums, cabinets and racks.

Discwasher's new entry is Golden (\$8 for one-meter matched pairs), gold-plated connector cables of low capacitance that resist corrosion. Discwasher's American Audioport arm adds the Stax SR-44 electret-type "earspeaker system" to amps, "earspeakers" and a tonearm from that Japanese source.

Horian Enterprises, Audio Technica, U.S. Inc., Recoton Corp. and VOR Industries, among others, unveil new disk cleaning systems.

• Horian, which has done extensive private label manufacturing, will now market its own Clean Sweep Total System to list for \$6.49. System includes cylindrical "record purifier" surfaced with nylon bristles, cleaning fluid and dual-head brush to clean both the stylus and the "purifier." Contained in a plastic smoke-tinted storage case, the system features a fluid sump in which the "purifier" rests, that changes color to indicate when it needs filling. "Purifier" and fluid are sold separately from total system, while all three combine in the Clean Sweep Record Care Center, a 29-inch-tall counter or wall display being offered dealers and mass merchandisers.

• Audio Technica's new record care merchandising program offers retailers display for counter or wall of blister-carded maintenance items, including company's rotary and bar disk cleaners and its new AT-6002

Disc Cleaner that mounts on the turntable base and "tracks" the record with a carbon fibre brush at the end of its metal tone arm. The brush loosens dirt and a plush drum with reservoir for fluid application, picks it up. System includes fluid and dropper applicator. A ground wire runs from the base of the unit to dissipate static charge from the record. List is \$10.

• Audio Technica's new one-piece Stylus Cleaner AT 607, incorporates a stylus brush in the cap of its solvent solution bottle—looks like a container of nail polish remover. AT has also introduced a new electret stereo headphone, AT-705, priced at \$90. Top-rated AT-706 was previously available. In a move to cut dealer prep time, the Audio Technica cartridges AT14SA and AT15SA are being made available pre-mounted in universal headphones.

• Recoton Corp., which presently imports the Danish Black Magic record care line, plans to unveil a cleaning system of its own, named Clean Sound. To consist of an applicator and cleaning fluid, the system is called "a piece of jewelry, not a record cleaner," by a Recoton spokesman. In addition to ultra-styling, the cleaning solution, according to Recoton, is unique in anti-static effectiveness without the use of residue-building silicones. List will be \$15.

• VOR Industries, manufacturers of the Vac-O-Rec, has diversified into a line of 11 different record care items priced from \$1.50 to \$13. Improvements continue on the Vac-O-Rec itself, the company informs: brush tolerances have been adjusted, a balanced impeller substituted and each Vac-O-Rec now is being inspected on the assembly line. The company also has upgraded packaging for the record vacuum and has produced a 30-second tv spot for the unit, that's getting good results already in Phoenix, Los Angeles, San Diego and Portland, according to the company.

In personal listening, electret-type headphones and conventional phones with slim-line styling continue to be featured.

The electret phones are claimed to offer the same performance advantages as electrostatics, but cost less, since they do not require an external power supply. Instead, the electret drivers are permanently charged; an adapter attaches to the amplifier's speaker terminals and provides headphone/speaker switching.

New electrets in the \$90 (list) price range have been introduced by Audio Technica (AT-705) and American Audioport Inc., a branch of Discwasher Inc. (Stax SR-44).

• Koss introduces three new lightweight trim-line dynamic phones with price points of \$25, \$35 and \$45. The K-125, K-135 and K-145, feature color coordinated ear cushions, cups and headbands, and the K-135 and K-145 have color-matched vinyl inlays in the side of the ear cup. Volume-balance controls are added to the K-145, and all three phones employ Koss' air-filled "pneumalite" cushion—seen previously only on costlier units. The three stereophones are distinguished from all previous Koss models in their use of a "Y" cord.

According to Koss, these new phones were designed with "conservation of raw materials and increased storage efficiency in mind." Koss says the dealer can stock twice the number of them as other phones in the same space, because of "low silhouette" packaging.

• Superex Electronics Corp. also

(Continued on page CES-24)

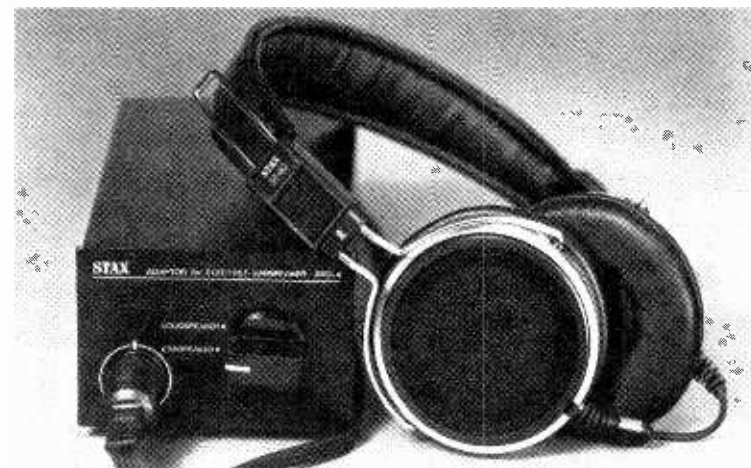
Audio Showcase



DYMEK DA5 shielded ferrite rod directional AM antenna with frequency and sensitivity controls minimizes interference at suggested \$175.



PICKERING XV-15/625E cartridge tracks at forces down to 3/4-gram, with elliptical stylus tip, flat frequency response, at \$59.95.



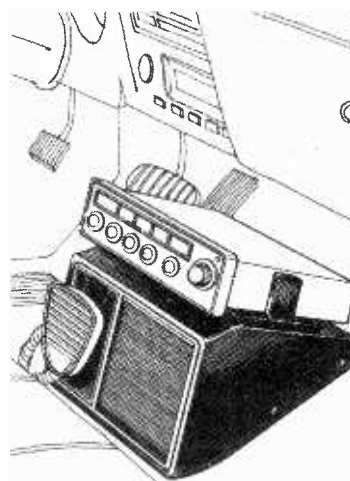
STAX SR-44 electret system from American Audioport combines SR-40 earspeaker, SRD-4 adaptor for coupling to power amp, at suggested \$85.



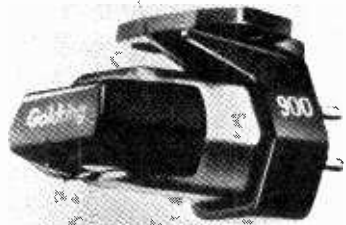
SHURE M24H wide-range dynetic cartridge tracks at 1 to 1.5 grams, with strong carrier signal output, for both quad, stereo reproduction.



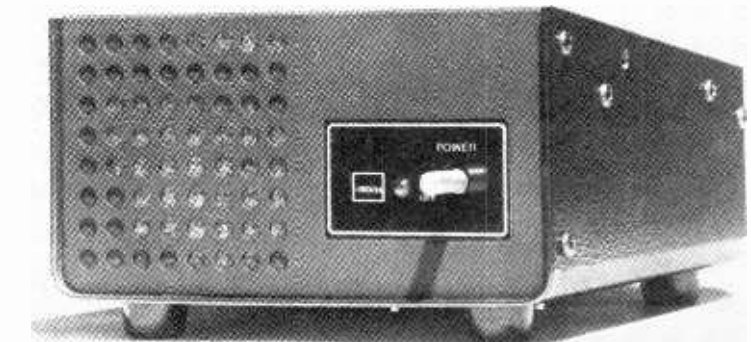
KOSS K/145 dynamic stereophones offer 90 ohm/1 kHz impedance, 0.5%/harmonic distortion, 20-20,000 Hz frequency response, at \$45.



TEN-TWO Gamber-Johnson CB mount is matte finish thermoplastic, 5 1/2 by 6 3/4 by 9 1/2 inches with detachable mike mount at \$24.95 or \$29.95.



GOLDRING G900SE micro mass cartridge is lightweight 1 gram, with low distortion, improved frequency response, from Hervic in U.S.



SHARP AD-112 base station adaptor converts all mobile transceivers to home/office use, with LED power indicator at suggested \$29.95.

"Did he really need all those?"

—Jack (Sigmund) Friedland, PH D

Maybe he did. And maybe he didn't. At any rate, more and more people today are looking for inexpensive items to satisfy a pent-up buying urge. They're also looking for products which will protect their investment in high-priced audio equipment. *Whatever* the reason for their purchases, the sale of audio care products is booming.

A good example is our low-cost disc cleaner. This fast-selling item is available in any color, in a very popular shape that uses all surfaces. It's a product folks are buying in times of tight money... to protect their investment in expensive recordings.

Now you can get your share of the booming audio care market with a wide range of audio care items like our disc cleaner. And you can sell them under our label or your own—at very competitive prices. Our new tooling and production program make this possible.

If you want to get in on the audio care landslide, contact Jack Friedland, PH.D (Doctor of Phonography) at (516) 543-5200 or write: Robins Industries, 75 Austin Blvd., Commack, New York 11725.

ROBINS



SEE US AT BOOTH #804 AT THE CES SHOW

Disco with a Difference



Watch for us at the C.E.S. Show
Booth number Area 319 upper level
Demonstration room 20-2W lower level McCormick Place, Chicago



DB-10 Bass Excavator

We know.
It's not hard to get into selling disco.
There are dozens of companies waiting to trade their hardware for your hard cash.
Except "their" hardware is usually made by somebody else. And supported by who knows who.
That's why you should get your disco gear from Cerwin-Vega. We were the first responsible audio company to recognize disco as a whole new market. We're still the only one that can research, design, and build from scratch all the specialized products that great disco demands.
Products like our utterly unique DM-1 control center with its ex-

clusive "Autofade" feature. And the awesome "Super Earthquake" horns that draw crowds wherever you install them. And all our other equalizers, kilowatt amplifiers, and high-definition speaker systems that go together in enough combinations to satisfy anybody.

Speaking of combinations, we've published a new guide with a dozen "pre-engineered" systems covering just about every situation you might run into. It's available now from the people who invented Disco with a Difference—Cerwin-Vega.



Cerwin-Vega

6945 Tujunga Ave., North Hollywood, CA 91605 (213) 769-4869

Multi-Market Retailer Survey Bullish On Rest Of 1976

Los Angeles

• Continued from page CES-1

second spot honors, each doing about \$10 million. Even Herman Platt, president of **Platt Music Corp.**, which runs the appliances/electronics/records concessions for **25 May Co.** department stores says, "Hi fi is the fastest growing segment within our business and we will continue to upgrade and expand." May Co. has become a significant factor in the audio retail scene in L.A.

Declining to give figures, most dealers say they are up anywhere from 10 to 20% thus far this year.

Says Platt: "The first few months have been pretty good," while Shelly Lasko, vice president, **Shelley's Audio**, claims, "The market has been a little soft overall but I can tell you in April we came within \$10,000 of last December, and that had been the biggest month in our history."

All areas appear strong—high end, mid-fi and low-plus components, autosound, and CB. "Everything has been pretty strong," agrees Andre Pillon, president of **University Stereo**.

CB has caught the fancy of some dealers, with Platt saying, "The problem right now is that consumers are not thinking in terms of a department store as a place to buy CB. We have to educate them to that fact and we will with some very heavy media advertising soon. It's not the big volume thing right now but it will be." May Co. has Royce CB but will add both Craig and Pace.

Says Lasko on CB, "we just got out of it because you just can't get the brand names (referring to severe shortage problems within the industry) and the unbranded stuff is just no good. Some of the audio dealers feel CB is not their image but others aren't worried. A spokesman for **Cal Stereo** says, "We are promoting low-end CB very successfully."

Other factors will play a role in merchants' second half plans. "We have added Sony's Betamax," comments Platt, "and it has been strong and contributing to our business. The potential for video tape is enormous." Lasko of **Federated** and **Pillon of University** agree.

"Sure, price cutting has been a problem," notes Platt, "since the end of fair trade, but we are trying to get as many exclusives to combat that." Says Lasko, "The end of fair trade has helped everyone and we are mixing up our ads a bit more. You have to be more product-mix oriented and advertise the price products, but balance them with others. We like to vary our advertising, do a systems ad, do a tape ad, etc., and throw in a special. We have just added an in-house advertising staff, **Ron Ayon** and **Roy March**, and I give them a lot of credit."

Wilfred Schwartz, president of **University Stereo**, **Bernie Stevens** of **Sound Circuit**, and **Marty Herman** of **University** agree that retailers have to broaden their merchandise mix for more profits in the end of fair trade era.

Schwartz, like most of the area dealers, feels the second half will be strong and that his new **Orange County "Superstore"** which gave away \$20,000 in free prizes during the grand opening will significantly increase his volume. In fact, Schwartz is billing his operation a store of the future. "a revolutionary supermarket of sound employing a stereo one-stop shopping concept. It will be the world's largest stereo store occupying over 20,000 square feet, exhibiting over 200 lines of merchandise, including eight sound demonstration facilities with an inventory of over \$1-million. It offers

everything from a 20-cent battery to a \$20,000 audio/video system," he says.

L.A./Orange is an excitable audio market agrees **Pillon**, and retailers have to keep coming up with crea-

tive promotions/merchandising to remain viable. **University**, in its most recent promotion, moved inventory from its central warehouse into each outlet and advertised a warehouse type sale at each location.

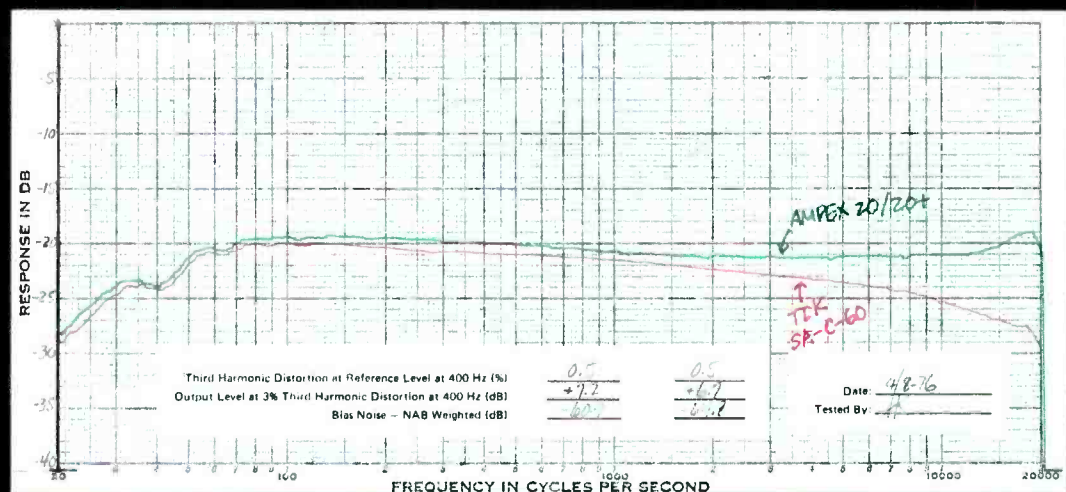
Chicago

• Continued from CES-1

In department stores, CB gained a foothold. Particularly strong at Christmas, CB sales continue strong

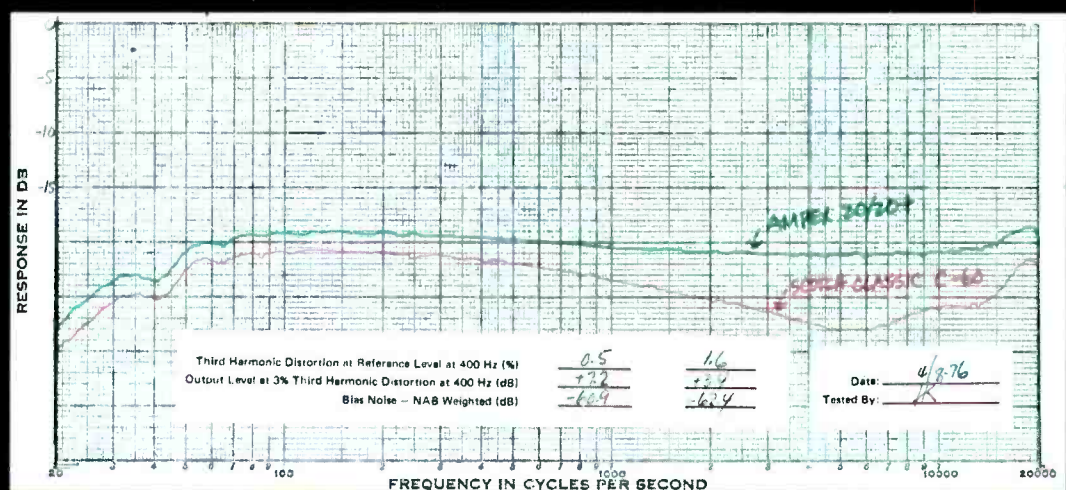
for **Marshall Field**, with good results in scanners as well. The department store chain reports CB sales tied significantly to traffic rates, as customers do not readily identify them with (Continued on page CES-17)

THE PREMIUM CASSETTE PLAY-OFFS.



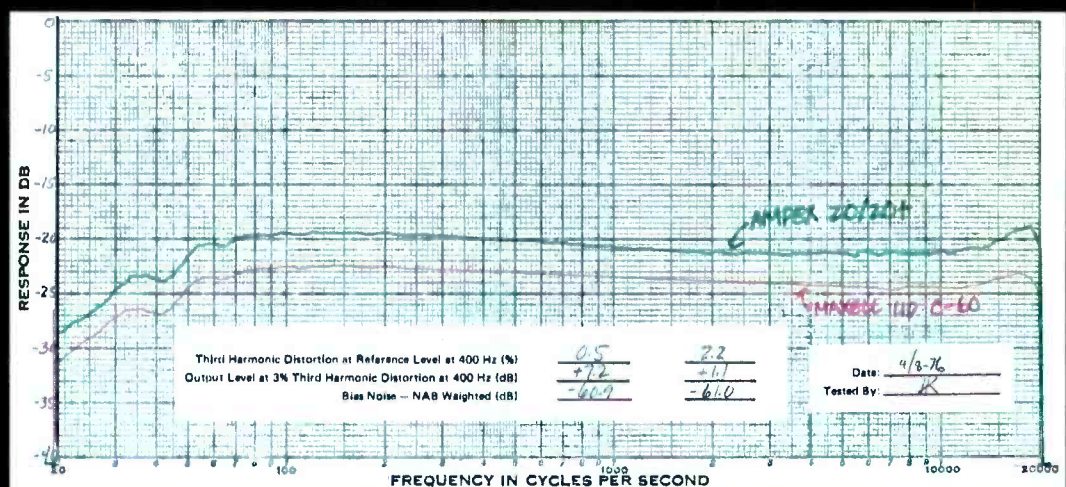
AMPEX 20/20+ VS. TDK SA.

THE WINNER: AMPEX.



AMPEX 20/20+ VS. SCOTCH CLASSIC.

THE WINNER: AMPEX.



AMPEX 20/20+ VS. MAXELL UD.

THE WINNER: AMPEX.

Dealers Across Continent Offer Views On CB, Fair Trade

two-way radio. The giant chain employs ads at least once a month to build such identification. Field reports long-established CB brands—Cobra, Pace, Johnson—biggest sellers by far.

The group manager of home entertainment departments in 15 Marshall Field stores further reports: "TV business is booming, we're holding our own in small electronics. The year will hold up, fourth quarter

strong, but I don't think the rate of increase of the first quarter will hold."

Sales of 4-channel equipment appear to be down drastically here. MusiCraft: "On the decline."

United Audio: "Quad is down below 5% of total sales from high of 15%." Simon Zreczny, manager of Audio Consultants: "It's dead." (Zreczny says he has never promoted quad.)

Reaction to death of fair trade here varies. Knowledgeable, personalized Audio Consultants, where sales slowly are nurtured—in short, the type of retailer fair trade proponents claimed would be hurt most by the lapse: "There was never fair trade in fact. We didn't depend upon fair trade and the change has not affected us."

However, United Audio was shaken by the switch enough to have necessitated a change in compensation rates for sales personnel, in addition to a new marketing approach, according to Cliff Johnson, a store manager. Johnson says the firm aggressively markets sale-price receivers now, and on the basis of savings there, promotes step-up to better speakers and turntable in packages.

MusiCraft: "Fair trade is off but some product still is selling at the same price."

Marshall Field: "We've had to compete and profit margins did shrink with the end of fair trade. Now you've got to have the volume."

Minneapolis/St. Paul

• Continued from CES-1

the customer, don't just send him out with the product in a box." At present the lab is mostly used for the \$600 and up unit, but Kempf is considering lowering that to include lower-end decks as well.

Sound of Music saw the highest amount of consumer acceptance in Pioneer and Kenwood. Advent popularity is a demand growing through word-of-mouth. Schulze says—and those three brands led the way. Single-play turntables by BIC also staged an unusually large percentage of growth.

Manufacturers and their reps were praised for their "willing effort." According to Schulze, the reps were probably a little more visible, more ambitious and helpful in "selling through." "We schedule two sales meetings a month and the manufacturers and their reps are very willing to help. We've had to be aggressive—the business doesn't just come in; we have to work at it, and they have been helpful."

Kempf also found them "much more anxious to work with the dealers—we have a consistent program of seminars and we look for, and get, a lot of help." Pape schedules an in-store breakfast every Wednesday for his salesmen and appreciates the help from reps during "this hour and a half product knowledgeability session." As for co-op dollars, these are mostly geared to sales, so dealers get their share. There aren't more co-op dollars, per se, but, as sales grow, more co-op dollars are accrued.

Price competition hasn't been a serious problem since the demise of fair trade. Sure, there is some competition, but lines that were serious about operating under fair trade still do, says Kempf. "Price competition hasn't been reckless," Schulze agrees. "We have to be ambitious, but we all realize that you can't build and run a business except on profit." "The lines I carry really haven't been footballled," Pape confirms.

All dealers are increasingly optimistic as they look to the remainder of 1976. "Very bright," Kempf describes his outlook. "Beyond my forecast, probably!" says Schulze, although he adds that earnings won't follow with as rapid a pace, due to the increasing cost of doing business. For example, many dealers work on a percentage basis, so when business is on the upturn, the landlord makes more money.

"Very optimistic," says Pape.

(Continued on page CES-18)

THE WINNER.



Play-offs were held April 8, 1976, in the Ampex Magnetic Tape Research Laboratory at Redwood City, California, using a Nakamichi-1000 cassette deck at standard factory bias setting. We measured frequency response at a record level 20 dB below 200 nwb/m, third harmonic distortion at zero dB (200 nwb/m, 400 Hz), output at 3% third harmonic distortion (400 Hz), and N.A.B. weighted noise. C60 cassettes were used. The photos are unretouched chart recorder output. You can see why Ampex 20/20+ is the best quality cassette you can buy.

But you don't need a lab full of instruments to tell the difference. All you need is your two ears. Ampex tapes sound better.

Ampex 20/20+ cassettes, 8-track cartridges and open reel tape. If you haven't been using Ampex tapes, you haven't been using the best.

AMPEX
The best cassette yet.

Multi-Market Retailer Survey Bullish On Rest Of 1976

Minneapolis/St. Paul

• Continued from page CES-17

"May was a very strong month. I think it will be a great year. I look to growth in many areas, including car

stereo. We have some custom display fixtures and are selling \$50 and \$60 speakers, compared with the speakers that were popular 1½ or 2 years ago, in the \$9.95 and \$12.95 category."

Miami

• Continued from CES-1

terested than ever before in helping the owner. Spielberg says that manufacturers don't have to advertise

now since they've such a hot product in CB's. Record companies have been very tight, he claims.

Goodman maintains manufacturers could—and should—do a lot more. "I think we should get co-op

advertising," he says, "and I guess we will when we get big enough. We need reps to help us educate our salespeople so they know the difference between one CB and another."

Conflicting opinions on the end of fair trade were reflected by the three men. "The Miami market is probably one of the most affected in the country," says Goodman. "We have so many major stores here—it's like a small New York and everyone fights everyone else on an item, especially name brands whether it's television or CB. We try to stay competitive but it's difficult with all the discount houses."

Luskin comments briefly: "This is a tough market and pricing has always been a problem in South Florida." On the other hand, Spielberg claims no problem with price competition: "People can't stay in business working on a couple of points. We all advertise a good leader and this is a healthy situation; but those who continue to operate on a couple of points eventually close up. You can't put your entire electronics department on sale—the department has to make a certain percentage."

CB radio is the biggest boon to consumer electronics stores. "I see CB becoming a major part of our electronics," says Goodman. "A lot more people are getting into it. But here again, I think the public has to be educated before they go and spend a couple of hundred dollars on what I think is a glorified toy."

Spielberg says the consumer will be seeing a lot more on CB/radio/tape combinations in the dash of autos. "We've been selling the under-dash units as well as the Panasonic AM/FM/CB."

The feeling of optimism for the remainder of the year is colored by overtones of caution. "We should do better," Luskin says, "just through the normal rates of inflation. But in order to stand still, we'll have to do 10% better. I really can't visualize what's going to happen during the remainder of the year."

Although Spielberg says his sales volume isn't "setting the world on fire, I'm happy and looking forward to a good six months. We're way ahead now and we have customers going out carrying packages!" Goodman is very optimistic—provided deliveries come in. "I was hopeful at the beginning of the year and saw my predictions fulfilled. And now I'm equally optimistic."

Nashville

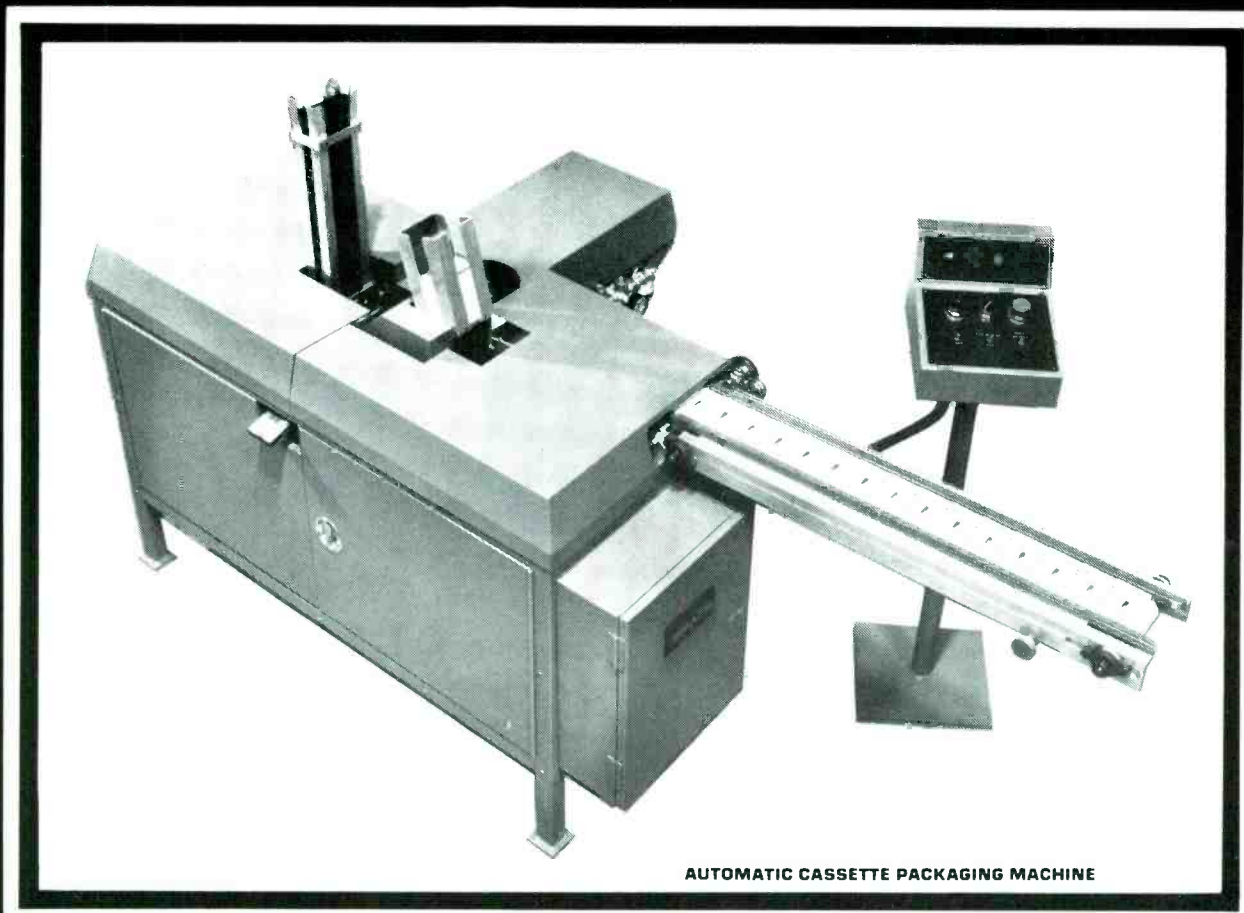
• Continued from CES-1

Ed Bean, owner of Allen & Bean's Magnavox Home Entertainment Centers (four locations), cites tv sales and stereo component systems—in that order—as the factors responsible for a stronger six-month showing than the same period last year. He forecasts a 20% increase for the remainder of the year versus the same months last year. The economy, he maintains, will affect the outcome. The second half of the year looks better than he expected at the beginning of the year, and Bean reports the mall stores are faring better than the free-standing stores.

The Sound Gallery went bankrupt three months ago but has been reorganized under Barton Graves who has cut the overhead and hopes to turn a profit. Hi fi components are leading the way in sales. Nicholson's Hi-Fi experienced a first half that was "not quite up" to expectations because of lower second quarter sales and profits. A.M. Nicholson doesn't know the reason but he expects the remainder of the year to

(Continued on page CES-19)

GREAT SHAPE.



AUTOMATIC CASSETTE PACKAGING MACHINE

The shape of things to come is here today. At least that's what our customers say.

You see, Shape, Symmetry & Sun, Inc. is known as an innovator in the plastics and high-speed automation industry. No easy task.

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Like they say, the shape of things to come is here today.

- C-O CASSETTES SONIC SEALED, SCREW-TYPE, COMPUTER GRADE and /or OTHER CONFIGURATIONS
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Summer CES

Dealers Across Continent Offer Views On CB, Fair Trade

treat him better with the possibility of increased last half profits over last year's same period.

Dixie Hi-Fi has been running sales about twice a month, featuring stereo systems, CB and tape players. New lines of stereo could be a factor in their future business, claims Linker. No problems with price competition, reports Dixie which advertises it won't be undersold. Hi-Fi Corner, Nicholson Hi-Fi, and Allen & Bean all report the usual amount of help from manufacturers and reps while the Sound Gallery, according to Graves, "hasn't acquired much co-op money yet, therefore we haven't done much advertising."

To CB or not to CB, that's the question being pondered by Nicholson. His shop still doesn't sell CB equipment. "We're not ready yet," he notes. Though stereo accounts for most sales at Hi-Fi Corner, CB is also gaining some sales. While Bean believes CB is a factor in his business, Graves is ready to lay to rest the CB craze, terming it "fad electronics."

Hi-Fi Corner has had a "little" problem in price competition since the fair trade laws bit the dust, and is meeting the problem head-on by being flexible on sales and "holding the customers' hands" through installation and service programs. Allen & Bean has no local price competition problems, but Bean claims a problem in Atlanta with price cutters dealing in Magnavox. Bean says he has written and called Magnavox asking for stabilization of prices, "but I've gotten very little response from them."

Columbus, Ohio

Central Ohio dealers agree that early 1976 sales surpassed expectations, and they're cautiously optimistic about the rest of the year.

Jimmy Rea, of **Jimmy Rea Electronics, Inc.**, enthuses about a \$225,000 lead over last year's January-March period. "The reason for the dramatic increase is the effort put forth by our salesmen. They were really on the ball," he salutes.

Rea is puzzled by the lack of assistance from manufacturers. "We're not getting nearly as much help as in the past," he laments. He doesn't buy the theory that certain "movers" are a factor in improving business. "It comes down to basics. The salesman who works hard makes it," he implores.

Rea thinks CB sales will drop in the future. And he's not too concerned about the demise of fair trade laws, claiming his longevity in business and steady following of customers keep him going.

His outlook is positive toward the rest of the year. "1976 is going to be the greatest year in sales I've ever had," he says.

Clay Atfield, **Radio Shack** district manager for 28 stores in Central Ohio, says first-half sales "... definitely met our expectations!" CB radio and accessories played a big role in the sales gains and "hi fi has done very well for us, too," showing a definite increase for the early part of the year. Although Atfield feels CB sales may level off later this year, he expects it to remain a major part of Radio Shack business.

Price competition has not been a problem. "Our product is priced very competitively in the market, so the end of fair trade is irrelevant to us," he asserts.

Regarding the remainder of the year, Atfield says, "Sales will grow for us during 1976. We show healthy gains year-to-date over the same period in '75. After all, people are still

in the market place in large numbers."

Ed Hirsch, general manager of **Sun TV and Appliances'** seven outlets, views 1976 with care. "In some areas, the January-through-March

period has been a little better than we expected, although it's fairly slow right now. He credits CBs, audios and color tv with early sales gains.

Hirsch finds no extra help from manufacturers. "Our men haven't

received any extra training that I can see. I don't think manufacturers have set programs—it seems to be up to the reps and they don't have the time."

He doesn't see any one factor as a

sales stimulant for 1976. "I think that everything is a factor. All facets are important to our business. They all add to gross profits and eventually to net profits."

(Continued on page CES-24)

PLUS. ANOTHER WINNER.

You're looking at the new Plus Series, from Ampex; cassettes, 8 track cartridges, and open reels in all popular lengths.

Plus superior construction and tape performance at a popular price.

It's a winning combination that offers real value to your customers.

Look at the Plus Program:

High impact, multi-media advertising in key market areas, Plus popular consumer magazines, such as "Playboy",

"Rolling Stone", "National Lampoon", and "Stereo Review".

Plus the Ampex Golden Reel Sweepstakes, with hundreds of prizes, including a Gold Corvette, and a chance for you to become a winner in a special dealer incentive program.

Plus: Introductory offer. Buy Two, Get One Free.

Plus: Point of sales support.

We think it's going to win a lot of profits for both of us.

AMPEX
The Winner.

MASTRO

TAPE PRODUCTS

RELIABLE FUNCTIONAL SUPERIOR



8 T. CARTRIDGES AND BLANK TAPE LOADED

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- SNAP LOCKS SMOOTHLY AND SECURELY
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DUST CAPS

Seals Front Of All 8 Track and Quad Cartridges
Perfect Fit Stays On



CASSETTE BOXES

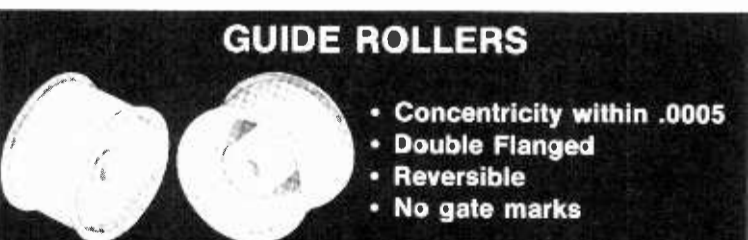
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100% Inspected and Guaranteed
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GUIDE ROLLERS

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- Keyhole holds tape
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Summer CES

Multi-Market Survey Is Bullish

Philadelphia

Sam Goody, with three stores in Philadelphia and a fourth across the river in Pennsauken, N.J., has enjoyed business as good as last year for the first six months, according to store manager Bill Osler, with sales for the last half of the year shaping up as being even better, or at least as good as last year. And last year was a good year. Biggest sales volume comes from records and tape, with prominent sales figures provided also by accessories, particularly blank tapes, and CB.

Biggest boost for record and tape sales came from a change in the chain's purchasing policy. Until this year, the local stores had to await shipment of releases from the New York warehouse of the company. This year, the new policy permits the area stores to make the record and tape purchases direct from local distributors. As a result, Osler explained, "we are getting our goods faster and able to stay on top of every new release."

Also new for Goody's is citizen band radio and Osler reports that sales are going "very well." Moreover, mounting CB sales should be reflected in the sales figures for the last half of the year. "We are getting more involved with CB and recognize the great potential, without going overboard with the product," Osler said.

Also new for Goody is giant-screen tv and tv program taping, displaying for the first time the seven-foot Advent VideoBeam and the Sony Betamax system combining tv viewing with taping.

As part of a large chain operation, salesmen participate only in the sales seminars conducted by the company itself. However, from time to time, store managers and salesmen will take field trips to a manufacturer's plant, particularly where the introduction of a new line or item is involved. On the whole, there are no shortcomings in the cooperation provided by the manufacturers.

The lifting of fair trading here, says Osler, has made it necessary to resell some of the lines carried. However, the general policy on pricing is to "always meet the competition." Nor does that create any real problems since much of the merchandise carried by the stores is provided by manufacturers with limited distribution, "and in many cases, we are the only stores carrying that line." For the other lines, they shop the other stores to make sure that competitive pricing is always maintained.

For James Cephas, who operates the two King James Sound Centers with customers coming largely from the black community, the first half of the year has been from "poor to slow," due largely because of the lack of selling product from the record and tape manufacturers. It's records and tapes that bring in the bulk of the business for the stores and it wasn't until April, with the coming of new releases that sold well, that there was a pick-up in business. Nonetheless, the first six months are better than the same period in 1975, because "last year was the worst," says Cephas.

The upswing in sales is continuing, and with an influx of good product, Cephas looks forward to the last six months of the year with high optimism.

The manufacturers are being most cooperative with store promotions, in-store promotional materials, co-op advertising, sending their reps to the stores, and even in the seminars. Cephas just attended the seminar on 45s conducted by Columbia, and

since singles represent a large portion of unit sales, he found it most helpful.

Cephas counts sales growth will probably come from both prerecorded tapes and from blank tapes among the various accessories carried. Since the pricing of tapes is generally a dollar higher than the album, while the center city stores carry a \$2 difference, tapes are a big factor in sales and the stores do especially well.

However, the biggest potential Cephas is looking for is expected from CB. Cephas has given much consideration to the CB market, and as soon as he can set up the necessary space in the stores—hopefully before the summer ends—the King James Sound Centers will herald CB departments. "I'm already set on merchandise to come in, and it will be as soon as I can set up the space to set it up," Cephas said.

Milwaukee

Area dealers look back at the first quarter of 1976 with plenty of satisfaction; most have said business through the spring has carried on well, with a strong Christmas buying season leading into the year and continuing.

"We normally expect about a 20% increase in sales, says Art Mackman, co-owner of Port of Sound. "Yet this season, we've already got 40% over the same period last year," he asserts. Roger Eckmann, of TEAM Electronics Northwest, echoes, "It's been above our expectations, at least 15%. Bob Lapp of Radio Shack also agrees! "It sure has been a good first part of the year," he says.

One of the prime reasons for the increased business, according to area dealers from a range of outlets is the interest in CB. "Hardly a question about it, it's the combination of CB and the fact that we're getting better known in the region," says Eckmann. The mid range sets, around the \$150-\$175 price marking, are the most popular throughout the city, say the dealers.

Mackman predicts the CB boom will extend and grow throughout the summer. Port of Sound installs and warranties its own equipment, using fulltime and part-time help. The firm participates in an electronic engineering program, whereby local college and vocational institute engineering students get on-the-job training.

TEAM's Eckmann also sees a strong remainder of the year, especially in CB and television rec room games. "The competition will be increasing though as more manufacturers get in on it. Our sales will go up," he says optimistically.

The boom in CB has created a problem for some dealers, however, who complain that the demand is far over the supply. "We got a heck of a backlog of orders but just can't seem to get the stuff in here fast enough," says one.

High-end equipment is selling well for Mackmann, who laments the passing of quad. "I hate to see quad go out the window, at one time that was 25% of our business. It just has to be presented properly to sell," he says. "Let the stores set up the modular units."

No one seems concerned with the demise of the fair trade regulation. "You just duck with the punches and try to get more sophisticated," says one. "I don't think fair trade ending made any difference. There's always been a certain amount of price cutting, maybe more so in some areas but not really around here," says Eckmann.

Manufacturer assistance to deal-

ers has been decreasing, rather than improving, says Mackman. "Nobody really helps, some of the smaller firms just don't have the dollars to offer much," he says, adding that obtaining literature on new products was very difficult. Others state that securing spare parts often takes months.

The fact that consumers are still buying quality equipment, in spite of tight money, is cited as a good sign that the economy is recovering, according to some dealers. The consumers are more knowledgeable about gear, says Mackman, and are demanding quality. They also want warranty service, he says.

Toledo, Ohio

Local retailers are all reasonably satisfied with the first half of '76, but they are looking forward to the fall and winter buying seasons to make this a real year to remember.

Tom Bissell, sales manager of Channel 1 Entertainment Center, says business was "up to our expectations." Channel 1 is moving a lot of speakers (particularly Ohm and Ultra-Linear) as well as complete systems. With their quad, which Bissell says may account for 10% of their sales, it's the old story of too high a price and too little software. Even people who are familiar with quad prefer to buy expensive stereo over mid-priced quad, Bissell adds.

Lois Saad, of House of Tapes (two Toledo locations), judges that sales are a little better than expected, thanks to a brisk demand for in-dash AM-FM, 8-track, and cassette equipment. At the Lion department store, sales manager Jack Savage notes that sales have been "way down" in console color tv, up in portable color, good in "reasonably priced" stereo packages (Electro-Phonic, Soundesign, Electra) and, predictably good in CB (Pace, Cobra, Hy-Gain, Midland).

All the sales managers seem pleased with manufacturer cooperation. Saad singles out Pioneer for its co-op advertising and AudioVox for in-store displays. Savage allows that the "main thing I look for is advertising dollars." And she commends Zenith, Quasar, Sony, Sylvania, Electro-Phonic, Electra, and Soundesign in this regard.

The Lion store looks toward CB for continuing profits, particularly in the fall. Savage says that sales in weather-band and marine sets have been "nothing spectacular." Channel 1 believes car stereo will pick up appreciably during the summer as will high-end receivers. The store's turntable sales are "holding."

House of Tapes, according to Saad, is a reluctant entrant into CB competition, mostly because the company's main interest is the sale and installation of car stereo. Saad says it's hard to compete with discount CB prices, but that she will rely on high quality equipment (Hy-Gain, Royce) to attract customers.

She says that the end of "fair trade" has not been a problem in her stores. But Savage and Bissell both admit that they have been forced to cut prices, sometimes alarmingly.

Bissell says it's almost like giving profits away at times "just to make friends." And he adds that he finds himself in a receiver price war—to the point of "almost giving away receivers and trying to make up for it on speakers."

Despite the ups and downs, the retailers are all looking for better sales this year. And Saad concludes: "If sales are as good as they were the first half of the year, we'll be happy."

Dealers Across Continent Offer Views On CB, Fair Trade

Seattle

The stereo business in the Seattle area, most dealers indicate, is warm but hasn't generated the blaze expected of it when the year began. It's difficult to pin-point the factors that seem to brake the upward momentum but, it is conceded, some of the rosy forecasts circa Jan. 1 may have been like campaign promises—slightly overextended. What amounts to a virtual CB epidemic in the region may be draining stereo enthusiasm, some dealers believe, but others discount CB as a factor.

Mike Holmes, manager of **Electricraft** (three stores in the area and two more on the drawing board), admits that business for the first part of '76 hasn't measured up to expectations and concedes that CB may be part of the answer. Electricraft isn't into this medium yet, but is moving in that direction.

CB has made a dent in the market serviced by **DJ's Sound City**, but the chain (with three stores in Seattle, four more in the state of Washington, three in Portland, two in Hawaii, and two in Idaho) has no plans to add CB to its program. "It just isn't our type of business," say partners Dick Justham and Don Jenne. DJ's volume has forged ahead of last year's so far in 1976 but, the partners say, hasn't measured up to the quota set at the beginning of the year.

Volume for **Stereoland**, a major Seattle independent, was going great guns till March and then fell off measurably, says owner Mike McDowell. He blames the slowdown on a sudden softening in the hi fi market, but negates CB as a contributing factor. "We have no intention of getting into CB because ours is an entirely different ball game," McDowell says.

The **Wigwam Department Stores**, with 20 outlets in the Seattle area, have managed to buck the general softening trend in stereo and maintain the momentum established as a 1976 goal. The mass merchandiser does approximately \$4 million annually in stereo sales in its Seattle marketing area. The stores are doing a land-office CB business and Jim Hansel, Wigwam's controller in charge of stereo, expects this volume to expand steadily. Here again, however, high end hi fi seems to be the drag factor. "Hi fi sales are still relatively stable, but they're not setting any worlds on fire," Hansel notes.

Price competition is intense in the Seattle market, but the ending of fair trade, in the opinion of most dealers, is a negligible factor. "Volume is up, but profit's weak," says Electricraft's Mike Holmes. This he attributes to the fact that "everybody's chopping away at each other on the price front," a situation he sees as par for the course in most large metropolitan areas throughout the country.

Tape volume is a bright spot in the Seattle merchandising picture with both blank and prerecorded products doing well. DJ's is doing about 35% of its total tape volume in prerecorded 8-track, with cassette sales continuing to accelerate.

Yet Electricraft, which did better than \$200,000 in tape volume last year, is doing its best to get out of the prerecorded lines. The goal is concentration on blank tapes and what Holmes considers more profitable stereo hard goods. Stereoland deals only in blank tapes and, according to McDowell, enjoys a volume in this line that's consistent and grow-

ing. Both hardware and software volume is reported as "normal" at the Wigwam stores.

All Seattle dealers are keeping their eyes open for new developments to boom business, but DJ's

has stepped up its exploration efforts. Dick Justham is excited about two new prospects on the horizon—tv video games and the videodisk. One manufacturer promises to have game units out later this year that

will retail for less than \$100, he says. He also sees the possibility of his chain developing an entire new department just for videodisk.

Most Seattle dealers are satisfied that manufacturers are beginning to

help a little more with co-op dollars designed to get business back on the track envisioned for it six months ago. With everybody pulling together, they agree, maybe 1976 can still be a banner year.

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.

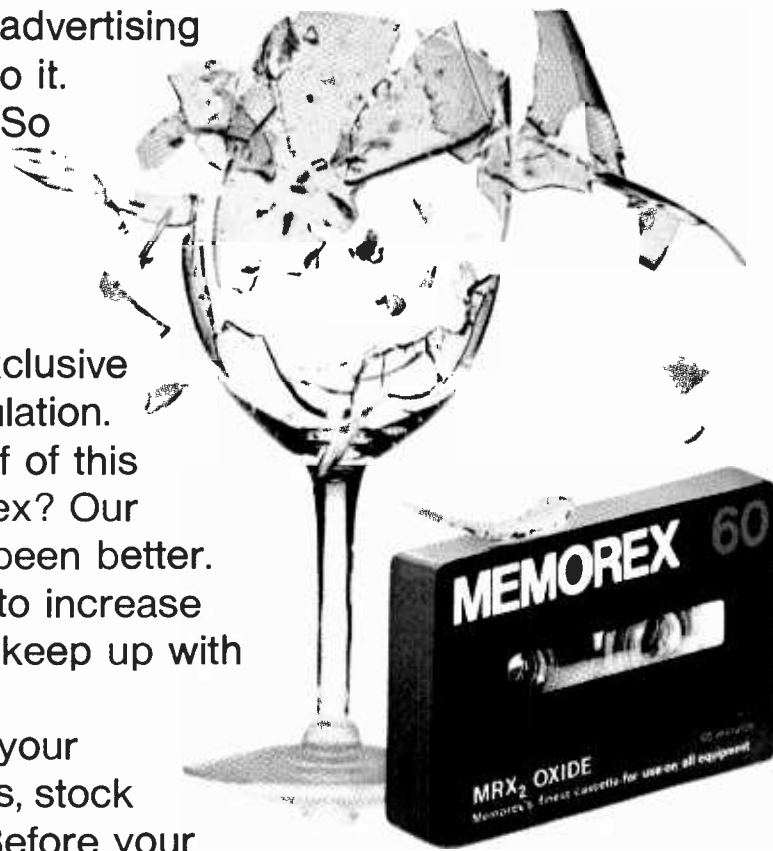
They've tried it. So they know

Memorex offers excellent sound reproduction...

because of our exclusive MRX₂ 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.



MEMOREX Recording Tape.
Is it live, or is it Memorex?

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Introducing The Ice Cube.

It can go all day and all night and still keep its cool. Here's why:

One, there's an absolutely exclusive 2000-watt solid-state inverter power supply instead of those massive transformers you're used to horsing around. Total weight: 35 pounds!

Two, there's a thermally activated two-speed fan that runs low most of the time and kicks into high when the going gets hot.

There's more: 300 watts RMS per channel, both channels driven into four ohms from 20Hz to 20KHz, at .05% or less total harmonic distortion.

Color-coded peak reading lights step up and down so you're the first one to know if the power needs to come down a bit.

Go see the Ice Cube. Its formal name is the JBL 6233 Professional Power Amplifier. Bring \$1500 and you can take it home.

Summer CES

Multi-Market Retailer Survey Bullish On Rest Of 1976**Kansas City, Mo.**

• Continued from page CES-11

higher—in lines like McIntosh, than ever."

Reaction to the fade-out of fair trade? Mixed. Kiefer says, "It's working to our benefit because now the word value has more significance." But he qualifies that by saying, "Some dealers are calling items values that are absolutely ridiculous. Like a speaker they're pricing at \$50 a \$300 value." But the consumer is catching on to these spurious offers."

At Metcalf South BA, Millard doesn't consider price competition that much of a hassle. "If we see we must meet it head-on in a category, we do." At Accent Sound, Herb Mooney says, "Fair trade was always a big joke. There never was bona fide fair trade in my area. Manufacturers have always run scared. By going to different sources, any dealer could get a product."

And Mooney echoes other dealers' feelings on the way to beat price competition. "Service," he says. "We have our own service department and offer extended warranties. With service and quality the mainsprings, we make our price points and our profits. An over the long haul we can blast those low-ball pricing dealers out of their socks."

Portland, Ore.

Stereo sales in the Portland area haven't conformed to a consistent pattern during the first half of 1976. Some dealers report a profit volume in excess of pre-established goals, while others have seen their expectations falter at the mid-year mark. CB's general impact on the overall market may be a factor but this, too, is conjectural because some dealers heavily into CB are doing better than they expected, while others handling the line find their volume lagging.

In a highly competitive market, promotion is probably the deciding factor on whether volume stays up, or lags. Most dealers who report heavy advertising programs also report better than expected volume while, for the lackadaisical or "sometimes" promoter, the reverse is true.

One of the region's large mass merchandisers, **GI Joe's** (with four stores in the area), has enjoyed a 25% increase in stereo volume since the first of the year. This exceeds the Jan. 1 forecast by about 15%, says Marty Bell, electronics buyer for the specialty, recreational and leisure type goods chain. Both blank and prerecorded tape sales are up measurably due to heavy promotion, Bell says, and CB volume is exceeding the first of the year level by over 150%.

Northwestern Incorporated, which does not handle CB, has enjoyed an 18 to 20% increase over projected goals so far this year and expects the trend to continue for the rest of 1976. Northwestern promotes heavily and stresses bulk tape and cassettes, according to Sheldon Goldstein, partner in a charge of audio/visual sales.

Business for the first part of the year, on the other hand, hasn't lived up to expectations for **Teletronics Home Furnishings** in North Portland, according to Ace McInroy, buyer for the firm. The bright spot in the store's merchandising picture, McInroy says, is CB which continues

to ride a popular surge. What hurts stereo most, the Teletronics buyer believes, is general public confusion concerning the variant systems available. "People just don't know what to buy, so they decide they can live without stereo," he observes.

One of Portland's smaller dealers, the **Town Record Shop**, hasn't been getting the business it expected so far this year. Equipment sales have suddenly fallen off, although tape volume is up and record sales about normal, says Dale Baughnan, owner of the store. He feels that taking on a CB line might help his volume in the future.

Hi fi sales in most outlets remain stable, although no earth-shattering results are being turned in. GI Joe's Marty Bell says his company is a relatively newcomer to the high end hi fi field and didn't do too well until it switched to well known name brands. Compact unit sales, he notes, are about even with last year's but there's an accelerated trend toward components. People in the Pacific Northwest, he notes, are strongly brand-name conscious and this holds true in CB as well as in stereo. The company didn't get off the ground initially with an unknown CB brand, but went great

guns when it switched to a name well known in the region.

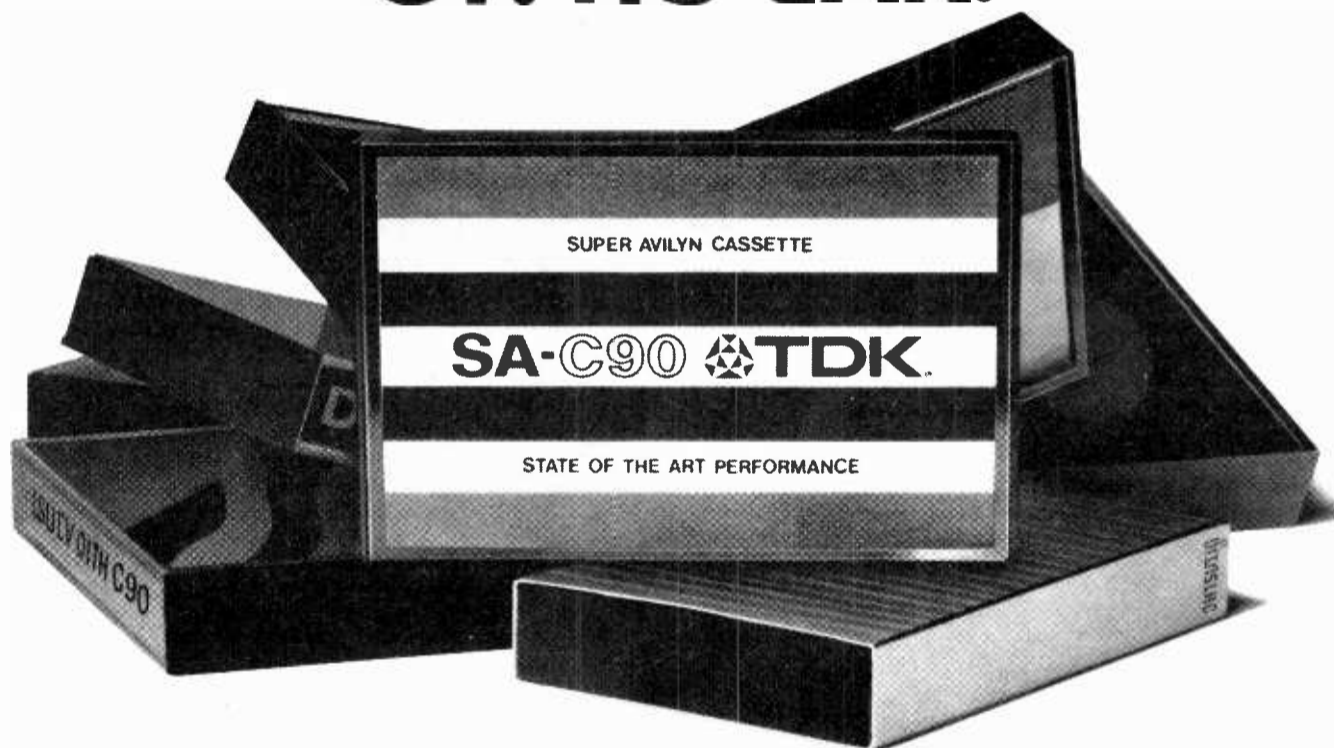
The coming trend is home entertainment, Northwestern's Sheldon Goldstein believes. He sees exciting prospects ahead for dealers who take on such innovations as the Sony Betamax home tv/videotape console and the stand-alone Betamax deck. These systems, he notes, are still in the exploratory stage but, if and when they catch on, should add a profitable new dimension to stereo merchandising. McInroy at Teletronics shares Goldstein's enthusiasm for Betamax, but sees the market further down the road. "I've had

a lot of customer interest and inquiry, but only one sale so far," he says.

Portland dealers are encouraged by what they believe to be a stepped-up effort by manufacturers to help with co-op dollars, incentive programs, and product knowledge seminars. Few of them note any increased price competition due to the lifting of fair trade restrictions.

A slow but progressive bettering of the economy is regarded as promising for the stereo industry. Portland dealers generally feel that prospects for the latter half of 1976 are looking up.

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.

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what you've been missing.

No. 1 Accessory? Disk Care Line

• Continued from page CES-14

has a new lightweight stereophone, the TL-77, to list at \$30. It weighs only 12 ounces and features stainless steel headband, foam cushions and the "Y"-type cord.

However, the biggest news from Superex is in CB accessories. The company is featuring an easy-mount visor speaker (\$15 list) that measures 3" by 5" by only 1" deep, in addition to its single and double CB headphones (\$20 and \$25 list) and CB safety mic/headphone combo with remote control microphone switch

(\$45 list), that allows driver to keep hands on wheel while transmitting. Capping its line of mobile CB accessories is the Superex Mobile Vox Microphone with single headphone (\$100.00)—it's voice activated microphone automatically shifts the transceiver to transmit mode. Superex has announced also that it is sole U.S. distributor for the high-end Satin moving coil cartridges, imported from Japan.

• While expanding its line of audio cables and connectors, Pfanstiehl adds CB gear: cables, connectors and installation hardware. New

packaging, featuring bright colors and big-lettered product description will be introduced, and the line swells with 18 new needles.

Among firms expanding their CB accessory lines are Recoton and Vanco-Chicago Inc. A pair of semi-pro microphone mixers to retail for about \$75 also are new from Vanco.

CB radios are being plucked from cars at an alarming rate, promising continued expansion in CB carrying cases. Used in conjunction with a locking mount, these allow the transceiver easily and safely to be removed.

• Peerless-Vidronics is showing two new cases, into which, it is claimed, any mobile CB and its lock mount will fit. The cases are identical in dimensions, but one is made of wood (\$15.95 list), the other fibre-board (\$9.95 list). Each is padded with convex-convoluted foam, said to equalize stress throughout the case.

• Hagerstown Leather Goods, Inc. is offering CB carrying cases of similar construction. Hagerstown has these unique products as well: a car visor-mount holder for six 8-track tapes and an over-the-chest bandolier strap that holds six audio cassettes and a cassette recorder. Hagerstown will debut a line of promotionally priced, fully padded cassette, cartridge and record cases, it says.

• Royal Sound Co., Inc., which specializes in auto sound and CB, is bringing to market the first CB mounting bracket with silver-plated contacts. The mount eliminates all loss on power out, according to a company spokesman. Royal Sound's new HP-60 stereophone, in the \$70 retail range, is trim, lightweight: features glass element.

Helmac Products Corp. and Fidelitone are among firms introducing new home storage accessories.

• Helmac's 8-track and cassette Lazy Susans each hold 24 tapes. Best of all Helmac says, the units are stackable. Helmac's Auto Caddy holds 20 8-track tapes and sits on the car's transmission hump (Tornado owners must improvise). Revolveable, its tapes are slanted at an angle towards driver. The company's deluxe home storage unit in 8-track design, holds 40 tapes, or 48 cassettes. These also are stackable.

• An automatically expandable record holder called the Gripper, with capacity for about 90 LPs, has been introduced by Fidelitone. Unit will list for \$6 and is available in six colors. Also, Fidelitone is readying a Spin and Clean record washer, and a manual washer.

In cartridges, the spotlight falls on Shure's long awaited entry into four-channel sound, the M24H, to retail at \$75. Shure claims the new cartridge delivers outstanding quad performance without sacrifice to its compatible stereo reproduction qualities. Indeed, Shure maintains that tests rank the cartridge second only to its top-line V-15 Type III in stereo performance.

• Shure expands its line of CB microphones with a transistorized base mic featuring variable output level control, a two-way normal/voice-operated switch and a push-to-talk switch that locks in for lengthy conversations. The mic's pre-amp operates on a standard 9-volt battery. Suggested retail: \$42.

• Pickering has introduced a high-end cartridge for discrete quad and stereo, the XUV/4500Q, to retail for \$140, and a \$60 stereo cartridge, the XV-15/625E.

• Stanton's 680EL, to retail at \$90, becomes that company's premiere stereo cartridge. The 680EE (\$62 list) is also new.

BULLISH ON '76

Multi-Mart Retail Survey

Columbus, Ohio

• Continued from page CES-19

Hirsch believes price competition is a factor in this area. "Columbus is an unusual market in that we have a great department store, great independents, and chains from other cities. Mark-up is a big problem here, but fair trade didn't hurt us at all. Now that it's gone, we may be having some additional volume but I don't think it's adding to our profits."

He expects 1976 to be a banner year because "... the election will keep things going well into the holiday season. My big apprehension is February 1977—what's going to happen then?"

Michael Mandzia, manager of **Buzzard's Nest**, a four-outlet independent software retailer, feels sales during the first half of 1976 may be little short of expectations, with a gradual hike. "I see customers buying two or three albums instead of just one. And I see a trend toward more album purchases over tapes."

Mandzia says Buzzard's Nest is happy with assistance from manufacturers. "We're getting more co-op dollars from manufacturers and this, in turn, stimulates us to spend more in-store advertising money, especially for posters and mobiles."

He reports that, although recently added CB merchandise is helping them, sales are beginning to drop because "... everyone seems to have one." The dealer also predicts that cassettes will be big in 1976. "I'd say cassettes over 8-tracks because they're smaller and the sound is better."

With the demise of fair trade, Mandzia reports Buzzard's Nest is pushing a "better selection" ad campaign. "Why not?" he asks. "With record companies giving us more co-op money, we intend to spend more on advertising—new albums, special prices, etc." He firmly believes business will continue upward this year. "Traffic is up 25% over last year and it's due to our heavy advertising and return policy," Mandzia asserts.

Madison, Wis.

Many audio dealers are faced with a summer slump because of the exodus of students from the huge Univ. of Wisconsin-Madison campus. However, spring and fall are always good times of the business year, dealers say, with the first half of 1976 being better than usual.

The first part of the year was absolutely exceptional. Our CB units did extremely well, in fact those sales really helped us," says Loren Ziglin, manager of a **TEAM** outlet. "We seem to be up at least 40% over the same time last year, with a lot of that in CB," he says.

The most popular price range for Ziglin's CB equipment is around the \$140 to \$160 mark, although he carries units in the \$120 to \$400 and above scale. "It's hard to keep up with the demand," he says.

Dave Carlson, **Midwest Hi-Fi**, says he had a good first half of the year, although not because of CB. "We're not really into that although we can get things on special order. Our sales were mostly in other sorts of equipment," he says.

The "normal end of equipment" has been swell for **Specialized Sound Systems**, says manager Jason Huebner. The firm recently moved to a new location further from the downtown and university areas, which cut down on a lot of business increase. "We had a pretty decent first quarter considering our move. Things are

picking up now because we're in an area without a lot of nearby competition," he says.

Huebner says high end gear is doing the best, such as JBL loudspeakers, Marantz and Sony leading overall. Carlson says he is doing well with all Yamaha products and with the Technics turntables. "I anticipate continued growth," he predicts.

"If business continues this well, the entire year will be good. It doesn't seem to be slacking off," agrees Ziglin.

Manufacturer assistance, in the form of staff training session and co-op ads, is cited by Madison dealers who say that the relation is good between factory and outlet. However, one dealer says that "none of the manufacturers seem to be interested in helping out dealers, but if you insist on getting something the manufacturer usually comes through."

Carlson says Technics and Yamaha are among the best to work with. A recent strike by United Parcel Service has made it difficult for him to occasionally secure ordered material. "But that's something no one has any control over," he says.

None of the dealers questioned has had any problems stemming from the demise of fair trade rules. "I can't see any major changes," says Huebner. "Nobody ever really stuck to fair trade anyway," says Ziglin, "they were unwilling to enforce it. Every once in awhile, everyone uses a loss leader."

Looking ahead, dealers are hoping for a strong year-end conclusion, and the tradition of buyer boom as the fall semester starts is expected to be better than ever. "The most exciting thing is this new digital time delay as a replacement for four-channel," says Huebner. "We are probably going to go with Audio-Pulse on this. We're not handling quad and are closing out our lines," he says.

"There's going to be increased interest in hifi," says Ziglin. "I see Kenwood, Pioneer, Atlantis speakers and BIC turntables as hot lines," he says.

"We don't really make a lot of predictions until we attend the consumer shows," says Carlson. "It's hard to tell what will bomb out, so we go to the shows to look over what's new. Then we decide what to drop or what to keep."

Semi-Pro Market

• Continued from page CES-9

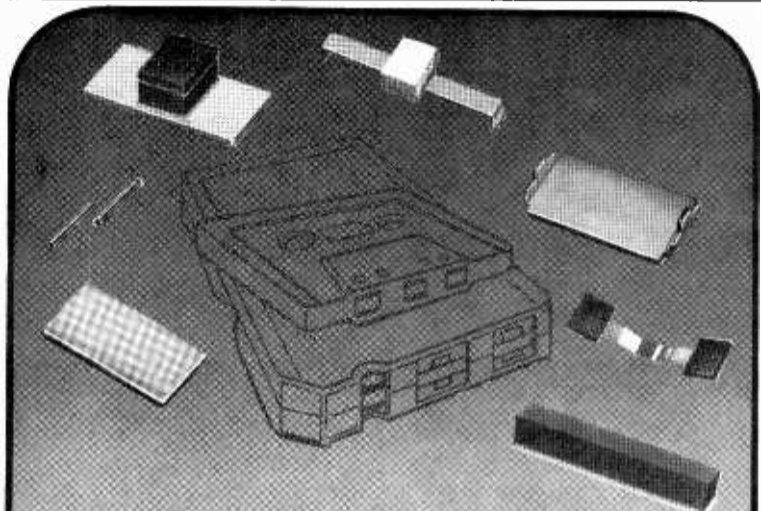
regularity. As a sign of the times, Teac/Tascam has taken a full page in the prestigious Journal of the Audio Engineering Society to advertise its Model 10B console to the audio professional, while the same ad also appears in magazines aimed at the serious amateur or semi-pro. One of Maxell's ads describes its product as a PRO/AM tape, and in Stereo Review, JBL is advertising its professional line of speaker components, perhaps in an effort to erase that line between categories of speaker sales.

CES 'Overview'

• Continued from page CES-13

Radio Shack, with others known to be working on prototypes.

As Billboard's exclusive multi-market survey of audio retailers in key markets across the continent indicates, the dealers are generally bullish on the balance of 1976—though still cautious as the industry moves out of the 1974-75 recession period into the largely unknown post-fair trade era.



It's what's inside that counts!

Cassettes and cartridges with good components are what count in delivering true fidelity. Spring pads, foam pads, full or flat shields, pins, windows and rollers are precision engineered for top performance.

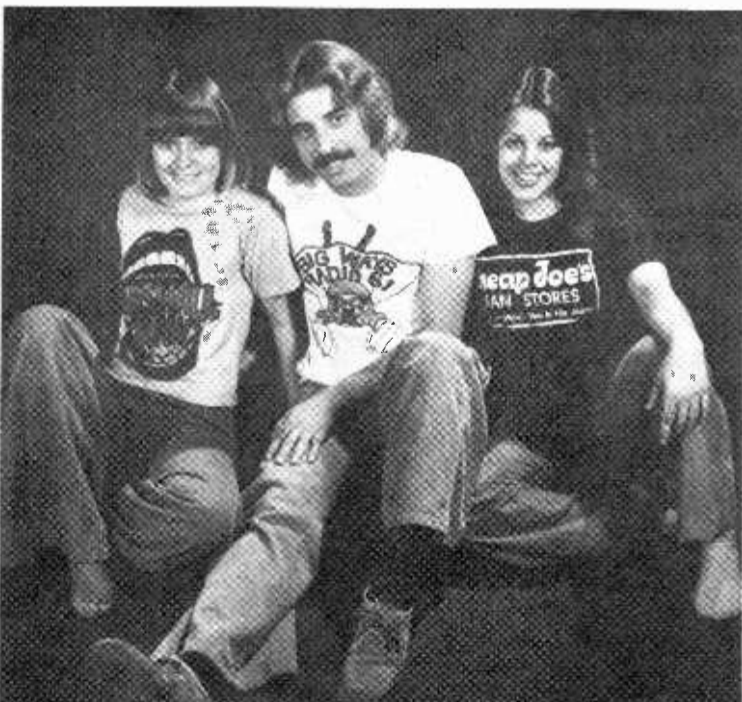
Overland Products... Quality Components For True Fidelity In Cartridge And Cassette.



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S&D Sales Co., Burlingame, Calif., has been appointed exclusive rep for Xtal autosound products for Northern California and all of Nevada except Las Vegas. At the same time, Continental Marketing Ltd., Aurora, Colo., has been named rep for Colorado, Utah, part of Idaho, part of Wyoming, New Mexico and Montana.

Bassett & Moore, North Hollywood, Calif., and J.Y. Schoonmaker Co., Dallas, were presented plaques by Sid Kitrell, Telex CB marketing director, and Norman Hansen, national sales manager.

Select Brands of Atlanta has been appointed distributor for Sony consumer home entertainment products in Georgia, effective June 1. Joint announcement was made by Vernon Brisson,

Sony assistant vice president, and Fred Schoenfeld, Select Brands president. Joseph Mizell, firm's Houston operations manager, is named vice president in charge of the new distribution center to be opened in Atlanta.

Ed Pickhardt Jr., most recently with TRW Palnut division, has joined Bressler & Baum Associates, 40 N. Van Brunt St., Englewood, N.J. 07631, as regional salesman, third recent sales force addition.

Kerdman & Associates, a sales representative firm based in Beverly Hills, Calif., has been formed by Murray Kerdman, formerly of Pacific Stereo, to serve Southern California, Arizona, Nevada and Hawaii.

Roussil Associates, Inc., 9507 Culver St., Kensington, Md., named to represent Nortronics line of digital and recording heads and products for care of recording equipment in the mid-Atlantic states. Theodore A. Roussil, previous owner of Custom Hi Fi stores in the Washington, D.C. area, heads the firm, which also handles Ampex, Bozak, Garrard, Technics, Koss, Panasonic and Boman.

In New England the Nortronics line has been undertaken by Richard Dean Associates, 163 Amory St., Brookline, Mass. Principals of the firm are Richard Bazirgan and Dean Goodwin.

Len Haas and Jack Kessler, who headed their own rep firms in Florida, have formed Haas/Winfield Co. at 1826 N.E. 150 St., North Miami, with branch offices in Ocala, Orlando, and Homestead, Fla.

Principals include Haas, executive vice president of the former John Rider Co., and Kessler, associated with his late father, William, in Winfield Electronics. Mike Haas, Len's son, and three other salesmen will cover the Florida territory.

Newest rep for Fidelitone, announced by sales manager Gordon Oakes, is Lester Sales, 6109 Code St., Edina, Minn., to handle the line of audio/CB accessories in North and South Dakota, Minnesota and Northwest Wisconsin.

First sales meet of the new Telex CB products group honored three rep firms for their marketing efforts. William M. Linz & Assoc., Chicago;

Eastern Blank Tape

whether the ad will be run on the networks, or whether it will be used on a regional level as so many other manufacturers are doing.

While a decision on tv hangs fire, Columbia continues to pursue a full schedule of other promotional programs including specials, discounts and other incentives on Columbia and Soundcraft products. Print, radio and point-of-purchase advertising are among the merchandising tools being used to help woo dealers and consumers.

BASF, reportedly satisfied with the results tv has been providing, is continuing its network campaign with added optimism about its long-range results. According to Robert Blanck, BASF's vice president of sales and marketing, tv has worked very well for the company, and there is a long-term commitment to the medium.

A wide range of sales incentives ranging from price breaks, through increased co-op advertising dollars for dealers that qualify, will support the ongoing tv campaign.

Fuji Photo Film is still working on establishing a strong national identity for its blank tape line, but has so far steered clear of national tv as the vehicle for this program.

According to George Saddler, the firm's marketing manager, Fuji, for the time being will concentrate on established promotional aids for its products, including print and radio advertising, point-of-purchase displays, and the usual dealer and consumer incentives of discount prices and giveaways. No new products are being planned for introduction at CES.

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 that of RADIO-ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

Or as Len Feldman reports in ROLLING STONE: "...if anything, they (Sound Guard treated records) sounded even better in 4-channel reproduction at the end of the tests than the untreated records did!"

Or B.V. Pisha's AUDIO review: "...we found Sound Guard to be without peer, the best thing for records since vinyl!"



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:

1. 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

Syracuse, New York, and Columbus, Ohio.

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 kits.

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.

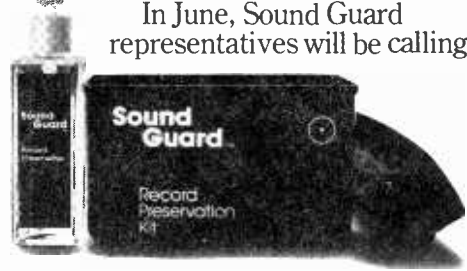


If you're sold on Sound Guard, here's how we'll help you sell it.

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 point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

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 Ball Corporation's trademark for its record preservative. Copyright © Ball Corporation, 1976.

Car Stereo / CB Share Attention In Chicago

Continued from CES-1
 the CB market has mushroomed even beyond the wildest expectations of marketing executives.

J.I.L. and Xtal were among the pioneers in the combo market but during the last several months numerous manufacturers have added CB/car stereo/radio configurations and CB-only units to their line, a trend that should be much in evidence on the floor of McCormick Place as well as the various hotel suites with various prototypes. Suppliers now realize they need a configuration for various market segments within car stereo and CB.

It's estimated that combination units in the space of the next year or two may even start snaring as much as 30 to 50% of the entire CB market, hampered now only by crystal shortages. At present only a few companies in Japan make combination units and marketers are literally waiting in line.

Even traditional CB manufac-

turers like Royce, Midland, Hy-Gain, Surveyor, Pace, and Johnson are eyeing this potentially enormous high-end car stereo/CB market and may introduce a prototype or two at the CES or else announce plans for future introductions.

One interesting design feature that should crop up on the combos, since they have a great many features, is incorporating more of the controls in the microphone handle which will make for easier operating, as well as more LED digital readout versions.

There is still a bit of controversy as to the merits of the combination units because of their still high price ticket, but suppliers say as the market widens prices should come down. Marketers are also still wrestling with distribution problems since some car stereo dealers don't want to get involved with CB—so they have had to add new CB outlets and distributors to their networks.

On the CB-only side of CES, that

product category may prove the most exciting. In fact, CB has become the electronic "happening" of 1976 and there should be even more product introductions at CES. Two special CB panels, one of manufacturers and one of retailers who will talk about product and trends, will highlight the audio/CB Conference Monday morning (14).

The CB industry, and the sizeable accessory and car security mini-industries it has spawned, are dampened only by tight supplies from everyone—many are still on an allocation program—and the FCC's delay in expanding channel capacity beyond 23 channels. Congestion is rampant in major metropolitan areas. Numerous suppliers have new 50-channel product waiting in the wings but can't go to market with it until the FCC gives the green light.

Channel expansion isn't likely now until next January and the thing hanging up the FCC is (Continued on page CES-27)

Audio Showcase



13-955

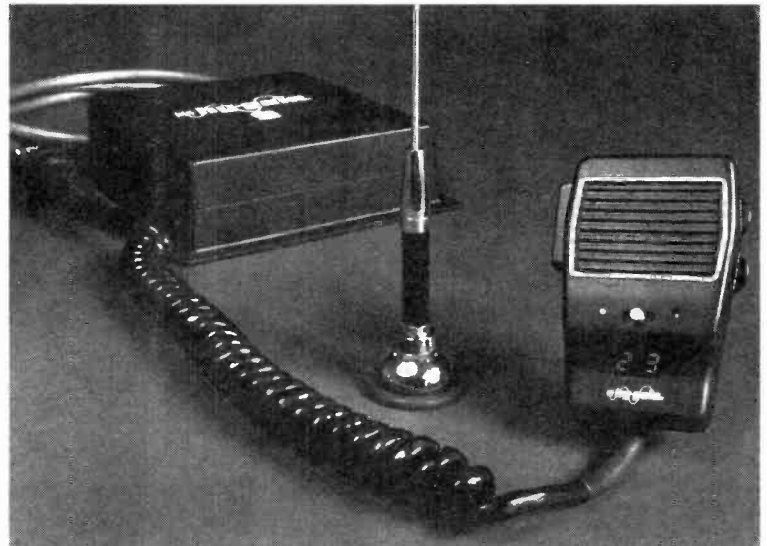
MIDLAND 3-section modular mobile CB transceiver model 13-955 has compact control head, plug-in mike, main circuit unit at suggested \$229.95.



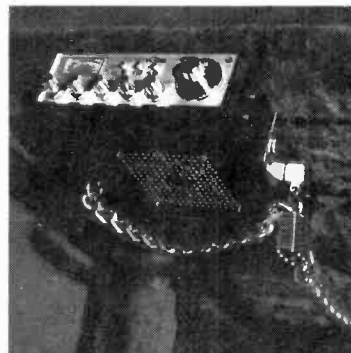
LE-BO CBC 10-4 carrying case has foam-padded interior, mike holder, all-wood construction, padded vinyl cover at suggested \$19.95.



SHURE model 526T Super Punch CB mike is transistorized, said to improve all base station transmissions, at suggested \$42.



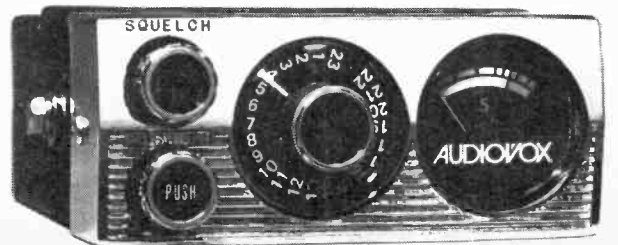
HY-GAIN model 9 separates CB transceiver, controls in modular unit, with all controls located on hand-held mike including digital channel readout.



DANGLER 10-4 CB Lock links unit to its mounting bracket, anchors assembly to fire-wall (end of chain) at suggested \$21.95.



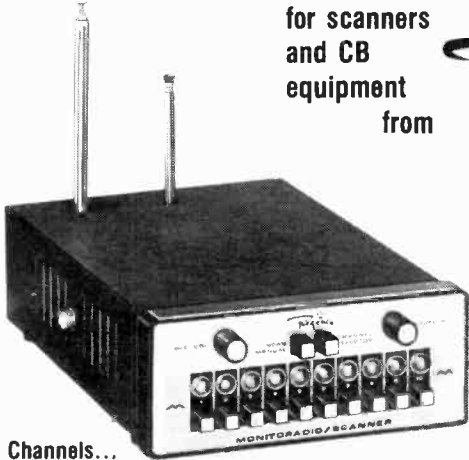
TENNA 23-channel CB Converter is easily installed for any AM, AM/FM, AM/FM/MPX radio, with AM dial used for CB channel selection.



AUDIOVOX CBC-1000 23-channel CB converter has frequency synthesized circuit, illuminated channel selector, uses AM car radio.

When YOU need it FAST... communicate with JOHN.

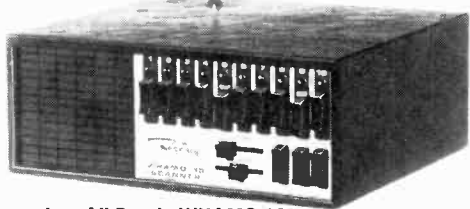
for scanners and CB equipment from



10 Channels... 3 Bands

MODEL ACT-R 10H/L/U
 Completely programmable for any combination of UHF, VHF high or VHF low bands. Push button channel control. Compact cabinet with detachable

telescope antennas, built-in speaker, mobile mounting bracket, AC and DC power cords. External speaker terminals and standard antenna jack on back panel. **SUGGESTED RETAIL: \$169.00**



10 Channels... All Bands

WHAMO 10
 Covers all public service bands plus two amateur bands with super accurate electronic tuning. Inexpensive, easy to program, automatic frequency combs take the place of crystals. Up to 5,200 different frequencies with accessory DFS-5K. Complete with 20 automatic frequency combs, antenna and power cord. AC or DC operation. **SUGGESTED RETAIL: \$329.00**



23 Channel AM Base Transceiver **MODEL CR-142**

Basic base and more. Illuminated S & RF meter, delta tune, mike gain control, automatic noise limiter. Complete with plug-in mike, PA, external speaker jack. Runs on 117 VAC or 12 VDC. Positive or negative ground. **SUGGESTED RETAIL: \$199.00**



23 Channel Mobile AM Transceiver **MODEL CR-186**

Performance you can measure with a big illuminated S & RF meter. Built-in PA amplifier. Complete with power cord,

mounting bracket and mike hanger. 12 VDC operation. Positive or negative ground. **SUGGESTED RETAIL: \$159.00**

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Distributors of CB Equipment to Retailers Nationwide

Summer CES

Car Stereo/CB Share Attention In Chicago



Continued from page CES-26

whether or not to expand both inside or outside the 27 MHz band because of serious interference problems. Interference has proved itself a factor not only with CB users but also is causing a problem with tv and radio as well. That issue should take about six months to iron out and will require filters on tv, radio and CB to alleviate the situation.

The technological trend in CB at the CES should be more units incorporating PLL (Phase-lock-loop circuitry) which, while making prices only slightly higher, makes eventual channel expansion easier and also reduces the number of crystals (still in very tight supply) needed per set.

As with CB/car stereo combination units, there should be an increasing trend to making the microphone more of a control panel, putting the on/off feature into it as well as a digital channel readout for ease of operation.

Cosmetically, CB has taken on a distinct hi fi and sophisticated appearance which should be much more in evidence at CES. Some base stations resemble cassette tape decks, and mobile units have taken on a mini-receiver look.

Interestingly enough, the CB radio boom has caused a 12% decline in auto radio listening in some markets (Billboard, May 15), and that's with only a 5% penetration of the estimated 102 million cars on the road today. The forecast is for 28.5 million CB radios in cars alone by 1981 or roughly at 25% saturation, thus broadcasters (and the music industry) are known to be watching the situation closely.

Since the CB market has swelled to over 50 suppliers, there should be a lot of competitive excitement at CES.

Among general highlights in car stereo and CB:

- Pioneer will be showcasing its new Supertuners, a decidedly high end step in car stereo. Included will be three in-dash models, a pair of 8-track/radio combos as well as an AM/FM radio, an under-dash cassette/radio combo, and an under-dash 8-track/radio. A prototype of an in-dash cassette/radio and an in-dash radio only might be on display as the firm is readying these products for later-in-the-year delivery. Says Jack Doyle, Pioneer president, "The trend is definitely toward high end quality in car stereo." The firm's Supertuners approach hi fi FM stereo tuner performance, he noted, and feature FET RF amp, solid-state IF filter and PLL circuitry.

- J.I.L., the firm that pioneered the concept of CB/car stereo combination units, will be showing several new CB units if they can be FCC-type approved before the show. Al Kovac, vice president, notes they hope to display a CB/car stereo unit which incorporates operating features in the microphone. One model will incorporate a regular 23-channel CB, while the other combo will feature single-side-band. The real excitement on these new products, according to the company, will be a pushbutton, calculator-like control panel on the microphone handle.

Basic now to the J.I.L. line and to be displayed at CES are its 852CB, a 23-channel CB/AM-FM-MPX/8-track cartridge player and 606CB, a 23-channel CB/AM-FM-MPX/stereo cassette player, as well as the sound entertainment center. In addition,

the firm will highlight nine in-dash and six under-dash car stereo models of various configurations.

- Xtal (Far Eastern Research Labs) will be debuting two 8-track in-dash stereos featuring AM/FM/MPX as well as three cassette models. One of the new cassette models will be a mini unit designed for foreign cars. In addition, the firm will debut three new CB units. The current lineup now includes five CB/car stereo combinations and five CB-only models. Fifteen various car stereo products will also be on display.

- Audiovox expects to have four CB/car stereo combos to premiere including an in-dash AM/FM radio with CB in the \$250 neighborhood as well as another custom in-dash model. Also new will be a CB/AM/FM/8-track with LED readout in the mike and a CB/8-track unit for about \$300. The firm will have an extensive array of CB only, car stereo/CB, car stereo only, and accessories on display. The firm also markets CB converters which allows any AM car radio to receive 23 chan-

nel CB channels. Converters are yet another product category the CB explosion has spun off.

- Boman has pushed its CB/car stereo combo count to seven and expects to display two CB-only units at the Show. Included in the CES lineup are model CBRT-8800, an in-dash 23-channel CB transceiver with 8-track tape player and AM/FM/MPX radio; model BM-1129, an in-dash 23-channel CB receiver with 8-track tape player and AM/FM/MPX radio with adjustable shafts for \$149.95; model CBRT-7700, an in-dash 23-channel CB transceiver with cassette tape player and AM/FM/MPX radio with adjustable shafts; model BM-1339, an in-dash 23-channel CB receiver with cassette tape player and AM/FM/MPX radio with adjustable shafts for \$149.95; model CBR-9900 in-dash 23-channel PLL CB transceiver with AM/FM/MPX pushbutton radio and adjustable shafts; and model CBR-9600 in-dash 23-channel CB transceiver with AM/FM/MPX radio with adjustable shafts. Also included are two more CB/car stereo

combos and two CB only units.

- Car Tapes/Jet Sounds expects to show its first in-dash CB/AM/FM auto reverse cassette combo for about \$250. It will feature a detachable CB module that can be taken anywhere. The firm will show 12 car stereos as well as accessories.

- Kraco will have several new CB/car stereo configurations at the CES and will reveal details in Chicago. The firm now has two combos in its product lineup. They include KCB-2390 with AM/FM/MPX/8-track/CB for \$360 and KCB-2370 AM/FM stereo/CB at \$333.95.

- Superscope will make news at CES since it is entering the car stereo market for the first time with its own models. The firm has and will continue to distribute Sony car stereo units. The three new models with the Superscope brand name, introduced by the company's recently formed Automotive Products division are: Superscope CA-10 under-dash car cassette player featuring tape indicator light that goes out at end of tape, locking fast forward, manual eject, volume, tone and stereo balance

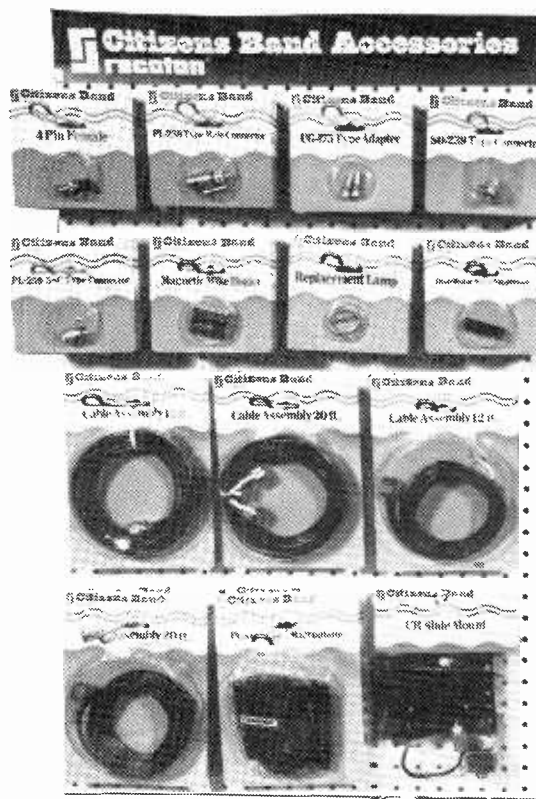
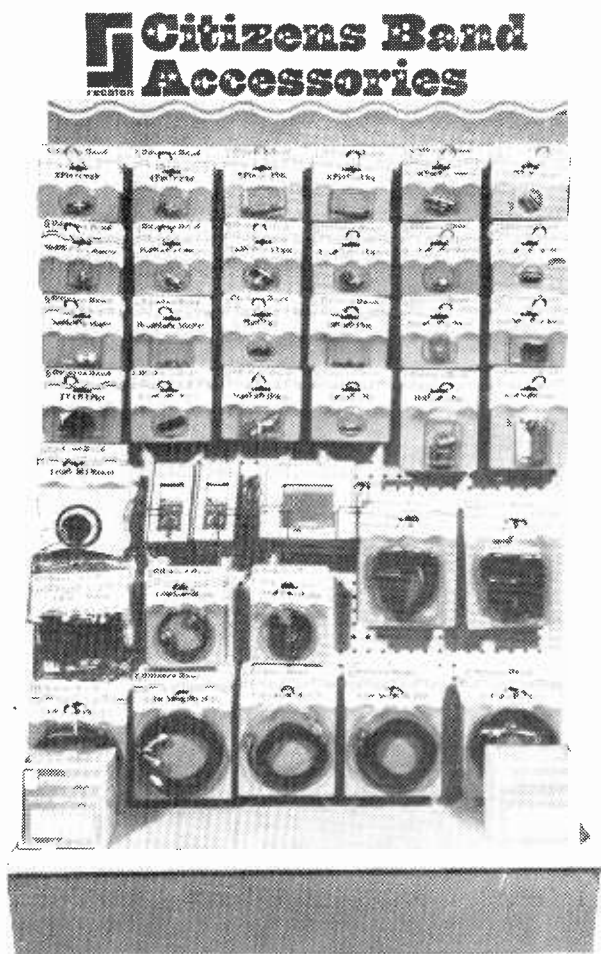
controls; Superscope CA-15 under-dash car cassette player with auto-reverse which allows both sides of a cassette to be played without manually turning it over. The unit also features two tape indicator lights, one for each direction, locking fast forward and rewind, manual eject, manual direction switch, two illuminated tape indicator lights, volume, tone and stereo controls; and Superscope CA-20 in-dash AM/FM stereo cassette combination featuring fast forward and rewind, manual eject, auto stop in play mode, FM mono/stereo switch, FM stereo indicator light, illuminated dial scale, volume, tone and stereo balance controls and adjustable shafts.

The new division is also making a major commitment to CB for later introduction with possible CB/car stereo combos. Meanwhile, Sony is adding another model, TC-24FA, an in-dash car cassette player with AM/FM/MPX stereo radio featuring manual eject, locking fast forward, auto shutoff in forward modes, tape travel indicator, cassette

(Continued on page CES-28)

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For more information and catalog, contact Recoton Corporation, 46-23 Crane Street, Long Island City, N.Y. 11101. Tel: (212) 392-6442.

Car Stereo/CB Share Attention In Chicago

• Continued from page CES-27

actuated radio/tape switch, FM stereo indicator lamp, illuminated tuning dial, AM/FM select switch and mono/stereo switch, and adjustable shafts.

• Panasonic expects to introduce a manual version of its current push-button car stereo/CB which retails for \$300. The new model should come in below that price point. The firm's Clark Jones, national sales manager, is high on the AM/CB market. The firm is also making overtures in the high end car stereo market and will showcase its recently introduced 8-track stereo tape player with FM stereo featuring separate controls for bass and treble, a volume unit meter and cartridge dial door. The specs are 10 watts per channel minimum RMS into 8 ohms from 50 Hz to 12 kHz.

• Sanyo expects to have seven new models at CES, some of which a spokesman suggests will be very sophisticated but won't reveal details until the show.

• Sharp will be showcasing its current CB-only lineup and accessories. Highlighting the line is model CB-800, a 23-channel unit with PLL and public address mode for \$139.95, and model CB-700 at \$119.95, a 23-channel model.

• Tenna will be showcasing a new electric CB antenna at \$59.95 as well as 10 new manual antennas ranging in price from \$19.92 to \$41.58. Tenna will also be showing its new 23-channel CB converter, model CBC23, more accessories, as well as its do-it-yourself line of in-dash car stereo.

• Cerwin-Vega will emphasize its new HED (High energy design) mobile communications division, featuring 120-watt (60 watts per channel RMS) mobile stereo power amp and 6 by 9-inch, 40-ounce magnet speakers.

• Pace will show its recently introduced two base station CBs and three mobile units. Included are CB-166 with PLL design and digital syn-

thesis at \$229.95; CB-161 with LSI digital synthesis at \$149.95; CB-2700B-AM transceiver with single side-band at \$399.95; CB-113 at \$229.95; and CB-162 at \$199.95.

• Kris will feature its models XL23, 23+, Vega, Victor, and XL70 SSB/AM mobile units as well as its "Tag-a-long" portable AM/CB Radio.

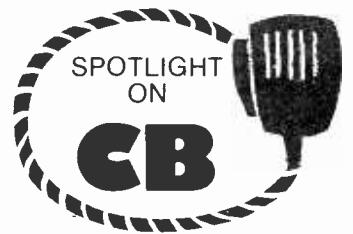
• Hy-Gain will showcase its recently introduced modular CB with all operating controls on the microphone as well as two hi-fi styled base stations with PLL.

• Royce Electronics will show-

case its recently new design concept in CB, wireless radios manufactured without hand soldering. The wireless lineup includes six models, five with PLL, models 1-650, 1-653, 1-655, 1-658, 1-660, and 1-662.

• E.F. Johnson will feature its recently introduced three mobile Messenger transceivers featuring LED readouts, and PLL as well as two new AM base stations. Sheriff Joe Higgins of Dodge car commercial fame has joined E.F. Johnson as a spokesman.

• SBE will highlight its recently introduced Touch/Com as well as



• Midland, which has recording star C.W. McCall ("Convoy") as its spokesman, now will feature a 3-section modular design 23-channel CB, model 13-955 at \$229.95, in addition to a compact mobile transceiver with PLL at \$147, model 13-830; and model 13-976 SSB/AM base station for \$387.95.

Govt. CB Focus On Licensing, Interference

• Continued from CES-1

and at the same time require tv and radio set manufacturers to improve filtering.

The proposals for increasing the number of CB channels has brought outraged protests from model airplane and boat hobbyists and others, who would lose some of their channels, and have to re-tool their equipment or scrap it. A task force set up by the commission to deal with the whole CB problem will report by Jan. 1, 1977—with some answers, the FCC hopes.

Getting manufacturers of radio and tv sets (and CB transceivers) to increase equipment costs with the aim of reducing interference from CB users, is not expected to happen in a hurry. FCC chairman Wiley says bills are pending in Congress to improve filtering in home entertainment sets—but Commerce Committees are already tied up in heavier broadcast-involved problems like cable tv, in a session preoccupied with political campaigning.

Engineers, who approve CB service in principle, lay the blame for "the CB mess" of interference at the commission's door. One engineering association spokesman says the big mistake was in choosing the 27

Megahertz band for CB in the first place.

"We warned them of skip interference," he says. The peculiar characteristics of the band extend the transmission far beyond the limited range of 5 to 15 miles originally planned for CB from car to car, or between home and car. Because of the way a CB signal on this band can bounce a great distance, "a CBER can find himself talking to someone half a dozen states away—and it's so interesting, he doesn't cut off the way he is supposed to."

The human element is emerging as one of the least manageable in the CB phenomenon, now pouring applications into the FCC at a rate of 500,000 to 600,000 a month—in contrast to the 200,000 a year previously. CB set sales are estimated as high as a million a month. FCC chairman Wiley figures 10 to 15 million sets are in operation. He expects a total of 4.8 million applications in fiscal 1976 and 6.8 million in fiscal 1977. One FCC staffer said the number of unlicensed CBs operating is "incalculable."

In asking the Senate for more funds to handle the CB situation, Wiley admitted that even with additional money, and more staff, the

violations in the CB talka-thon are in such enormous numbers that the FCC can only spot-check the worst cases of interference.

Will it get better in the near future? No—it will get worse. The FCC chairman told legislators that interference problems will increase sharply, partly due to solar conditions expected in 1979, and also because of the growing number of suburban CBs.

Another common violation by CBERs is use of the power mike to increase signal range. The FCC has recently warned the citizens to stay within the signal allowable under commission rules. Nearly a third of the CB licensees use power mikes, and the majority of these (two-thirds) can and have caused "severe interference" to tv viewers, other radio service licensees and, ironically, to other CBERs.

Nevertheless, the potent ranks of CBERs will get kid-glove treatment. Wiley told the Senate Appropriations subcommittee members that the FCC has shifted emphasis of its enforcement program "from routinely attempting to enforce all rules, to emphasizing enforcement of only the most serious violations."

The original enforcement program covers misuse, failure to license, interference and illegal amplification. But now, the FCC feels that enforcement is best done on a "self-regulatory, voluntary compliance" basis, by the licensees.

The nearest Wiley came to acknowledging that poorly controlled CB might seriously injure other broadcast services, was his assurance that the FCC will deal sternly with those who commit "Serious repeated violations that may pose a threat to other services," or to lives or property.

Where is CB really going? Bill Ray, who heads the FCC's Office of Complaints and Compliance, says the commission has already noticed a "slight downturn" in the license application rush. He considers it this year's electronic in-thing, like the pocket calculator, which will level off.

"It came on like the pet rock fad. But people can't go on talking interminably. CB may have already peaked in interest. I think the radio people may be worrying needlessly. No one has really measured the claims that listening has dropped to any great extent."

(Continued on page CES-29)

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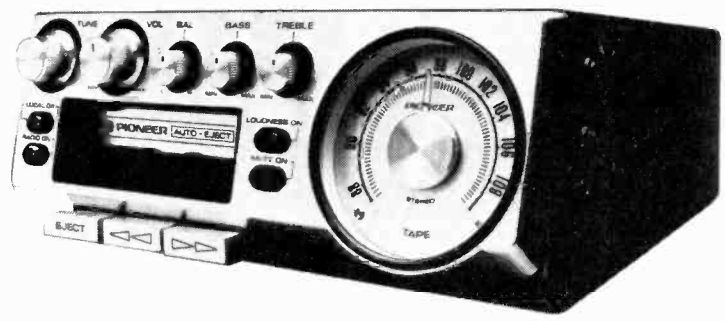
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Summer CES Govt. CB Focus: Licensing, Interference

Audio Showcase



SUPERTUNER FM radio/cassette by Pioneer Electronics of America, KP-500, is under-dash unit with hi fi tuner performance at suggested \$160.



AUDIOMOBILE SA500 component auto hi fi system has 50-watt RMS stereo power amp, preamp/equalizer 4-speaker system at suggested \$388.



SUPEREX CB Safety Mic CB-10-2 CMD has remote control mike switch with talk button, boom mike attached to headphone, suggested \$45.



ADS 2002/Nakamichi 250 car music system combines bi-amp speakers, mini cassette player with Dolby, AC adaptor for home use at suggested \$700



PANASONIC Auto Products' CB/radio in-dash combo has 23-channel transceiver, AM/FM stereo pushbutton compact chassis, suggested \$229.95.



KRIS Tag-a-Long portable AM CB radio is mounted in leatherette travel case with two speakers, built-in antenna, lighter power-plug.

• *Continued from page CES-28*
Former FCC commissioner Nicholas Johnson, who works with the National Citizens Committee for Broadcasting here, mentioned during the recent NEWCOM convention in New Orleans that CB might have caused an estimated drop of 12%. But he frankly admits the survey producing this estimate was only of one week's duration in one major city.

No nationwide figures are available, except for educated guessing on the basis of CB penetration of

auto and home locations, and sales of sets—and the FCC does not seem to be planning anything along these lines (Billboard, May 15).

Johnson's point is that people turn to CB (or to their car tape decks) because they are tired of the constant interruptions of music by commercials on radio. The Citizens Committee would like to see some control of broadcast commercialism to improve the quality of radio programming.

Sen. Thomas Eagleton (D-Mo.) wants hearings held on the whole CB situation. He thinks the Citizens

Band two-way radio is a valuable service, but he is concerned about the future, he has told fellow senators. He is worried about the illegalities, and the possible interference from amplified CB with such services as ambulances and airport control-tower transmissions.

Engineers, legislators and the FCC all—for various reasons—see the proliferation of the CB service as a rightful citizen-service. As to interference and ultimate impact on broadcasting—these are questions everyone here is asking, but the answers seem quite a long way off.

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Final Playoff
\$5000 to 3rd place winner.
\$10,000 to 2nd place winner.
\$15,000 to 1st place winner.

Summer CES

DeRado Decries Retail Situation

Continued from page 41

gears relate to one another) and signal flow.

The burgeoning disco market is also being eyed by TEAC with DeRado saying, "Our model 3 mixer is designed for discos, and can be tied in to a turntable. It's a market we are just getting into but we suspect it's big also. If the sale of our model 3 is any indication of it, then I would say it's a very big market. I think we will have a better idea as to its scope in about six months."

DeRado also adds that CES will be a beneficial show for Tascam product since there will be a good number of dealers there who are involved with professional sound in one form or another as well as dealers who may want to be introduced to it.

In addition to the wide range of new products in all categories TEAC will introduce at CES; the firm is also unveiling a "whole new merchandising concept."

"For example," DeRado notes,

"we will have a cassette line which has a leader and a step, a leader and a step and so on."

Along with Sony and Technics, TEAC will also be showing a prototype of its new "Elcaset" tape deck with two speeds.

DeRado, who has served the past year as president of the Institute of High Fidelity (IHF), is stepping down from that role at the end of June as the group is currently holding new elections.

However, during his tenure the IHF has organized a number of new promotions and programs which will be announced at CES, he indicates.

Commenting on the state of the audio industry now that the dust has settled somewhat on legislation outlawing fair trade, DeRado says, "The FTC singled out a few manufacturers and stated that they are smiling all the way to the bank now that fair trade has been abolished."

"To some extent that's true but there has been tremendous concern on our part, and I am speaking for Pioneer, TEAC, and others that have done a great deal of promoting and have created a great deal of brand awareness and acceptance."

"Our lines are being used now to bring in traffic and being footballed all over the place and dealers are selling away from our product. That's the reason we have to develop new merchandising programs right now to counter that activity. It's costing us money."

"If you want to know the truth, this thing has cost our company millions of dollars. Sure, our sales are up but profits aren't. And we have to fight this situation or else we are going to die in the marketplace. The FTC can make these generalities but they can take their theoretical approaches and shove them in their ears."

"Because they don't know what the hell they are talking about. We are fighting for our lives. We are fighting to remain an important factor in the industry. All of our competitors' sales are up because of this. All of our competition is flagrantly taking shots at us with all kinds of deals to work against our product line."

"And of course we are so God damn gunshy now we don't dare go in and talk to a dealer. And we can thank the FTC and its wild generalities for it. It doesn't understand merchandising and it doesn't care what our problems are. It is out to establish a social-political position and whatever products it was looking for it apparently got."

"It's a definite problem for us and we are spending a lot of money to counteract this move against us. I think the FTC has literally destroyed the small dealer."

"When you have a product like a tape recorder which has tremendous visibility and is not coupled or packaged with other products and that customer has to know an awful lot about it like a musical instrument, which is what I compare it to, you cannot go out and sell that type of product without spending time on it. And as far as dealers are concerned now they do not want to spend time on it. Why should they when dealers are selling it at 6% above cost, in some cases at cost. How can they afford to?"

"Naturally the end of fair trade has given the consumer a great deal and as a consumer I can appreciate that but there are certain things that you cannot buy and get the deal and hope to get things like service and this product needs a certain amount of service."



ERA photo

TOP ERA CHAPTER—At presentation of plaque recognizing the Metro New York Chapter as No. 1 ERA group in U.S. for 1975, from left, are Art Saftler, P. Saftler Assoc.; chapter president Gil Miller, Gilbert E. Miller Assoc.; Bill Ballou, representing chapter board of governors; Ray Hall, ERA executive secretary who made award; Ira Sussman, national membership chairman, and Harold Gray, national membership services chairman.

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Robins Adds Two CB Accessories

NEW YORK—Robins Industries has developed a device for citizens band equipment owners designed to plug into any car stereo system, and clarify the oft-garbled reception now found on many CB channels.

The device, designated "Loud 'n' Clear," features a specially designed magnetic audio-coupling coil built into a housing similar to a tape cartridge or cassette. The device is then inserted into the car's tape player. A patchcord connected to the coil is equipped with a miniature phone plug that is inserted in the external speaker jack of the CB unit.

The received CB signals are then coupled into the magnetic head of the tape player, and the output auto-

matically fed to the car's hi fi or stereo amplifier and speakers.

The gadget is said to allow incoming CB signals to be heard at higher levels and with less distortion than if they were heard directly from the CB unit. This, according to Herman Post, the company's president, also permits the CB transceiver to be operated at a lower level, thereby preventing overload and distortion.

The firm has also developed a CB "Audio Director," which Post explains is a special plastic baffle that can be attached to any CB unit for dispersing the sound received throughout the car. Post claims that the device also helps increase the loudness and intelligibility of the CB signal being received.

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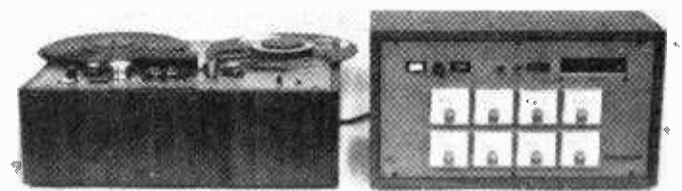


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Summer CES

Consumer VideoBeam Set To Brighten Advent Picture

By RADCLIFFE JOE

NEW YORK—The Advent Corp. has developed a scaled down version of its "VideoBeam" projection tv system for the consumer market, according to Peter Sprague, chairman of the board of the Massachusetts-based company.

The unit, which will be previewed at the Summer CES, will carry a six-foot-diagonal screen—a foot smaller than currently available—and the projector will also be much smaller for what Sprague calls "less conspicuous accommodation in the average living room."

Estimated price of the new unit will be \$2,495, about 60% of what the current VideoBeam system costs. It will be available for delivery in September.

Advent's decision to market a consumer VideoBeam develops out of a growing demand for a compact system by this segment of the market. Advent sells about 75 VideoBeam systems a week, and a growing percentage of this number has been finding its way into homes.

The firm is also making a bigger pitch for movie house and auditorium sales, and has developed an adapter that allows the VideoBeam projector to throw its picture on a 6 by 8-foot flat screen.

Sprague explains that the system is designed for use in very dark theaters in which 16mm projection is now used.

He says that the adapter provides "substantially more light" than a conventional 1,000-watt, 16mm projector, and costs only \$150. Although basically a frontal projection system, the unit can also be adapted for rear-screen use.

Theaters and auditoriums already equipped with a screen can install the system for much less than the \$4,000 price of the equipment.

Meanwhile, the company has reinstated more than two-thirds of the 350 employees it laid off last month because of over-production.

According to Sprague, the institution of a comprehensive marketing and merchandising campaign has resulted in stepped-up sales, and the Advent executive expects to reinstate the remaining out-of-work employees when the smaller consumer version of the VideoBeam system goes into production.

The new consumer unit will be assembled at Advent's Cambridge, Mass., facilities from components

manufactured by outside suppliers to the company's specifications.

Advent has also developed a high performance FM receiver for use in small apartments where power output is not a major consideration.

Total power output of the unit is

20 watts RMS, and it will sell for under \$200 when it goes on the market in about a month.

Sprague explains that although wattage on the unit has been kept to a minimum, it should not be equated with currently available mid-fi systems.

"It is a highly-sophisticated unit that offers realistic wattage, combined with audiophile engineering," he says. With the exception of a turntable, the new receiver rounds out the Advent line of audio equipment.

Lampoon Encores

NEW YORK—The National Lampoon is repeating its REBATES promotional program for the audio industry which last year generated more than \$4 million in equipment sales, according to William Lippe, the publication's vice president, advertising sales.

FASTEN YOUR SEATBELT.



SK 65 Two-way Speaker Kit



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With a full 50 Watt* RMS Power Amplifier (not a "booster"), a precision Preamp/Equalizer, and a two-way professional quality full-range speaker system, music listening for the mobile environment no longer has to be a compromise. The AudioMobile car stereo system reproduces music with astounding clarity and power, and is compatible with virtually every radio and tape player on the market.

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For full dealer information, please contact:

Mr. William Cara, Marketing Director, AudioMobile, Inc., 3625 W. McArthur Blvd., Santa Ana, Calif., 92704 (714) 549-2730



Cassettes Abroad

• Continued from page 41

quirement will increase substantially in years to come.

"Hong Kong assemblers will no longer be dependent upon imported coated and slitted tape from the U.S."

Today, nationalism prevents a foreign takeover of business in emerging nations of the world, Katz points out. "There is no government in the world that is willing to accept a business completely owned or dominated by foreign or American interests. They have become disenchanted with the huge multinational companies."

In its first 18 months of operation Intermagnetics has built joint venture plants in Korea, Hong Kong, Singapore, Mexico, Australia, Taiwan and India. Seven more are to be completed this year, according to Katz.

Cassette Racks For Irish Tape

NEW YORK—The Irish Tape Co. will introduce a new "Stack Rack" at the CES, designed for storing cassettes in autos, according to president Sol Zigman. He explains that "Stack Racks" interlock so they can be used in a modular design to create a two-color, library-type storage compartment.

The rack fits over the arm rests of most cars for easy access and quick reference, says Zigman. They also stand independently on legs which are provided. The rack, with three C-90 cassettes, sells for \$11.95.

Tape Duplicator

Recortec has completed its acquisition of Video Memory, Inc., developer of a one-inch high band helical VTR, and the new wholly owned subsidiary is relocated to the Recortec headquarters in Sunnyvale, Calif.

All key personnel from the Video Memory development engineering team have been retained by David Chang, the firm's founder and president, and deliveries of the newly configured recorder, designated the VM-1000, already have been made.

Using a single capstan drive operating without the need for pinch rollers, the VM-1000 also has a patented vacuum chamber transport that eliminates belts, clutches, mechanical brakes

and retrievable guides, with the simplicity of design claimed as the key to its long-term reliability.

★ ★ ★

More than three dozen international video suppliers have reserved, or have options, on international market for videocommunications, space at VIDCOM 1976, international market for videocommunications, Sept. 23-28 at the Palais des Festivals, Cannes, France.

The exposition, again produced by the Chevy organization, will have three floors devoted to hardware and a fourth to MIPCOM, international market for communication programs, in addition to fully equipped screening rooms.

Preliminary list of exhibitors includes Akai, Ampex, BASF, Barco, Bell & Howell, Crown Cassettes, Discorop, EMI, Euroconcept, FUBA, Guild Sound & Vision, Hotel Film Intl., INA, Intec, Intl. Electronic (Adventel), Magnetic Disc Recording (MDR), 3M, NKF, Oak, Philips, Portenseigne, Reuter, Saditel, Sanyo, SECI Intl., Sepa, Sodel, Sofratev, Sony Overseas, TAG, Teldec, TVT (Thomson CSF Audiovisual), Unitel, VCI, Video Club, Visidis and WISI France.

The last VIDCOM in 1974 drew 2,851 partici-

Peirce-Phelps 50 Years—Radio To Video Systems

PHILADELPHIA—While the nation celebrates its bicentennial, it's the 50th anniversary celebration this month for W. G. "Jim" Peirce, chairman of the board, and his brother, J. Trevor Peirce, president, for their Peirce-Phelps, Inc., pioneer radio distributors. The Phelps is their late partner, Charles Phelps.

The three, following graduation from the Massachusetts Institute of Technology, borrowed \$15,000 and made their entry in the new sound industry back in 1926.

Jim Peirce, who built wireless sets as a youngster, has seen the industry

change over the past half century from speaker radios with battery on the floor, to black and white, and then color television, and finally to videotape and disk systems.

Today, Peirce-Phelps operates five different divisions, including distribution of Zenith Radio Corp. electronic products including television, radio and audio; and video systems which it designs for industry, government and educational institutions using Telemation, IVC, Sony and Panasonic products.

With annual sales figures reportedly reaching \$50 million, Peirce-Phelps covers Central and Eastern Pennsylvania, Southern New Jersey and Delaware, with three warehouse-distribution plants. Two are here in the city, the third in Harrisburg, Pa., with a satellite warehouse in Wilkes-Barre, Pa., bringing total square footage to 350,000 on more than 17 acres of property.

The company, which reports business so far this year running 10% ahead of a year ago, credits the half century's growth to its business practice of helping manufacturers introduce new products, training dealers and servicemen by providing sales seminars, in-store demonstrations and cooperative advertising, and creating merchandising programs.

For Peirce-Phelps, training is part of the company's marketing and sales program, which is conducted in an in-plant auditorium accommodating more than 200 persons and fully equipped with all visual aids.

pants from 755 companies in 30 countries. Also planned this year is a video/cable conference, being organized by Sweden's EBAV Group. For more information on VIDCOM: John Nathan or Lora Ballato, 30 Rockefeller Plaza, Suite 4535, New York 10020, Phone (212) 489-1360.

duction outflow of replicated disks sometime in August.

"But I want to point out that those disks are not ready to be shipped out the door. There's still a great deal of testing to be done as well as quality control procedures which are all part of this tooling up process."

MCA's Torrance plant is now at the point where it can master six-seven hours on disks in one shift and replicate one million one-sided disks per year on a three-shift basis.

MCA Tools Up For Vidisk Debut

LOS ANGELES—MCA is beginning to tool up for mass production of videodisks in support of the Philips/MCA player targeted for market introduction next year.

Mastering and replication equipment has been installed at MCA's Torrance, Calif., plant.

"We are concentrating on the mastering process this month," according to MCA Disco-Vision president Jack Findlater, "and will move to the photo resist process next month, and there should be a pro-

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Eye \$6 Mil Philly Rock Gross In 10 Weeks

Magid And Spivak Head Promotion

By MAURIE ORODENKER

PHILADELPHIA—This summer in Philadelphia, Larry Magid is looking to the rock sound to ring the register to the tune of \$6-\$6.5 million in a 10-week period.

With his partner Alan Spivak, Magid heads up Electric Factory Concerts, locally based firm that has become one of the largest rock concert promoters in the nation.

While the sellout crowds of 19,500 at the Spectrum here for the steady stream of Electric Factory concerts were considered phenomenal a few years ago and today are commonplace, Magid has stepped up his promotional and promotional dollars to attract 105,000 fans to a single concert.

Plan Benefit To Keep Philly Club Running

PHILADELPHIA—It looks as if a wave of support by the local music industry will save the Main Point nightclub here, despite the imminent closing announced by owner Jeanette Campbell.

Electric Factory, the city's concert giant headed by Larry Magid and Alan Spivak, will promote a massive July 22 benefit at the 19,500-seat Spectrum arena to wipe out the Main Point's \$35,000 debt. Artists signed so far are Don McLean and Tom Rush, with more major headliners to be announced by the end of the month.

Dick Whiteford, booker of the Main Point since February, stresses that the club has been operating on a break-even basis in 1976. The debt, for taxes and other creditors, had been built up over previous years. Whiteford hopes to change the club to non-profit foundation status after the Spectrum benefit.

A number of smaller benefit shows at the Point this month by the likes of Tom Rush, David Sancious and Shawn Phillips have helped keep the showcase club's doors open by meeting the immediate debt bills of the Point until the big arena benefit.

\$160,000 Gross At Berkeley Jazz Fest a New High

BERKELEY, Calif.—Presenting 10 major acts and many other concerts and workshops, the 10th annual U.C. Berkeley Jazz Festival was also the first to sellout all three nights, May 28-30.

An artistic as well as financial success, the festival drew more than 27,000 to the university's outdoor Greek Theater, grossing a total of \$160,000 for the weekend. It was the first time that Berkeley, musically as significant as any U.S. jazz festival outside of Newport, finished solidly on the plus side of the ledger.

After a weeklong schedule of free outdoor noon concerts, and several instrumental workshops, including a rare seminar by bassist Charles Mingus, the festival proper began Friday evening.

And he has four of them set for the John F. Kennedy Stadium. It will probably be the largest crowd for an outdoor turnstile stadium rock concert with each of the four concerts exceeding a gross of \$1 million. Tickets are being sold at \$10 in advance, with seating festival style to increase the normal 100,000 capacity of the mammoth stadium.

Immediate response to the first concert Saturday (12) with Peter Frampton plus Yes, Gary Wright and Pousette-Dart Band, augurs extremely well for all four dates. As of May 28, 93,000 of the 105,000 seats were sold.

Significantly, Magid pointed out, 95% of the tickets sold were from the Philadelphia area since many of the kids are still at school. And for the other concerts during the summer, as well as for his Spectrum concerts, Magid knows from his promotional experiences, that the kids will be driving in from Connecticut, Virginia and even from Pittsburgh.

For Magid, his kids are the 15-to-20 age group, with most of them around 17. And he attributes much of his success in "being true to these kids and not taking advantage of them by charging them more when you have an attraction they want.



Maurie Orodener photo

Rock assembly line: Larry Magid (left) and Alan Spivak, partners in Electric Factory Concerts of Philadelphia. Their firm is phenomenally busy and phenomenally successful, with four 105,000-seat stadium shows only the start of their summer schedule.

"We keep our admission prices realistic. And when it becomes necessary to put out a higher-priced ticket, the kids know we are doing it only because the attraction has our backs to the wall. They know that we'll never try to rip them off."

To prove action speaks louder than words, Magid is keeping to the \$10 advance ticket (tickets to all the

concerts at the stadium will be sold only in advance) for his second date on July 11 when the Rolling Stones come in. While Magid at press-time still awaits the signed contract for the Stones, he says the date was confirmed as one of the five they will play on tour when they return to this country.

The other two dates in his "Spirit

Bookings Slow For 'Celebration '76'

PHILADELPHIA—The heavily touted "Celebration '76" promotion packaging five concerts over the July Fourth weekend (July 2-5) at Philadelphia's John F. Kennedy Stadium is in jeopardy, it was admitted by William L. Rafsky, executive director of Philadelphia '76 Corp., the city's official planning agency.

The mammoth package that is supposed to take in three evening concerts, two of them rock and the other soul; an afternoon country concert and a morning family show, is to be staged with official bicentennial blessings by AB&D Productions, New York-based agency headed by Mira Berman, Arthur Elliot and George Campbell, who counted on a \$4 million profit.

While it is a safe bet that the three evening shows will never come off since the headliners—Chicago, the Band, Beach Boys and others—have yet to confirm bookings with concrete contracts to the city's satisfaction. Rafsky says that he is confident there will be shows on the holiday weekend.

Waiting on the sidelines to step in

if all contractual stadium rental obligations are cleared is Electric Factory Concerts, local rock promoters, which is doing four stadium shows this summer. Its first show Saturday (12) with Peter Frampton, Yes, Gary Wright and the Pousette-Dart Band, sold out all tickets—105,000 at \$10—by June 3.

A spokesman for Electric Factory, headed by Larry Magid and Alan Spivak, says the firm would take only the July 4 date. For that night, AB&D promised the Beach Boys, KC & the Sunshine Band, Maxine Nightingale, Elvin Bishop, Gary Wright and Lynyrd Skynyrd, which has threatened a lawsuit for advertising its name when it was contracted to appear elsewhere that night.

AB&D had a \$20.75 ticket top for its night shows, starting at \$8.75, with the other two shows ticketed from \$6.75 to \$15.75. These prices are the steepest ever ticketed for a rock or pop concert here.

However, it is reported the promoters were going to make the price

(Continued on page 46)

ACTS SIGNED FOR CAPITAL

WASHINGTON, D.C.—An ambitious festival concert series to celebrate the bicentennial at the nation's capital is being finalized by Family Fair Inc. and Jack Boyle's Cellar Door Productions. At least 10 more arena headliners are being signed for July 5-8 shows at 19,500-seat Capitol Centre in nearby Landover, Md.

Neil Sedaka, War and Ray Charles are already set for the shows, which will be afternoon-evening extravaganzas. The July 3-4 concerts at 50,000-capacity Kennedy Stadium here by Earth, Wind & Fire plus the Beach Boys kick off the series.

Michael Viner, former head of the now-defunct MGM custom label Pride, is booking the acts for Family Fair's D.C. Dove Inc., a division set up specifically to provide Washington with a fitting bicentennial music celebration.

Viner describes Family Fair as a public-interest entertainment event. "I expect to spend \$500,000 on talent for the shows," he says. "I have more or less been handed a blank check and told to put on the classiest concerts ever done."

4 Concerts At Kennedy Stadium Set

Of Summer '76" take in Aug. 15 with Aerosmith, Foghat, Manfred Mann & the Earth Band plus two other acts; and on Aug. 28 the Jefferson Starship for a possible reunion with Hot Tuna, along with Jeff Beck and probably Robert Trower.

Talent budget for each of the shows, with a \$35,000 to \$50,000 limit for any one group, excepting for the Stones, is approximately \$125,000, and with the Stones it well run well over the \$500,000 mark.

Sound will be handled by Claire Bros., of Lititz, Pa., with production by McManus Co. and the Electric Factory's own technical crew.

Magid, who shares his love for rock with Philadelphia and is a professed Philadelphiaophile, views his stadium concerts as a civic as well as a commercial enterprise. With the city strapped for funds, Magid takes great civic pride in the fact that these four dates alone should "give Philadelphia at least \$500,000." Rental for the city-owned stadium is \$100,000 each date against 10% of the gross, with virtually all expenses borne by the promoter. Apart from the rental fee, the city will profit from the concessions and the parking fees in which the promoter doesn't figure.

"All we get are the four sides of the stadium," Magid said. But with wide experience in promoting outdoor concerts, dating back to the early Atlantic City Jazz Festivals on the muddy racetrack grounds there, the stadium is taken into stride as all other promotions by Magid.

In fact, he is already looking forward to even more outdoor concerts next summer at the stadium, which was made available to rock shows for the first time in years because of the city's bicentennial celebration. "We'll be back next year, we're here to stay," says Magid.

However, all of Magid's energies are not confined to the stadium summer concerts. He has more than a dozen concert dates through July at the Spectrum and August is still

(Continued on page 46)

40,000 See Aerosmith's D.C. Event

WASHINGTON—Hard rock made a successful return to Robert F. Kennedy Stadium here May 30 as some 40,000 young people turned out for a mammoth concert headlined by Aerosmith.

There were no difficulties with crowds and only a handful of arrests at the concert, the first in the stadium in two years. Hard rock had been banned from RFK after a series of trouble-plagued rock and soul concerts in 1974. But the D.C. Armory Board which runs the debt-plagued stadium agreed to let Cellar Door Productions stage concerts this summer despite protests from neighbors in the area.

The event grossed an estimated \$385,000, and spokesmen for Cellar Door Productions say they are pleased with both the size of the crowd and its behavior. Cool weather with a threat of rain was

(Continued on page 46)

VETERANS DISCUSS HITS

'Words Of Wisdom' From Cash, Robbins

By GERRY WOOD

NASHVILLE—Johnny Cash and Marty Robbins, two country music superstars who haven't enjoyed No. 1 records for six years, have hit the top of the *Billboard* Hot Country Singles chart within two weeks of each other, and both have words of

wisdom for those artists who suffer long dry spells.

Cash says, "Don't be lazy about recording." And Robbins adds, "Don't try too hard to out-think the people who are buying the records."

(Continued on page 62)

Signings

Anthony Newley to United Artists. ... Ray Materick to Elektra/Asylum, the label's first artist acquired for the U.S. from Asylum of Canada. ... Urban Crisis, Evanston, Ill., soul group managed by independent promoters Fred and Maria Rector, to TK Records.

Dee Dee Bridgewater, star of Broadway's "The Wiz," to Monte Kay Management. ... Nat Adderley, jazz trumpet star, to Little David Records. ... Steven Bishop plus the Faragher Brothers, both ABC artists, to Bob Ellis Management.

Natural Life to ASI Records of Minneapolis. ... Lila Mae Ledford Pennington, one of country's original Coon Creek Girls, to Kanawha Records of Dayton, Ohio.

Sunday Sharpe to Playboy Records. ... Skeeter Davis to Phonogram/Mercury with Pete Drake producing. ... David Cantrell to Atlanta's Omni Records. ... Curt Allen, son of Rex Allen, to Warner Bros. after recording duet with brother Rex Jr.

Barbara Cook to Columbia, switching over from the Columbia Masterworks label. She will begin recording an album in Los Angeles shortly.

Alan Robin inks with newly formed Carrot Records, a division of Caytronics, Inc. An album, "Naked Really Naked," is being rush released. It's a political takeoff tied into the primaries and upcoming elections. ... Six-piece r&b group Rhythm to RCA. ... The Ebonys, once on Philadelphia International, pact with Buddah. The single "Making Love Ain't No Fun" is due out shortly. An LP will follow. ... WMOT's Blue Magic re-signs with Atlantic. The group's fourth LP is due out this summer.

Summer To BMI

LOS ANGELES—Singer/composer Donna Summer has signed an exclusive writer's agreement with BMI. Summer wrote several tunes on her current "A Love Trilogy" album.

Concert Season In L.A. Looms As Best

LOS ANGELES—With major outdoor concerts in Southern California to be held at the Los Angeles Memorial Coliseum, Pasadena Rose Bowl, Anaheim Stadium and Balboa Stadium in San Diego, this summer looms as the biggest ever for boxoffice dollars from rock concerts in the area.

Biggest of all the events is sure to be the July 4 appearance of the Rolling Stones at the Coliseum, home of the Rams and the UCLA and USC football teams. The facility can hold up to 92,000 for a grid contest, and possibly up to 100,000 for a rock concert, with festival style seating in the infield.

Based on total attendance for these various events, a projected total gross of \$5 million is not out of line.

Anaheim Stadium, site of several prominent rock concerts the past season, will be the busiest of all the outdoor stadium, with at least six major concerts scheduled and other on the drawing board, according to director Tom Liegler.

Home of the California Angels baseball team, the Anaheim facility holds 55,000 for a rock show, as it did for a recent Who event, and grosses over \$500,000 for such a show.

Already booked there is a Beach Boys-America-Poco concert July 3; Yes on Aug. 17 and Aerosmith on Sept. 12, all promoted by Wolf & Rissmiller Concerts of Beverly Hills. Fun Productions of this city has ZZ Top Aug. 7 and Kiss Aug. 21, while Concerts West has Stills/Young, Dave Mason and Lynyrd Skynyrd for Aug. 22.

Along with the Rolling Stones shows, the Coliseum here will have Jethro Tull in August, a Wolf & Rissmiller presentation. General manager Jim Hardy says he hopes to have other shows, as well.

Local promoter Lewis Grey is bringing in Earth, Wind and Fire to the Rose Bowl in Pasadena over the Labor Day weekend, then hopes to

have a totally different kind of concert the second day.

Ordinarily, the Rose Bowl does not permit rock shows, especially after the vocal rhubarbs following last year's handing over the site to a Midwestern promoter for pop-rock shows. Those proposed concerts in 1975 went down the drain, and the city fathers vowed "no rock shows."

Balboa Stadium in San Diego will hold the second annual KOOL Jazz Festival June 18-19, then will present Yes July 18, Jethro Tull Aug. 16 and Aerosmith Sept. 10. Wolf and Rissmiller are handling the last three shows, while George Wein produces the jazz festival.

Sold out last year, the jazz show is expected to draw 35,000 persons again. Actually the stadium can seat more, but fire department regulations prohibit any seating in the infield. For this two-day showing, Wein is installing six closed-circuit screens and a 360-degree sound system plus a new festival stage.

A July 3 concert at the huge Ontario Motor Speedway fell through after months of negotiations, but director Roy Smardis is still hopeful of landing some top rock acts for his raceway, scene of the extremely successful "California Jam" a couple seasons ago.

With several new, smaller indoor and outdoor concert facilities opening this season (Raincross Square in Riverside and the outdoor Starlight Bowl in Burbank), Anaheim's Liegler notes that competition for facilities is greater in Southern California than anywhere else in the U.S.

The trend for the outdoor concerts is to start in midafternoon, and present about six hours of show. At that rate, the headlining act comes onstage about dusk, stays on until after dark, thus setting the stage for various lighting effects and theatricals.

David Forest of Fun Productions predicts "this will be the biggest concert season ever in this area."

James Taylor Set For Aladdin Hotel In Vegas

By NAT FREEDLAND

LOS ANGELES—James Taylor has become the third headliner booked for the Aladdin Hotel's 7,500-seat Performing Arts Theater in Las Vegas July 12-13 at the facility.

And two additional shows have been added by each of the Aladdin Theater's first two attractions, Neil Diamond, the hall's kickoff performer, will now do five sets instead of his original three. He plays July 2-5 with two shows on the Fourth, due to intense ticket demand.

Chicago will now do four shows July 8-11, rather than playing only the first two nights as originally set.

Stuart Allen, booker of the theater, has found that the bulk of the tickets sold for the opening bills came from mail-orders from Southern California. "Las Vegas residents haven't gotten into the habit yet of ordering reserved seats in advance for a major show," he says. "They're used to showing up at the door and tipping the head waiter for a good table."

Following the Diamond engagement, Aladdin Theater shows tickets are available throughout California via Ticketron outlets.

Ticket prices will be held to a \$12.50 top in most instances, following the \$20-\$30 scale for Diamond's debut shows. "We'll raise prices for a special attraction, such as a Rolling Stones date added to its summer tour if that can be worked out," Allen says.

July 24 will see the first of the theater's 2 a.m. disco shows, this one with Gloria Gaynor and Wolfman
(Continued on page 45)

Acts Tabbed For Berry Farm Season

LOS ANGELES—Knott's Berry Farm in Buena Park has announced its summer entertainment lineup.

Scheduled to appear are Hamilton, Joe Frank and Reynolds, June 16-23; Staple Singers, 24-30; Doc Severinsen, July 1-7; Flash Cadillac & the Continental Kids, 8-14; Frankie Avalon, 15-21; Rick Nelson & the Stone Canyon Band, 22-28; Pat Boone, July 29-Aug. 4; Phyllis Diller, 5-11; Lennon Sisters, 12-18; David Brenner, 19-25; Lettermen, Aug. 26-Sept. 1 and Bobby Goldsboro, Sept. 2-6.

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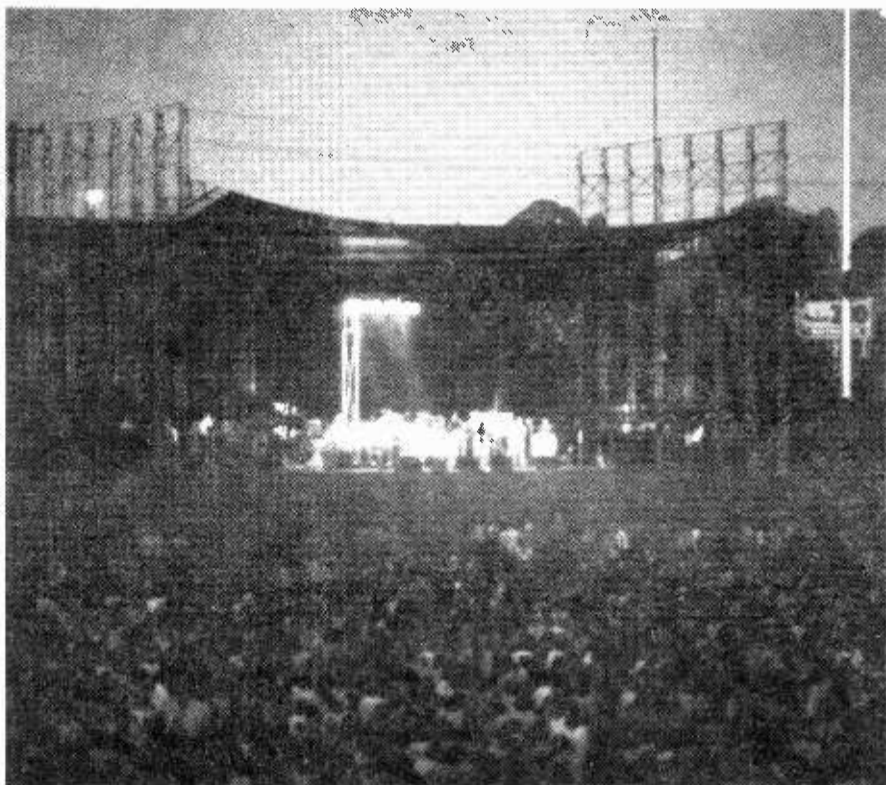
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A huge crowd of 50,000 turned out for the Who, plus supporting acts, at this sports stadium and despite inclement weather, most were well satisfied with the fare.

Little Feat opened with Lowell George's vocals particularly good, and the group was most effective with "Dixie Chicken" and "Triple Fall Boogie." The Sensational Alex Harvey Band, powerful and zany, and featuring "Faith Healer," "School's Out," "Framed," Harvey himself in his usual leather-clad image.

But the Who capped the lot, with a tremendous topping bill performance, with Pete Townshend leaping, Keith Moon looning and Roger Daltrey in dynamic form as the band ran through a strong but familiar program.

The great crowd responded with the sort of enthusiasm which made light of the miserable climatic conditions. The Who's performance was fine both musically and visually, with spectacular use made of red and green laser beams, as white smoke poured from the floodlit stands.

TIM BELL

its typically English stage patter may prove successful in more sympathetic surroundings.

MITCH TILNER

S.S. FOOLS

Santa Monica Civic,
Santa Monica, Calif.

S.S. Fools made its concert debut here June 2. The band, which features several former sidemen with Three Dog Night, specializes in full, multi-voice harmonies (five of its six musicians sing) and keyboard-dominated rock.

Instrumentally, the band is composed of electric piano, organ, two guitars, bass and drums. In addition, one of the guitarists doubles on percussion, thus creating the powerful rhythms that lie at the heart of the group's music.

Opening for Thin Lizzy and Journey (both of which were reviewed here recently), the band presented eight songs drawn primarily from its premiere Columbia LP "S.S. Fools."

Most of the material, though unfamiliar to much of the audience, was favorably received. Among the faster numbers that constituted the bulk of the set were the rhythmic "First Things First," as well as "I Just Love The Feeling (When It's Coming From You)" and "It Really Doesn't Matter Much To Me," both of which featured strong vocals a la Three Dog.

"Why Can't You Be Mine," the band's token reggae number, was moderately successful, while the slower "Baby's Calling Me Home" provided a welcome change of pace with its ethereal ninth chords and easy vocal line. The group closed its 35-minute set with "Guitar Star Shuffle."

MITCH TILNER

**CRUSADERS
GEORGE BENSON**

Carnegie Hall, New York

Despite age and personnel changes, the Crusaders keep rolling along. Their June 4 performance was another consistently fine evening of soulful jazz. For the first time in 25 years the band is playing without trombonist Wayne Henderson. Henderson's spot has been filled by Garnett Brown and the group loses very little.

During the one-hour set the group concentrated on material from its most recent ABC albums. The evening's highlight was "Keep That Same Old Feeling," the group's first vocal performance ever. The Crusaders have been among the jazz world's most consistent record sellers for many years now, and despite the loss of charter member Henderson the success should continue.

Sharing the bill was George Benson, who is

now enjoying great commercial success, thanks to a hot new album "Breezin'" on Warner Bros. Benson delivered an excellent set with the help of such young jazz stalwarts as Phil Upchurch and Ronnie Foster. Benson, who has always been a fine performer, now plays with the conti-

dence of a man who has finally made it. The show was highlighted by Benson's vocal work on "Down Here On The Ground" and "Masquerade." While Benson's voice is not as outstanding as his guitar work, he displays good commercial possibilities as a vocalist.

ROBERT FORD JR.

**CHARLIE DANIELS BAND
LES DUDEK
SAILOR**

Santa Monica Civic Auditorium

At the forefront of the current movement to electrify country music stands the Charlie Daniels Band. If its May 29 appearance here is any indication, it is rapidly becoming a major concert attraction.

Drawing largely on material from "Saddle Tramp," its premier LP for Epic, the six-man outfit captured the audience at the outset and never faltered. Charlie himself, an imposing figure both musically and physically, handled lead vocals, slide guitar and fiddle. Two drummers, a pianist, a bassist and a second guitarist provided tight musical support and adequate vocal harmonies on most numbers.

Of the new tunes, "Wichita Jail" and "I Got Dixie On My Mind" were enthusiastically received. However, it was "Saddle Tramp" that most effectively showcased the band's ability to function as a unit. The song featured a country flavored melody, tight harmonies and a masterfully arranged instrumental section.

The group performed three legitimate encores, among them the infectious boogie "The South's Gonna Do It Again" and an incredibly rapid rendition of "Orange Blossom Special" which made up in enthusiasm what it lacked in subtlety and precision.

The band's most serious problem is unquestionably its ear-shattering volume. It grew so unbearable that a significant number of fans were driven out of the auditorium prior to the concert's conclusion.

Ex-Boz Scaggs guitarist Les Dudek preceded Daniels with 45 minutes of guitar-dominated rock. Backed by drums, piano, organ and bass, Dudek performed five numbers and one encore which spanned the musical spectrum from upbeat Southern boogie to slow, 12-bar blues. His voice, vaguely reminiscent of Johnny Winter's, was unfortunately buried under an over-amplified guitar.

British quartet Sailor was miscast as show opener. The group's old-timey English pub sound was wasted on an audience that had obviously come to boogie. Still, Sailor's use of mandolin and accordion was imaginative, and

James Taylor

• Continued from page 44

Jack, following an 8 p.m. show by Loggins & Messina that night.

Jazz mini-festivals, big band extravaganzas and touring symphony one-nighters are all in the works. Linda Ronstadt will be performing this summer.

"This is the first facility designed especially for amplified contemporary music," says Allen. "We have a JBL custom system more powerful than any possible arrangement of stacked or hung touring speakers. Once the acts realize they don't have to lug a truckload of equipment to play our hall, bookings should come even more quickly."

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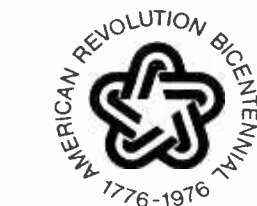
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Chips
PHOENIX, ARIZ.
Alta
SEATTLE, WASH.
General Record Service
ST. LOUIS, MO.
Roberts Record Dist.
WEST ROXBURY, MASS.
Disc Distributing
W. SENECA, N.Y.
Best/Gold

Campus

Collegiates Unaware Of Tour Costs?

This is the third story of reactions major booking agencies to college dates.

By JIM FISHEL

NEW YORK—According to two country oriented booking agencies and a West Coast-based multi-diversified company, college concerts will grow in importance through the increasing involvement of outside professional promoters.

Noel Fox of Don Light Talent in Nashville, says the only reason there might be less interest in future college concerts is because schools often seem not to realistically know how tour costs have jumped and the kind of money acts require.

The Light agency, which does 80% of its business involving country acts, finds some schools in the Northeast section of the country are doing off-the-norm programming, but these ideas still lack any kind of real diversity.

Leading the list of gripes concerning collegiate dealings at this agency are demands for cost analysis, the slowness to make a decision and the changing student population.

Fox finds two major trends emerging: the initiation of more single act shows and the institution of more percentage deals.

Across town at Buddy Lee Attractions, which is involved totally in country music, agent Denna Deck says her agency doesn't have as much collegiate business as most rock-oriented companies do, but she finds the interest is definitely increasing.

According to Deck, most campus concert buyers are interested in "name Top 40" acts and often bypass an established country act in favor of a more expensive act with one hit record.

Like her counterpart at the Light agency, she finds that many campuses do not know the kind of money acts now require to tour. In addition, she finds a trend toward more block booking and co-promoting of dates.

The major factor in pricing campus concert packages is the standard price of the acts involved, according to Deck.

Across the nation at Bette Kay Productions, in Lafayette, Calif., agents Terry and Phyllis Parsons find an ongoing trend toward professional promoters.

Although they forecast increasing business on campus, they find there might be less interest in campus concerts in the fall, because campuses cannot meet rider and technical requirements and also because a lot of acts are asking more money and doing fewer dates.

In addition, they find most schools don't realistically understand the amount of money an act needs to tour, and also that most schools can't handle the more elaborate shows of some acts.

This agency is involved in a variety of areas (rock, country, bluegrass, MOR and comedy) and the Parsons' think "campuses would desperately like to find something other than rock that will still sell tickets."

More single act shows, more co-promoting and more percentage deals are the trends they find emerging on campus.

Talent

Famed D. C. House Now a Rock Center

By BORIS WEINTRAUB

WASHINGTON—Can a 52-year-old former vaudeville house to whose opening President Calvin Coolidge was invited as a home for rock music?

Promoter Michael Schreiberman is betting that it can, and says that early indications are that it is doing so.

The theater is the Warner's, in the heart of downtown Washington. It was known as the Earle when it opened in 1924.

The Earle and, and later, the Warner's, had its grand days. All the great stars of vaudeville and show business played there, and many of the major movies of the next 40 years had their Washington first-runs there. Presidents came from the White House a few blocks away to attend performances.

But like so many theaters of its era, the Warner's fell on evil times. It finally closed as a movie house in 1968, and, though various promoters tried to revive it, nothing seemed to work.

Enter Schreiberman, a 33-year-old veteran of the Washington entertainment scene.

Early this year, he obtained a five-year lease from the trust that owns the building for an average of about \$100,000 a year. Then he set about renovating the theater to its art deco glory to serve as a rock hall.

"We've put about \$35,000 worth of work into it so far," says Schreiberman. "We've refinished the stage, put in carpeting, repaired seats, fixed the dressing rooms up, even fixed the 'Warner's' sign outside."

The result has been a hall that, says Schreiberman, is one of the best in town acoustically and visually, and filled with more atmosphere

than most current rock venues can ever dream of.

The theater opened this spring with a pair of concerts by hometown favorite Emmylou Harris and the Earl Scruggs Revue. Both were sellouts. Since then, there have been a dozen other shows, featuring Little Feat (which sold out five shows in three nights and grossed a reported \$65,000), Bonnie Raitt, Jean-Luc Ponty and the Tubes, among others. Only three shows lost money, Schreiberman reports, and several were sellouts.

"Most of the things we've done have been successful," he says. "We've proved that this will work."

Schreiberman says there have been "absolutely no crowd problems" at rock shows so far. He attributes this to good security, and the theater's "comfortable atmosphere and tradition."

Schreiberman has been involved in the Washington entertainment world since he got out of high school. He has worked for nightclubs (including several owned by Washington's leading promoter, Jack Boyle), edited an arts weekly for four years and has been promoting since 1968. He recalls that his first concert drew 5,000 to the outdoor Merriwether Post Pavilion in Columbia, Md., to hear Iron Butterfly and Country Joe & the Fish, and that his biggest moment came the next year, when he promoted a double bill of Led Zeppelin and the Who, "just before Woodstock, just before both broke."

He has also had, he admits, his share of losers, but adds "For the last year, my track record has been pretty good."

Philly's Rock Concerts

• Continued from page 43

ahead. On the heels of a Parliament/Funkadelic concert May 29, the June roster shapes up with the Marshall Tucker Band and Outlaws Friday (18); ZZ Top with Blue Oyster Cult and Ted Nugent, 26; The Neil Young-Steven Stills Band, 29; and sandwiching in between the rock dates an Elvis Presley concert for the "older crowd" on the 28th.

Lined up for July are Earth, Wind & Fire with Ramsey Lewis (1, 2); Elton John for three nights, (6, 7, 8), which are "almost" sold out already; Jethro Tull, (19, 20); Fleetwood Mac, (12); Graham Central Station, (23); and Eagles, (27, 28).

A lower profile will be kept during the summer at the 3,000-seat Tower Theater here, owned and operated by the Electric Factory, as well as Academy of Music promotions because of the big concerts. There will probably be no concerts at the Tower after this month which has, Gentle Giant and Starcastle (17), Grateful Dead (21-24) and Nazareth (30). For the Academy, it's Billy Joel in concert on this weekend (18, 19).

Still another Magid-Spivak enterprise, the intimate Bijou Cafe near center city, will remain open all summer with such contemporary acts as Rhythm Aces, Peter Allen, Esther Phillips, Pat Martino and Barry Miles, and Melanie.

While such activity is more than enough to keep the ordinary promoter more than just busy, Magid is far from being "ordinary."

When he gets a breather from the

telephone, he's also working on a number of major rock promotions in other parts of the country. While he has a "romance" going strong with this city, Philadelphia is not his only domain, and Electric Factory has promoted concerts throughout the South and Midwest. For this summer, he has dates for the Memorial Coliseum in Memphis, and the Three Rivers Stadium in Pittsburgh, with negotiations still going on for dates at the Riverfront Stadium in Cincinnati. In addition, he partners with Jack Boyle for two shows in Washington, D.C.

While the summer schedule looms "big," the rock concert field will get even "bigger" as far as Magid is concerned. "No, it hasn't peaked yet and since it's getting bigger each year, I see no peak in the foreseeable future," Magid says.

"I remember when we first started at the Electric Factory only nine years ago, we thought a turn-out of 1,000 was impossible. Then it went to 3,000, and as the acts grew in popularity so did the crowds. We thought we hit the peak when we got 10,000 kids into the racetrack grounds just a few years ago and now it's commonplace to fill the 19,500 seats at the Spectrum."

Even before Magid opened the Electric Factory in 1967 with Spivak, he had put in six years as a booking agent—two of them with General Amusement Corp. in New York. His partner started promoting even before then. As operator of a jazz room during the '60s, Spivak started 13 years ago.

Billboard Special Survey For Week Ending 6/6/76

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (20,000 & Over)				
1	BOZ SCAGGS/SANTANA/TOWER OF POWER/JEFF BECK/JOURNEY/NILS LOFGREN "Day On The Green" #3—Bill Graham, Stadium, Oakland, Calif., June 5	40,173	\$8.50-\$10.00	\$341,472
2	J. GEILS BAND/JEFF BECK/BLUE OYSTER CULT/MAHOGANY RUSH/SAMMY HAGAR "Day On The Green" #4—Bill Graham, Stadium, Oakland, Calif., June 6	34,156	\$8.50-\$10.00	\$290,326
Arenas (6,000 To 20,000)				
1	CHUBBY CHECKER/FATS DOMINO/BO DIDDLEY/MARVELLETES/SHIRELLES/DRIFTERS/SATINS/FLAMINGOS "Shower Of Stars Musical"—DiCesare Engler, Civic Arena, Pittsburgh, Pa., June 4	10,000	\$5.50-\$7.50	\$57,000
2	LEON & MARY RUSSELL/NEW RIDERS/FIREFALL—Pacific Presentations, Forum, Los Angeles, Calif., June 6	7,606	\$5.50-\$7.50	\$54,087
3	YES/POUSETTE-DART BAND—Sound 70 Productions, Municipal Auditorium, Nashville, Tenn., June 1	9,050	\$5-\$6.50	\$50,800
4	WILLIE NELSON/WAYLON JENNINGS/OUTLAW BAND/FLYING BURRITO BROTHERS—Feyline Inc., Red Rock Theater, Denver, Colo., June 1	7,864	\$5-\$7	\$48,702
5	J. GEILS BAND/MAHOGANY RUSH—Wolf & Rissmiller, Starlight Bowl, Burbank, Calif., June 4	5,200	\$5.85-\$6.85	\$31,890
6	YES/POUSETTE-DART BAND—Sound 70 Productions, Von Braun Civic Center, Huntsville, Ala., June 6	4,900	\$5.50-\$6.50	\$28,100
7	LEON & MARY RUSSELL/SONS OF CHAMPLIN—Pacific Presentations, Swing Auditorium, San Bernardino, Calif., June 4	2,350	\$6.50	\$15,450
Auditoriums (Under 6,000)				
1	YES/POUSETTE-DART BAND—Ruffino & Vaughn Productions, Municipal Auditorium, Birmingham, Ala., June 2	5,000	\$6	\$30,000*
2	LEON & MARY RUSSELL/FIREFALL—Pacific Presentations, Old Spanish Days, Santa Barbara, Calif., June 5	3,800	\$6.50-\$8.50	\$25,500
3	BENNY GOODMAN & HIS BIG BAND—Northwest Releasing, Symphony Hall, Phoenix, Ariz., June 3	1,650	\$5.50-\$7.50	\$11,485

Celebration Bookings Slow

• Continued from page 43

scale more realistic. And, while there have been newspaper ads for advance sales in New York and in Washington, D.C., not a single ad has appeared as yet in any Philadelphia area newspaper. If Electric Factory takes on the July 4 date, top price will be \$10, as for all its other stadium shows.

It is understood that AB&D has already put up \$133,000 in rental fees and has met its rental payment schedule. The city has set a \$100,000 figure against 10% of the gross for each of the four days.

Bicentennial officials indicate they will modify the financial arrangements if AB&D can only put in the morning and afternoon shows on two days. The Saturday morning (July 3) show, with Monty Hall hosting, was originally put up as a benefit performance for the Philadelphia Variety Club and the Philadelphia '76 Corp. Lineup includes the King Family, First Choice, Harlem Globetrotters, "Hee Haw Show," the Welcome Back Kotter Kids, Tony Galente, Silver Birds, and Anna Maria Alberghetti.

The Monday afternoon show (July 5) is a "Country Jamboree" packaged for AB&D by Columbia Pictures Industries, Inc., bringing together Merle Haggard, Charley

Pride, Charlie Rich, Lynn Anderson, Tanya Tucker, Sonny James, Johnny Rodriguez, Tom T. Hall, Asleep At The Wheel and other acts.

Rafsky says he knew the promoters had run into trouble in trying to sign the acts announced, but adds he felt some local promoters got miffed that the holiday weekend celebration was given to an out-of-town promoter and were putting a lot of stumbling blocks in their way with the artists' booking agencies.

Aerosmith In D.C.

• Continued from page 43

blamed for preventing a sellout of the 50,000-seat stadium.

On the bill with Aerosmith were Lynyrd Skynyrd, Nazareth and Ted Nugent.

Cellar Door has a number of other concerts upcoming at the stadium this summer. They include a Sunday (13) date with Yes, Peter Frampton and Gary Wright, a two-day holiday set July 3-4 with Earth, Wind & Fire and several other dates which are still tentative.

In addition, George Wein's Kool Jazz Festival, which is largely composed of soul acts, is scheduled for a two-night run at the stadium July 30-31.

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**Recording Studios
6245 Santa Monica Boulevard
Hollywood, California**

Studio Track

By BOB KIRSCH

LOS ANGELES—At the RCA Studios here, John Denver has been working on an LP with Milt Okun producing and Mickey Crofford working the boards. David Cassidy has also been in, also working with the Okun/Crofford team.

D.J. Rogers produced himself, and Bones Howe handled production for Juice Newton & Silver Spur. Pete Abbott worked the controls for that session. The Pablo people dropped in, with Eric Miller producing and Grover Helsley engineering.

Jack Jones has been back in the studio, with Bruce Johnston doing the producing and Kent Tunks and Artie Torgersen working the controls together. Dick Griffey stopped in for some Soul Train projects, with Dan Holden at the boards.

★ ★ ★

Neil Diamond has finished his new album at Kendun Recorders in Burbank. Band member Robbie Robertson did the producing. Other Columbia artists keeping busy around the country include Jackie DeShannon, who has finished a single with producer Glen Spreen, and Small Wonder, in the studio with Joe Wissert. Ned Doheny is working with Steve Cropper at Los Angeles' Clover Studios, and new artist Valerie Carter is co-producing her album with George Massenburg.

★ ★ ★

In notes from around the country: Lynyrd Skynyrd heads into Atlanta next month to work three nights at the Fox Theater. All three nights will be recorded under the supervision of producer Tom Dowd, with the result hopefully being the group's first live LP.

John Hartford, along with Rodney Dillard and Douglas Dillard, are cutting an album in the Sound Shop in Nashville. Mike Melford is producing and Ernie Winfrey is engineering. The three performed together when they were younger, so this might be called a reunion LP.

Jonathan Cain has been in the Bearsville Studios in Woodstock, cutting with J.C. Phillips and Burt Sazerlip. Sazerlip has done engineering work with Paul Simon in the past.

★ ★ ★

Up in Toronto, the Bay City Rollers are set to spend six weeks in that city recording their next album. Jimmy Jenner, who has worked with Grand Funk and the Raspberries among others, will produce. Group says it will keep the location of the studio a secret so it can concentrate on recording.

★ ★ ★

Also in Canada is Sundown Recorders Ltd., located in Edmonton, Alberta. The studio is a 24-track facility and is running some 100 hours a week, according to Morrie Eaman, operations manager. Artists in the studio recently include Randy Anderson, Glory-Anne Carriere, Larry Gustafson, Danny Hooper, Kris Nielsen, Jimmy Arthur Orde, Russ Thornberry and Lou & June Torok.

In other activity, Martin Shaer has been producing the Karroll Brothers for Top Hat Productions, and Gabe Delorme has been producing Fosterchild Fustukian with Mavis McCauley produced by Wes Dakus. Hammersmith was in for Mercury, with Danny Lowe producing, and Tuxedo produced itself.

★ ★ ★

American Flyer, featuring Eric

Kaz, Steve Katz (ex Blood, Sweat & Tears) and Craig Fuller (ex Pure Prairie League) have been at Indigo Studios working with George Martin. The trio has also been with Martin at the Sound Labs. Project is Martin's first since moving to this country.

★ ★ ★

The people from Sound Advice in Philadelphia, reports co-owner Joel Fein, recently did the remote for a Harry Chapin network radio show broadcast to Boston, Philadelphia, New York and Washington, D.C. The Chapin concert was held at the Westchester Premier Theater. The studio also worked with the Asbury Jukes, acting as technical coordinators and supplying the line signal to six states and nine cities.

★ ★ ★

John "Speedy" Keen, who was once a member of Thunderclap Newman, has been at Sunswep Sound in Studio City, Calif. Percussionist Pat Murphy was also in. Other sessions at the studio have included work for Almo & Irving Music, including several demo sessions by staff producer Art Munson and a demo session for songwriters Jim Sullins and Michael Towers. The studio is also hosting country artist Scottie Jackson, produced by Joe Engels and engineered by Jim Hobson. Joe Higgins, perhaps better known as the "Dodge Sheriff," came by to do some radio spots for Johnson CB. And actress Betty Garrett (Mrs. Lorenzo from "All In The Family") came by to work on a children's soundtrack.

★ ★ ★

Congratulations to Ken Laxton, who joins the CBS engineering staff at the Columbia Recording Studios in Nashville. Laxton comes to the studio from Sea-Saint Studios in New Orleans, where he worked closely with Allen Toussaint. Laxton has handled mixing on product from such artists as Dr. John, B.B. King, Sammy Johns, Ginger Boatwright, Taj Mahal, Paul McCartney, Joe Tex, Joe South and LaBelle.

★ ★ ★

In more notes from around the country: Helen Merrill finished the first session of her upcoming LP at the RCA Recording Studios in New York. Ray Hall engineered. Also on the dates were Hubert Laws, Richard Davis and Connie Kaye. Date marks Helen's first recording in the U.S. in several years.

At Sound Column Studios in Salt Lake City, King Zbornik is working on a K-93 Battle Of The Bands LP. Isaiah and Fat Chance were cutting. Marvin Payne and Jim Anglesey engineered at K-93 concert program.

The original Harper Bazaar group has just finished an LP of new material and a few oldies at Tiki Enterprises in San Jose, Calif. Ray Keller did the arrangements, and Bob Berry and Gracie O'Neal worked the boards.

At Mother Music Sound Recorders in Orange, Calif., Barry Eastman is conducting sessions for Cyndi Grecco. Charles Fox and Janna Feliciano are producing.

Raj Production in L.A. has just wrapped up five masters on Michael Campbell.

Pat Jacques, former owner/engineer of Broadway Recording Studios, is now engineering out of CI Recording in New York City. He brings with him another ex-Broadway staffer, Kathy Weber.

In Nashville: A 24-Tracker At Sound Shop

NASHVILLE—One of Nashville's major music and jingle production centers—the Sound Shop—has expanded its capabilities with the addition of a 24-track MCI recorder.

Craig Deitschmann, president of the studio, notes that other improvements include a new set of Dolby noise suppressors. Audio Consultants installed the new equipment.

Deitschmann points to an upsurge in advance bookings with some sessions set as far ahead as August.

Producer Jerry Crutchfield with Capitol Records' La Costa became the first client to use the new 24-track equipment. Besides music business clients, the Sound Shop has been used by such advertisers as Pillsbury Foods, Stokely Van Camp, Budweiser, Heinz, Pizza Hut, John Deere, Holiday Inn and South Central Bell.

Dwyer Masters Finnadar Album

CHICAGO—A discrete quad LP of original 4-channel electronic music released this month on Finnadar, an Atlantic subsidiary, was mastered by Tom Dwyer, not by Karl Totsuka at the JVC Cutting Center in Los Angeles (Billboard, June 5).

After the liner notes had been printed, explains Ilhan Mimaroglu, director of Quadradisc projects for Atlantic, technical difficulties in the mastering process forced a change of plans.

Spurious signals created by excessive levels (over-modulation) in the case of Alice Shields' "Farewell To A Hill," Mimaroglu says, necessitated that side one be cut in New York at the Columbia CD-4 Cutting Room, where he could regularly be on hand. The engineer was Dwyer. Side two was cut by JVC in L.A. with the mastering engineer Stan Ricker.

Nashville Col Makes Changes

NASHVILLE—New control board equalizers, built-in speaker systems, relocation of tape machines for better communication, and complete remodeling of Columbia's studio A control room have been unveiled by Norm Anderson, manager of studio operations.

The remodeling in wood and carpeting includes a new angled wood ceiling.

"The reasons for the changes were to update the room aesthetically as well as acoustically," Anderson explains. "With today's more demanding and complex recording, especially in the pop and r&b areas, we felt strongly about making such improvements."

Russell, Cordell Solve Differences

LOS ANGELES—Dennis Cordell assumes sole ownership and operation of Shelter Recording Co., Skyhill Publishing Co. and Tarka Music as a result of an agreement made last week with Leon Russell, his former partner.

Russell takes over sole ownership of Cordell-Russell Music and will continue his activities as a record act and composer.



MCA photo

FUNK ZAPPED—Grand Funk and new producer Frank Zappa get together at the Record Plant in Los Angeles to finish up "Good Singin', Good Playin'," band's first album for MCA. From left, Funk member Mel Schacher and producer Zappa listen intently with members Mark Farner, Craig Frost and Don Brewer.

Sound Waves

By JOHN WORAM

NEW YORK—"The standard VU meter is a compromise when considering the demands of today's program material."

So says Wayne Hetrich of National Public Radio, Washington, D.C., in a technical paper presented at the recent AES convention in Los Angeles.

Hetrich's paper describes some of the practical limitations of the familiar VU meter found on most studio recording consoles and tape recorders, and then discusses his recently developed Accu-peak level indicator.

Hetrich cites the familiar problem of achieving a loudness balance between recorded music and speech. When the VU meter shows they are at about the same level, the listener regards the music as being much louder.

To understand the discrepancy, he explains that the ear judges loudness largely by immediate (and subconscious) comparison with preceding sound levels.

The voice, and most percussive instruments, contains many short duration, high level peaks, while string and wind instruments show a more steady output level, with less of a dynamic range between peaks and average level.

In forming an impression of subjective loudness, the ear-brain mechanism tends to ignore the transient peaks, while these same peaks may cause the VU meter to give an average reading that matches the apparently louder musical program.

And yet, the VU meter is not fast enough to indicate the true peak level of the voice and percussion transients. The producer is therefore faced with the dilemma of interpreting a meter that may mislead him in two directions at the same time.

On one hand, the voice seems to be quieter than the meter reading suggests, while on the other, the actual peak levels are slipping by unnoticed. This is one reason why most knowledgeable engineers record percussion tracks at a seemingly over-conservative level on the VU meter.

During a recording session mix-down compressors and limiters are often inserted too late in the signal chain, after those unseen peaks have already been distorted by passing through an amplifier with not enough headroom. As Hetrich points out, "No amount of compression or limiting can correct an already distorted signal. The computer people have a saying, "garbage in, garbage out."

To add insult to injury, the VU meter introduces some distortion when it is placed across the audio

signal path. Although the distortion is very slight, in a large system with many meters, the cumulative effect may become significant. To eliminate this type of distortion, Hetrich's Accu-peak design uses a very high impedance input, thus effectively isolating the meter movement from the circuit, in terms of distortion.

The meter movement itself may be adjusted to suit different program material and/or operator preferences. A front panel switch allows the meter to read either peaks or standard VU indications, while a second switch lets the meter fall back slowly from sudden transient peaks, giving the engineer a chance to get a better "look" at the actual peak levels.

As a further production aid, the Accu-peak design calls for a series of four LEDs to indicate peaks of 0, +8, +12 and +14 dB. A fifth LED may be calibrated to light up at any suitable level, and may be adjusted by the engineer to indicate the overload point anywhere in his particular system.

Hetrich's Accu-peak design is one more example of the more sophisticated metering hardware that modern technology is making accessible to the well-equipped recording and broadcast studio.

Another example is the spectrum analyzer, formerly a research and instrumentation device but now showing up more and more often in quality conscious studios.

For example, the Amber 4550 audio spectrum display is finding wide use in broadcast, disk cutting and recording studio mixdown rooms. The spectrum display is a grid of LEDs arranged in 10 rows of 10. Each vertical column represents a one octave band, and the number of LEDs that light up indicate the relative level and the frequency response of the program. As a further refinement, the 4550 has two memory circuits, either of which may be set to retain the maximum peaks that occur during the duration of any program.

To take advantage of this feature, a tape is played through, and then the selector switch is set to "Memory A." The spectrum display now shows the maximum levels that occurred at each of the 10 frequency bands during the course of the program.

If a potentially troublesome peak is noted at, say, 1 kHz, the tape may be replayed with some 1 kHz attenuation set on an equalizer. This new version is stored in "Memory B," and later the engineer may compare program A and B to see whether his EQ setting is effective or not. Without this facility, the use of

(Continued on page 69)

Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons disco version)
- 3 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 4 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 5 **NICE & SLOW**—Jesse Green—Scepter (disco-disk)
- 6 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 7 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 8 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 9 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl.
- 10 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 11 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 12 **GIVE A BROKEN HEART A BREAK/HAPPY MAN**—Damon Harris & Impact—Atco (LP)
- 13 **DESPERATELY**—Barrabas—Atco (LP)
- 14 **LIPSTICK**—Michel Polnareff—Atlantic
- 15 **ALWAYS THERE**—Side Effects—Fantasy (disco disk)

Colony Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 3 **SOUL MAN**—Calhoun—Warner/Spector
- 4 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 5 **CALL ME/KEEP IT UP LONGER**—Andrea True Connection—Buddah (LP)
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 8 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 9 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 10 **AMERICAN MUSIC**—Jeanne Burton & Dooley Silverspoon—Cotton
- 11 **NICE & SLOW**—Jesse Green—Scepter
- 12 **NOW**—Bill Purcell—Alston
- 13 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 14 **SUGAR BOOGIE**—Bobby Thomas & Hotline—MCA
- 15 **BE MY BABY**—Frankie Gee—Lipstick

Downstairs Records (New York) Retail Sales

This Week

- 1 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 2 **NICE & SLOW**—Jesse Green—Scepter
- 3 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 4 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 5 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 6 **HOW'S YOUR LOVE LIFE**—Lee Eldridge—Mercury
- 7 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 8 **DON'T FIGHT THE FEELING**—Willie Collins—Mercury
- 9 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown
- 10 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 11 **NEW YORK CITY**—Miroslav Vitous—Warner Bros. (LP)
- 12 **LOU RAWLS**—Lou Rawls—PIR (LP)
- 13 **LIPSTICK**—Michel Polnareff—Atlantic
- 14 **MAKING LOVE**—Sammy Gordon—Greg
- 15 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

This Week

- 1 **DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
- 2 **DISCOVER ME/FIRST ROUND KNOCKOUT**—David Ruffin—Motown (LP)
- 3 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 4 **FOXY LADY**—Crown Heights Affair—De-Lite
- 5 **CAN'T STOP GROOVIN'**—B.T. Express—Columbia
- 6 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown (LP)
- 7 **TROUBLE MAKER**—Roberta Kelly—Oasis (LP)
- 8 **DISCO CARNIVAL**—El-Coco—AVI (LP)
- 9 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 10 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR (LP)
- 11 **WHO LOVES YOU BETTER**—Isley Bros.—T-Neck (LP)
- 12 **WE GOT RHYTHM/HERE WE GO AGAIN**—People's Choice—TSOP (LP)
- 13 **TRAVLIN'/HEAVY TRAFFIC**—Don Covay—PIR (LP)
- 14 **ALWAYS THERE**—Side Effects—Fantasy
- 15 **LIPSTICK**—Michel Polnareff—Atlantic

Top Audience Response Records In Washington, D.C. Discos

This Week

- 1 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 2 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 3 **WHERE THE HAPPY PEOPLE GO**—The Trammps—(all cuts, LP)
- 4 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 5 **TEN PER CENT**—Double Exposure—Salsoul (disco version)
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **LOVE HANGOVER**—Diana Ross—Motown
- 8 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 9 **PARTY LINE/CALL ME**—Andrea True Connection—Buddah (LP)
- 10 **THIS IS IT**—Melba Moore—Buddah
- 11 **NICE & SLOW**—Jesse Green—Scepter (disco disk)
- 12 **DESPERATELY**—Barrabas—Atco (LP)
- 13 **TROUBLE MAKER**—Roberta Kelly—Oasis (LP)
- 14 **RAIN FOREST**—Biddu Orch.—Epic (LP version)
- 15 **LIPSTICK**—Michel Polnareff—Atlantic (disco-disk)

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

This Week

- 1 **TEN PERCENT**—Double Exposure—Salsoul
- 2 **TROUBLE MAKER**—Roberta Kelly—Oasis
- 3 **LIPSTICK**—Michel Polnareff—Atlantic
- 4 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 5 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **LOW DOWN**—Boz Scaggs—Columbia (LP)
- 8 **WHERE THE HAPPY PEOPLE GO**—The Supremes—Atlantic (all cuts) (LP)
- 9 **PARTY LINE/FILL ME UP**—Andrea True Connection—Buddah (LP)
- 10 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 11 **A LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 12 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
- 13 **HERE WE GO AGAIN**—People's Choice—TSOP
- 14 **PARTY**—Van McCoy—H&L
- 15 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James—Pye

Discos

ODD MUSIC TWIST AT KELBO'S

Old Big Bands Get L.A. Action

By JEAN WILLIAMS

LOS ANGELES—Captain Disco, a mobile disco service here, is broadening its music concept to include disks from the big band era.

The unit, owned by Bruce Fagles, Les Miller and Bill Atteberry, recently contracted to service Kelbo's Disco in west Los Angeles.

Kelbo's opened two months ago to cater to the over 40 crowd. According to Fagles, the disco is designed to allow its customers to relive their teen years through music.

He points out that popular dances at Kelbo's are the fox trot, lindy hop, jitterbug and other dances of the '20s and '30s.

In addition to furnishing disco equipment and deejays, Captain Disco provides wall slide projectors showing big-bands, ballroom dancers and slides of acts such as Kay Kyser, Duke Ellington and Tommy Dorsey.

(Continued on page 52)

British Disco Hardware In Meteor's CES Display

NEW YORK—Meteor Light & Sound will be showing several added disco hardware units at the CES in Chicago, as part of the C.E. Hammond & Co., Ltd., exhibit that is part of an expanded U.K. audio trade group, according to Vincent Finnegan Jr., national sales manager.

Disco-Guard, termed the "insurance policy" by Finnegan, is the newest Meteor component, described as a protective link between speakers and other system components. "If any problems occur in any signal from a turntable, amp, preamp or other component, everything automatically shuts off," he claims, "preventing any blowouts and minimizing vital downtime."

Meteor will have a prototype of the unit in Chicago, with production expected by late summer at a tentative suggested list price of \$499.

The company is now shipping two units whose prototypes were shown at the January Billboard Disco Forum here, the Sonalite 3 lighting controller and the Clubman One-One disco mixer, and Meteor is now handling the Trilite fixtures used at its Forum booth, on its own.

At \$699, the Sonalite 3 utilizes digital circuitry for 3-channel chase, sound chase and sound sync with a keyboard control system that allows the DJ to override preset functions on any or all channels to get special lighting effects. Output capacity is 1200 watts per channel with circuit breaker protection, and full input limiting permits the unit to be used with any sound source.

It is designed to operate in conjunction with the Trilites as "sound-to-light for under \$1,100," Finnegan notes. The hanging Trilite fixtures at \$59 each operate with the red bulbs wired to bass, green to mid-range and blue to high frequency sounds, with a movable lamp housing that accommodates 50, 75 or 100-watt bulbs.

At \$195, the Clubman One-One is a budget mixer designed to complement the Meteor line, he says. It provides inputs for two turntables with individual volume sliders and cue switches, headphone cue of either or both inputs with independent level control, input for a low or high impedance mike with volume slider and talkover switch, and a crossfade slider for smooth mixing.

New Lighting Firm Unshutters In L.A.

LOS ANGELES—Aristocrat Discotheques Inc., the Los Angeles-based mobile disco operation operated by Jane Brinton and John Wright, has kicked off a lighting company which specializes in unique special effects for discos.

New firm is known as Exciting Lighting and will be exclusive West Coast distributors for England's Illusion Lighting International featuring lasers, chasers, rainbow strobes, projectors and helicopters, some of which are now being installed in the new Jungle disco at the Magic Mountain amusement park in the suburbs of Los Angeles.

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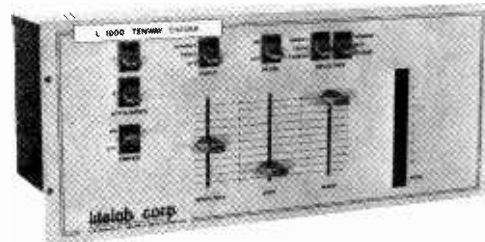
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Disco people — the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing — will once more have the chance to get together to discuss their special brand of entertainment...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

Join us in New York, September 28-October 1, and talk discos! discos! discos!

Your registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events.

Disco 2 Agenda Tuesday, September 28th

10 a.m. - 6 p.m.

Registration

8 p.m. - 2 a.m.

Top Disco Artists — Live entertainment, Discotheque dancing.

Wednesday, September 29th

9 a.m. - 10 a.m.

Continental breakfast

10 a.m. - 10:45 a.m.

Discos — A Multi Billion Dollar Business Today

10:45 a.m. - 11:00 a.m.

Coffee break

11:00 a.m. - 12:00 Noon

Concurrent sessions:

1. Specialization In Advertising And Promotion Of Disco Product

2. "Disco Music" Evolution To Multi-music Sounds — Producer session

12:15 p.m. - 1:30 p.m.

Lunch

1:45 p.m. - 2:45 p.m.

Concurrent sessions:

3. Organizing Disco D.J. Pools — City, National, International

4. Establishing Disco Printed Media Communications — National, International

2:45 p.m. - 3:00 p.m.

Coffee break

3:00 p.m. - 4:00 p.m.

Concurrent sessions:

5. Disco Club Owners Only Session — Finance, Location Selection, Club Staffing, Attendance Boosters, Day To Day and Long Range Planning — Private vs. Public Operations, etc.

6. Video Programming In The Discos

12 Noon - 6:00 p.m.

Exhibits open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room open

8:00 p.m. - 2:00 a.m.

Top Disco Artists — Live entertainment, Discotheque dancing.

Thursday, September 30th

9:00 a.m. - 10:00 a.m.

Continental breakfast

10:00 a.m. - 11:00 a.m.

Concurrent sessions:

7. Sources and Expenditures for Disco Lighting and Sound Equipment (Professionalism in Design and Installation Of Disco Systems)

8. Sources For Foreign Product (U.K.—France—Italy—Holland —Australia—Japan, etc.)

11:00 a.m. - 11:15 a.m.

Coffee break

11:15 a.m. - 12:15 p.m.

Concurrent sessions:

9. Disco D.J.'s Only Session — The Fine Art Of Programming (This session is in addition to Disco II D.J. Aircheck Room where top D.J.'s will present 1½ hour tapes of their programming concepts — via tape playback equipment and headsets at each Disco D.J. booth. This room open daily Wednesday-Friday, 12:00 Noon-6:00 p.m.)

10. Updating — Disco Franchising/ Disco Chains (including Restaurant and Hotel chains)

12:30 p.m. - 1:45 p.m.

Lunch Updating — Disco Artists In Concert

1:45 p.m. - 2:45 p.m.

Concurrent sessions:

11. Disco D.J. Feedback To Manufacturers (Record Company Execs. Panel Monitored by Key Disco D.J.)

12. Disco Public Relations — Promotion of the Disco (Artists, Special Parties, Dancing Contests, Dancing Lessons, Charity Functions, Modeling Promotions, Tie In With Current Movie Productions — Tie In With Disco Artist Appearances In Town)

2:45 p.m. - 3:15 p.m.

Coffee break

3:15 p.m. - 4:15 p.m.

Concurrent sessions:

13. The Future Of Discos

14. Disco Club Manager Only Session

12 Noon - 6:00 p.m.

Exhibits Open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room Open

8:00 p.m. - 2:00 a.m.

Disco II Dance Contest — Top Disco Artists — Live entertainment, Discotheque dancing.

Friday, October 1st

9:00 a.m. 10:00 a.m.

Continental Breakfast

10:00 a.m. - 12:00 Noon

Hot Seat Meeting (Panelists from every facet of the Disco World in question and answer session with forum attendees)

12 Noon - 6:00 p.m.

Exhibits Open

12 Noon - 6:00 p.m.

Disco II D.J. Aircheck Room Open

7:30 p.m. - 9:30 p.m.

Disco II Awards Dinner including Disco D.J. Awards

10:00 p.m. - 2:00 a.m.

Top Disco Artists — Live entertainment

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U.K. Disco 45 Vouchers

• Continued from page 3

as the ones we think would be most interested in the scheme. They are shops regularly visited by CBS people and known to be promotion conscious."

The retailer is given a box of singles on sale-or-return and exchanges the vouchers he receives when he settles his account with CBS for the singles sold. He gets no extra discount but benefits from the publicity and customers that the scheme brings.

One dealer, Dave Mallard, of Sound Seekers in Bristol, in the West of England, says: "It has worked very well for us because we're the only shop in Bristol taking part in the scheme. We received about 20 vouchers for 'Soul City Walk.'

Prior argues that the advantage of the promotion is that "nobody forces anyone to buy the single. The number of vouchers distributed varies from single to single and from area

to area. I'm sure the scheme has helped in the success of the singles used, though I accept they would have done well anyway."

"Let's Make A Baby" is still banned from the BBC playlist but receives considerable airplay on the Radio Piccadilly commercial station, so the promotion on this single was concentrated in Manchester, the Piccadilly-covered area.

CBS-distributed label Magnet has been experimenting with similar-priced vouchers on "My Dance" by the Majors. Graham Mabbutt, the marketing manager, says it is being used to test the disco market. And the group is making personal appearances at discos around the country, vouchers being among the promotional aids handed out.

Mabbutt says the whole question is one of converting disco reaction into shop sales. "We chose the largest single-selling shops and disco-orientated shops in a particular area."

• Continued from page 1

The 12-inch single provides lengthy disco versions of recorded product which previously had been made available only as promotional copies to discotheques. Carrying a list price of \$2.98, but selling for about \$2.29, the record is packaged in a universal four-color album jacket with a center cutout allowing the pancake label to provide title and artist information.

The first release by Salsoul contains two versions, one of 7:07 minutes and one of 9:15 minutes, of the song "Ten Percent" sung by a new group, Double Exposure, featuring the Salsoul Orchestra.

"If both the 12-inch and the standard single had been released at the same time, the sales of the big record would have been even greater," says Gary Friedman of Gary's Records in Washington, D.C. "as it is, the sales are great, particularly for our kind of clientele who

are really into disco. What happens is that when they hear the record in a club they want it right away, so a lot of our people already had the standard size single when the long version was released."

In Philadelphia, Albert Dakins of the Record Museum chain reports that sales of the 12-inch album-size disk have been impressive.

"The big record is selling very well. As a matter of fact it's out-selling the standard single by 10 to one. It's not only the r&b and club people who are buying it. We're even getting people who are into rock 'n' roll asking for the record," Dakins says.

Dakins adds that in-store play has helped sales, but that local radio has been instrumental in pushing the product.

"There are several stations in town which are playing the 7-minute version and one station, which is heavy into disco sound, has been playing the 9-minute version at least once an hour. That has really helped sales because the people hear the long version and want to buy it," he says.

In New York Dave Rothfeld of Korvette's reports that the first day the item was put on the 34th St. store's shelves, it sold over 200 units. "It's the hottest item I have had in years in that store. It looks like Joe Cayre has got a winner with this idea," he says.

At the Gramophone Shop in San Francisco, the report is that sales of the disco version are "phenomenal."

"We had to reorder several times in the first two weeks," says Dean Stamatopolos of Gramophone. "This record is a whole new thing for the industry and I think it's the big-

gest thing to hit the industry in a long time because it's giving the customer something between the small single and the LP."

Dean adds that the sales have been "great, particularly for us since we're heavy into disco. At the \$2.29 price it's selling real well, but I kind of expected that because I've been an advocate of such a product for a long time. I just didn't think anyone would come out with it so soon.

"If they keep the quality of the product up it will continue to sell. That's the key to the whole thing. We play it in the store and we have a window display, all of which helps. It's also good because the customers know they can stack these at home and really get to dance a while which they can't do with the standard single.

"But the continued success of the item will always depend on the quality of the product. If it's a bummer I don't care how much of a novelty it is, it won't sell," Dean says.

Chuck Gregory, Salsoul's marketing chief, believes another key is to produce the long single as a 45 r.p.m. item instead of the 33 1/3 r.p.m. as is the case with most previously released promotional discotheque versions.

"There are two reasons for the 45 r.p.m. speed," says Gregory. "One is practical and the other is psychological. On the practical side is the fact that the wider groove allows you to turn it up and play it real hot without popping the needle out of the groove.

"The psychological reason for the 45 r.p.m. speed is the fact that even a 9-minute version at 33 1/3 would still only take up a relatively small portion of the vinyl in a 12-inch pancake and the customer would see this and think he is being cheated. The faster speed takes up more space and doesn't call the customer's attention to a lot of unused vinyl space."

In future releases, one of which is set for Salsoul's new artist, Carol Williams, plans are for each record to contain two different songs instead of two versions of one song.

Apparently reports on the brisk sales of the commercial 12-inch single have reached other ears because several companies with disco product are considering joining the bandwagon, although none have announced definite release plans as yet.

Captain Disco

• Continued from page 49

The firm takes over the club Tuesday-Thursday 9 p.m.-12 a.m. and Friday and Saturday 7 p.m.-1 a.m.

Of the group's 10 deejays, three are assigned to Kelbo's. Miller notes that all spinners are trained by the three owners.

Although no particular age bracket is required for deejays, Fagles explains that the personality of the deejay must be compatible with the club he is assigned to service.

"Since we started with Kelbo's more than a month ago, younger people have taken an interest in the club," says Fagles.

He feels the younger crowd is frequenting the club through curiosity. "We are offering this age group something new. They seem to enjoy trying out the 'new' dances," he adds.

Captain Disco operates with ORK turntables, Crown amplifiers, Sound Craft equalizers and a Clubman 2 mixing board. Light shows are also a part of the package. Prices for the entire package including deejay ranges from \$75-\$150 a night.

Free Listing

In the 1976 Billboard International Disco Sourcebook

Major categories to be included are:

- Audio Equipment
- Lighting Equipment
- Visual Materials
- Projection Systems
- Special Effects
- Games
- Dance Floors/Walls/Ceilings
- Discotheque Planning/Construction (including Consultants, Designers, Installers, Builders)
- Record Labels with Disco Product

- Miscellaneous (associations, record services, programming, etc.)

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Disco Mix

By TOM MOULTON

NEW YDRK—Just released as a single is "One For The Money," title cut from the Whispers' forthcoming LP on Soul Train Records. The disk, produced by Norman Harris at Philadelphia's Sigma Sound, has a funky feel to it, unusual when you consider that to date the group's main success has come with mellow ballads.

The song builds to a rhythm break, with another buildup following back to the full orchestra sound. Several DJs here have been doubling the break, making the song longer and even more exciting.

The new Zulema album, "Suddenly There Was You," (RCA) has three interesting cuts: "Hungry For Your Love," with a good, solid r&b feel; "A New Day Is Coming," gospel sounding and with a strong melody line, and "All I Need Is You," directed at the pro-oriented listener.

Also just out on RCA is Buddy Rich and the Big Band Machine's "Speak No Evil" LP. Knock-out cut on the disk is "Fight The Power," featuring solos by Wayne Andre, trombone; Lew Soloff, trumpet, and Joe Farrell, tenor sax. The cut runs six minutes.

Sondra Simon & Simon Said's new single is "Mama Can You Meet The 6:15" (Atco). Without a doubt, this is the best effort to date for the girls who used to back up Gloria Gaynor. The sound here has some of the qualities of a Gaynor recording. A 12-inch disco disk of a 6:29 long version is forthcoming.

John Luongo, head of the Boston record pool, has been getting strong audience response to the New York Walkers' instrumental version of "Steady Flow." The song was played there on WBVF-FM's disco show and the response was strong enough to prompt a number of local DJs to obtain copies, says Luongo.

Several other spinners are also getting good reaction to the record. It will be released soon on the DCA label.

Jaguar, a local label out of Hialeah Gardens, Fla., has released a 12-inch disco disk from the Viva. The song, "Bandolero 76," is an interesting combination of a funky guitar & drum with breaks and a Latin sound in-between vocals. Actually, it sounds like two different records mixed together that work.

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	7	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
2	6	6	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
3	1	7	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
4	10	4	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
5	7	11	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
6	3	7	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
7	8	6	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
8	5	7	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
9	2	9	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
10	11	9	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
11	9	5	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
12	12	9	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
13	16	9	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
14	17	7	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
15	21	8	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
16	24	4	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
17	22	6	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
18	18	5	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
19	13	8	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
20	40	2	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP)
21	27	5	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
22	14	8	ONE PIECE AT A TIME Johnny Cash, Columbia 3-10321 (Tree, BMI)
23	32	3	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
24	19	8	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
25	25	8	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
26	20	7	LOOKIN' OUT FOR #1 Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)
27	23	8	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
28	15	7	MIDNIGHT LOVE AFFAIR Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)
29	37	2	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
30	35	3	SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
31	31	6	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
32	28	5	I WOULD LIKE TO DANCE Janis Ian, Columbia 3-10331 (Mine/April, ASCAP)
33	43	2	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
34	36	4	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
35	34	5	(What A) WONDERFUL WORLD Johnny Nash, Epic 8-50219 (Kaga, BMI)
36	39	2	I WANT TO STAY WITH YOU Gallagher & Lyle, A&M 1778 (Irving, BMI)
37	33	10	SARA SMILE Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)
38	NEW ENTRY		KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
39	NEW ENTRY		GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclen, BMI)
40	42	3	HIGH OUT OF TIME Carole King, Ode 66123 (A&M) (Screen Gems-Columbia, BMI/Colgems, ASCAP)
41	41	3	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette, Epic 8-50196 (Columbia) (Algee/Altam, BMI)
42	NEW ENTRY		IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
43	NEW ENTRY		EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peso, BMI)
44	48	3	GOLDEN OLDIE Anne Murray, Capitol 4265 (Kengorus, ASCAP)
45	NEW ENTRY		LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
46	46	2	DAYDREAMER Gino Cunico, Arista 0181 (Warner Bros., ASCAP)
47	49	2	THINK I FEEL A HITCHHIKE COMING ON Larry Jon Wilson, Monument 8692 (Columbia/Epic) (Low-Twi, BMI)
48	50	2	I'LL GET OVER YOU Susan George, Chelsea 3044 (Pulleybone, ASCAP)
49	NEW ENTRY		THINK SUMMER Roy Clark, ABC/Dot 17626 (September, ASCAP)
50	NEW ENTRY		GOOD VIBRATIONS Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)

Talent



Robert Ellis photo

WINGS TRYOUT??—No, Jackie Onassis isn't joining Wings with (From Left) Denny Laine, Linda and Paul McCartney. She just caught the tour at Madison Square Garden and came backstage to offer congratulations.

Berkeley Jazz Fest Big

• Continued from page 43

ertheless proceeded to deliver a resoundingly moving set of ballads and blues that had the audience convinced of his undiminished spirit and musicality.

Kirk gradually loosened up till, by the end of his set, he was alternately blowing, singing and joking with the crowd. Many of those unaware of his stroke remained so after his performance. Kirk's band, the Vibration Society, included outstanding pianist Hilton Ruiz and trombonist Steve Turre, who has recently been with Chico Hamilton.

Saturday opened with Paul Smith's All-Stars (among them saxophonist Hadley Caliman and percussionist Kenneth Nash) followed by a long, somewhat repetitive set of jazz funk by Lonnie Liston Smith's Cosmic Echoes.

The audience came alive for Hubert Laws and his alto flute. Laws assembled a band specially for this gig, featuring Patrice Rushen, the talented keyboard player whose composition "Before the Dawn" (title of her second LP) was a highlight. Drummer Alfonse Mouzon, the flashily dressed replacement for Harvey Mason, provided probably the most outstanding stickwork of the weekend, sparking the band with several sophisticated, to-the-point solos that drew applause even from those seated on the grass above the concrete terraces.

Laws, whose recordings are among the most eclectic in jazz, played everything from Satie's "Gymnopédie" to a spiritual, "Come Ye Disconsolate," and pleased the audience with a medley from his hit LP "Chicago Theme." But his most exciting, highly charged playing was on John Coltrane's straight-ahead "Moment's Notice."

Weather Report, immensely popular in these parts, closed Saturday with a long set of material (mostly from the current LP "Black Market") more loosely structured and funk-oriented than in the past. Still led by co-founders Joe Zawinul (keyboards) and Wayne Shorter (reeds), the band played its unique musical blend, pitting Zawinul's surreal but always tasteful synthesizers, and Shorter's delicately lyrical soprano sax, against the South American rhythms played by drummer Alejandro Acuna, percussionist Badrena, and the new, extraordinary bassist Jaco Pastorius, who at 23 already has his own Epic LP.

Opening Sunday was the excellent local group Inner Force, and then Ronnie Laws & Pressure, a band that played jazz-tinged disco funk, clean but unremarkable, ex-

cept for Laws' great hookline on "Always There" from his first Blue Note LP "Pressure Sensitive."

Laws is much more r&b-oriented than his brother Hubert, but must emerge from the stylistic shadow of Grover Washington Jr. before he can truly assume his own identity. The star potential is there.

Next came the festival's only songstress, and one of the few pure jazz vocalist, Betty Carter. Stalking the stage incessantly, and rearing back to hurl her continually surprising arsenal of vocal licks, Carter knocked out the audience and left it hungry for an encore.

Carter mixed standards like "Star Eyes" with her own tunes such as "I Can't Help It," moving through a wide range of dynamics and her own demanding arrangements that kept her fine trio, particularly pianist John Hicks, running the high hurdles to keep up. She ended her set with a bravura 15-minute scat duet with each band member, peaking with bassist Walter Booker. For the weekend, Carter was second on the applause meter only to George Benson.

After a suitable pause, McCoy Tyner played his usual high quality (and high intensity) set with a new sextet, playing material from his new LP "Fly With The Wind." Saxophonists Ron Bridgewater and Joe Ford were excellent on an extended, breathtaking version of "Salvadore De Samba," backed by the colorful percussion of Guilherme Franco. Drummer Eric Gravett played brilliantly.

Tyner was the headliner, but didn't want his serious music to follow the easy listening, gospelly keyboards of Ramsey Lewis and his large band, programmed by Earth, Wind & Fire's Maurice White. Lewis played songs from his new "Salongo" LP and from other gold LPs such as "Sun Goddess." His long set, lasting past 1 a.m., featured solos by his conga drummer and female vocalist, who shone on the infectious "Brazilica." About half the audience left during the set, but many of those who stayed were on their feet to dance.

Festival MC Jon Hendricks (whose stage production "Evolution of The Blues" is in its second year in San Francisco) was cordial and entertaining, having specially composed for the festival 10 songs, which he sang during intermission with a five-member vocal group that included his wife Judith and daughter Michelle.

In general, Berkeley this year presented a more varied and artistically substantial spectrum of music than in the recent past.

Jukebox Programming

MOA President Says Operators Are Underpaid

By ALAN PENCHANSKY

CHICAGO—The full scope of the music operator's picture is seen uniquely through the eyes of Ted Nichols, owner of Fremont, Neb.'s, Automatic Vending Service Inc. and national president of MOA.

In that office Nichols travels throughout the country talking and listening to other operators. From his unique vantage point Nichols was asked to comment on the state of the industry today.

"I think the biggest problem is that we're getting underpaid for our service. We're getting the same prices as we were when things cost half as much as they do now. Our costs are up, our income is up too, but our profit increase has not matched the rate of inflation.

"Particularly in music we haven't kept pace. The new video machines that give 1½ minutes of play for a quarter are profitable, but until we get a quarter per play on the jukebox, it won't again be the significant source of income as it once was, both for the operator and the location."

Nichols says he is experimenting with a small number of his jukeboxes and game machines priced at 25 cents per play, three for 50 cents. "Its still too early to tell if the pricing move is feasible," he says.

"Our operation is built around music. The music machines were there first and the location is not going to do without them. Then we got the opportunity to follow with other machines—pinball, fustball, candy and cigarettes.

"There are still as many jukeboxes as ever, I believe. And we still get lots of requests for records."

"The new video game machines are very much a problem because of the complicated boards you cannot fix on location. We always have three or four of them in the shop. Sometimes we're able to fix them and sometimes the boards must go back to the factory. That can take a couple of days, or weeks.

"Security is more of a problem than it used to be. Today there's no such thing as leaving a machine unattended. And yet, nobody knows how game rooms are to be operated. A tremendous number are opening and many are going out of business. It's a time of tremendous change.

"Over-all the operator is faced with the need to become a better businessman. Businessmen need to watch things more closely, and that includes a bookkeeping system to tell whether a certain piece of equipment is making a profit or losing money."

Pinballs Light Up Again In N.Y.

NEW YORK—The 35-year-old ban on pinball here ended June 1 when Mayor Abe Beame put his signature to a measure passed by the city council allowing games with the add-a-ball feature.

The new plan places a license fee of \$50 on each machine operated in the city. It had been vigorously supported by New York's Music and Amusement Assn.

Radiothons Aid Symphony Cause

More Than \$2.3 Million Raised Since First In 1968

• Continued from page 1

Last month, Chicago's WFMT, in its first marathon, delivered pledges totaling \$320,000, a sum amounting to one quarter of the Chicago Symphony's yearly deficit.

Orchestras and radio stations in Boston, Denver, San Francisco, San Diego, Detroit, Rochester, Baltimore, Norfolk, Buffalo, Indianapolis, Milwaukee, Cleveland, Miami, Cincinnati, Washington, D.C., Columbus, Ohio and London, Ontario, have staged marathons as well. Most of these being repeated on a yearly basis, with other cities soon to join in.

In 1970, Cleveland's WCLV broadcast the first marathon in support of a major orchestra. This April, in its seventh year, the marathon netted \$117,000.

"You have to have the participation of a classical music radio station," says Robert Conrad, WCLV's program manager, who has broadcast in person 24 of the symphony marathons, in Cleveland and throughout the country.

In the two instances where that was not the case, Detroit and San Francisco, Conrad observes, "it was not as successful as it might have been."

"You have to have the classical audience, people who really care about this kind of music, and you must have personalities who have some identification with classical music."

Nonetheless, Conrad says, "in all cases the orchestras are reaching people that they would not reach under other circumstances." He has firsthand evidence.

Following Chicago's marathon, where he guested, Conrad and three other weary announcers piled into a

cab to head for a nearby restaurant. Recognizing their voices the driver turned to congratulate them upon their effort and to announce that he had phoned in three contributions.

Referring to WCLV's marathon, Conrad says, "We're now a line item in the budget of the Cleveland Orchestra, and I don't think they're ever going to let us not do one."

Not that WCLV wants out. The marathons, Conrad notes, are a tremendous promotion for the station.

"It obviously proves impact on the station audience if a radio station can get its audience to send in \$100,000. It's valuable for commercial purposes."

"We have traditionally done our marathons in March and April and we have found that our spring rating book is always the best of the year."

Ray Nordstrand, general manager of Chicago's WFMT and national chairman of the Concert Music Broadcasters concurs:

"If a radio station can raise \$50,000 in one weekend for a symphony orchestra, it can also sell products and services for the advertisers."

Nordstrand believes that radio marathons have become the single most important source of funds for American symphony orchestras, and he looks to continued growth.

"One of the things that has happened is a competition between marathons, an inter-city rivalry, that has made each marathon more important than the last. Washington set a record for donations, which Boston had to beat, and then Cleveland surpassed it. We topped them all, but I wouldn't be surprised if that's undone."

Nordstrand says a goal of \$500,000, or nearly one half of the

Chicago Symphony's annual deficit, has been set for next year.

Along with a willing radio station, the elements of a successful marathon include a good volunteer organization and an assortment of donated products and services offered to contributors as premiums.

But in Miami, in 1974, when the orchestra's sole support, a wealthy benefactor, suddenly withdrew, WTMI leaped into the breach overnight. Without premiums, its team of young classical deejays raised nearly \$35,000 in 10 hours of high energy exhortation. Repeating their effort in March of this year, again sans premiums, the station earned \$40,000 for the orchestra in about 12 hours. Maurice Lowenthal, general manager, says pledges were backed almost to the dollar.

A fantastic array of premiums, detailed in a special 16-page section of Chicago Magazine, highlighted the record-breaking WFMT-Chicago Symphony marathon that occupied a weekend in May.

One of a kind gifts and services, and orchestra-related premiums available in quantity, such as Chicago Symphony T-shirts and scarves, said thanks for donations ranging from \$5 to \$2,000.

Low-end contributors were offered tickets to a June 5, invitation-only concert in Orchestra Hall for the inaugural filming of the orchestra for tv under Sir Georg Solti.

Two thousand dollars garnered its contributor an original architectural design for a music room from a Chicago firm. And a donation of \$1,250 brought either the Chicago Symphony String Quartet, Horn Quartet or Brass Quintet into one's living room for an evening. For lesser sums one could golf, pistol shoot, dine, bi-



Ian Anderson/London photo

GERSHWIN TOPPER—At recent reception to celebrate Gershwin's "Porgy & Bess" on London hitting No. 1 on Billboard's May Classical Chart, from left are John Harper, label's director, classical sales; composer Kay Swift; Alfred Simon, co-author of "The Gershwins;" Frances "Frankie" Gershwin Gadowski, the late composer's sister, and Dick Bungay, London classical promotion manager. Disk also tops June chart.

cycle, study, etc. with members of the orchestra.

Likewise, in Cleveland, 70 orchestra musicians participated with premiums this year.

In cities such as Cleveland and Chicago, where orchestra concerts are taped for syndicated radio broadcasts, these too are used as incentives. Chicago Magazine listed 595 performances recorded in Orchestra Hall between 1965 and 1969, each with a different price tag. In addition to receiving a premium for their donation, contributors were invited to program a selection from this classical jukebox, that WFMT would broadcast in upcoming weeks. The costliest play, at \$150, was a 1965 performance of Bruckner's Seventh Symphony, conducted by Georg Solti.

FOR STANDARD OIL

Chi Symphony Resumes Radio Syndication Series

CHICAGO—Following a hiatus of eight years, radio broadcasts of Chicago Symphony Orchestra concerts will resume this fall, under the sponsorship of the Standard Oil Co. of Indiana.

The resumption marks the first broadcasting venture undertaken by the orchestra with its present music director, Sir Georg Solti.

The orchestra's syndicated radio series expired in 1968, over the terms of its financial arrangement with the musicians. Payments then were being made into the musician's pension fund.

According to an orchestra spokesman, the new contract, which has not yet been concluded, involves direct payments to the orchestra members.

The nationally syndicated programs will be produced and distributed by the newly formed Chicago Symphony Orchestra Radio Service, a separate body representing the orchestra and Chicago radio station WFMT. Norman Pelligrini, WFMT's program director is executive producer and commentator for the series and Ray Nordstrand, president of WFMT, Inc. will supervise syndication.

Both commercial and non-commercial stations programming classical music will be offered the opportunity to broadcast the tapes, according to Nordstrand.

Taping of the concerts began on March 25 and has continued throughout the present season in Orchestra Hall. Each of the orchestra's performances is being recorded. The

The marathons also have given rise to a number of specially-produced LPs.

Chicago's fund-raiser offered "From Stock To Solti," containing selections conducted by all seven music directors since the Chicago Symphony began recording, and a disk featuring Sir Georg and Margaret Hillis, director of the orchestra's chorus, discussing the recording of Beethoven's Ninth Symphony.

And in Cleveland, a special album has been produced annually. This year, it was a two-record set of a bicentennial concert given by the orchestra in January. In 1975, contributors were offered a disk featuring reissues of old 78s by the first four conductors of the orchestra, including an excerpt from the orchestra's first recording.

summer Ravinia Festival programs also will be taped.

Each two-hour broadcast is to include commentary, interviews and audience reaction.

Can. Academy Cites Argo Disk

ST. HYACINTHE, Que.—Argo Records of the U.K. has won a Grand Prix of the Classical Disk from the recently formed Canadian Academy of the Classical Disk (L'Academie du Disque Classique or CACD), organized by Andre Perrault, editor of *Adagio*, the Dominion's serious music magazine.

Award was for the interpretation, recording mastering, pressing and presentation of Vivaldi's "La Stravaganza," interpreted by the Academy of St. Martin-in-the-Fields, directed by Neville Marriner. Its album jacket will carry the official CACD crest.

Only disks produced or distributed in Canada, and released on the market between Jan. 1 and Dec. 31 are eligible each year, with a maximum three entries per label, according to Perrault. He also reports that the CBC is planning a national broadcast concerning the Grand Prix.

Distinguished judging panel included Jim Coward, Dr. Eugene Cramer, Hugh Davison, Peter Fletcher, Clyde Gilmour, Claude Gingras, Dr. Robert Morris and Huguette Pare.

\$5 MIL RESTORATION

Delaware Opera House 'Alive'

By MAURIE ORODENKER

WILMINGTON, Del.—The Grand Opera House, in the throes of a \$5 million reconstruction-restoration program, promises to become not only for Delaware but for the entire Eastern area, one of the major centers for the performing arts.

With more than \$500,000 worth of interior restoration still to go, the century-old facility already has almost 150 dates lined up for a summer season and the 1976-77 season ahead, with some 100 different attractions ranging from jazz to classics and from opera to Chinese acrobats.

After a half dozen concert preview dates early in May with a variety that ranged from Max Morath's ragtime jazz, Harry James' big band sound and the Delaware Symphony Orchestra, the formal "grand opening" became an historic event. It offered the Philadelphia Orchestra, with Eugene Ormandy conducting, for three nights (May 27-29), featuring "became a historic event. It offered the Philadelphia Orchestra, with Eugene Ormandy conducting, for three nights (May 27-29), featuring" became a historic event. It offered the Philadelphia Orchestra, with Eugene Ormandy conducting, for three nights (May 27-29), featuring

While the Grand Opera seats only 1,150 persons (600 orchestra seats and 550 in the balcony), managing director Lawrence Wilker—who will also handle all the talent buying—has already lined up some of the biggest names in both the classical and contemporary pop scene.

Originally built in 1871 by the Masons of Delaware and still a part of the Masonic Temple, every part of the facility will be utilized. A classic cinema theater, seating 180, has been built in the downstairs portion of The Grand and leased to New York's Little Carnegie Theatre for the daily showing of repertory American and foreign films; an elegant Victorian restaurant, Le Gran Tier, will be operated in the Grand Tier by one of the leading local restaurants; The Gallery will offer American paintings and sculpture, and The Place will be a bookstore, also selling records, tapes and posters.

A non-profit community organization, Grand Opera House, Inc., now owns and operates the facility, after taking two years to raise the money and renovate what was a dilapidated and abandoned theater, and a historical site.

Now reflecting its previous glory and mid-Victorian elegance, The Grand from its earliest beginnings was a multi-purpose theater. President U.S. Grant attended a "fair" at The Grand; minstrel troupes played there, as did such stage greats as Edwin Booth, Little Nell and Buffalo Bill; dramatic troupes, operatic ensembles, symphony orchestras, and people like Adm. Robert E. Perry lectured there; an Edison Vidascope

was installed in 1897 and by 1906 movies were shown regularly.

From the time of its original opening in 1871, The Grand has been known for its unusually fine acoustics. While the theater still has a bit to go before it will "look pretty," maestro Ormandy raved about the acoustics of the small theater housing his large 100-plus piece orchestra that hardly fit on the stage.

The Grand now has for its Audio Control panel a 17-channel mixer by Audiotronics, a Crown 800 tape-deck and Technics turntable, with 16 David Clark stations with headsets for production team coordination in the house, on stage and in the control booth. For lighting, there's a computerized system by Berkey Colortan, one of five such systems in the entire U.S.

In addition to bringing in great artists and performing organizations, the Grand will also provide a regional community home for the area's artists, resident performing companies and institutions; also planning to develop a program of residencies and internships in theatrical production and administration.

(This two-part profile of the "new" Grand Opera House concludes next week with a rundown of the extensive dates.)

Billboard **Best Selling Classical LPs** (Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	11	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
2	2	11	SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
3	6	19	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
4	12	24	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
5	3	15	BARRY LYNDON/ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING Warner Bros. BS 2903
6	10	28	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
7	13	37	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
8	16	11	R. STRAUSS: Also Sprach Zarathustra Chicago Symphony Orchestra (Solti), London CS 6978
9	18	37	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
10	NEW ENTRY		VERDI: II Corsaro Caballe, Carrerus, Norman, Mastromei, New Philharmonia Orchestra (Gardelli), Philips 6700.098 (Phonogram)
11	11	15	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
12	5	11	BELLINI: I Capuletti & I Montecchi Sills, Baker, New Philharmonic Orchestra (Patane), Angel SCLX 3824 (Capitol)
13	23	6	PAVAROTTI IN CONCERT London OS 26391
14	14	15	LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
15	30	6	BEETHOVEN: Concerto for Piano (Complete) Rubinstein, London Philharmonic Orchestra (Barenboim), RCA Red Seal CRL5-1415
16	7	19	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
17	19	6	HAYDN: Le Fedelta Premiata Suisse Romande Radio Chorus & Lausanne Chamber Orchestra (Dorati), Philips 6707.028 (Phonogram)
18	NEW ENTRY		DONIZETTI: Maria Stuarda Sutherland, Pavarotti, Orchestra di Bologna (Bonyng), London OSA 13117
19	22	11	SONDHEIM: Pacific Overtures/Original Broadway Cast RCA ARL1-1367
20	NEW ENTRY		BERLIOZ: Harold In Italy Imai, London Symphony Orchestra (Davis), Philips 9500.026 (Phonogram)
21	21	15	MOZART: The "Great" Mass in C Minor New Philharmonia Orchestra (Leppard), Seraphim S 60257 (Capitol)
22	NEW ENTRY		RACHMANINOFF: 24 Preludes (Complete) Ashkenazy, London CSA 2241
23	9	15	BARBRA STREISAND: Classical Barbra Columbia M 33452
24	26	6	PROKOFIEV: 5 Piano Concertos Ashkenazy, London Symphony Orchestra (Previn), London CSA 2314
25	25	19	THE ART OF COURTLY LOVE Early Music Consort (Munrow), Seraphim SIC 6092 (Capitol)
26	24	15	CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
27	8	15	TCHAIKOVSKY: Piano Concerto #1 Lazar Berman, Berlin Philharmonic Orchestra (Karajan), DGG 2530.677 (Polydor)
28	28	33	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
29	4	19	ISAO TOMITA: Firebird RCA ARL1-1312
30	NEW ENTRY		LUCIANO PAVAROTTI: Primo Tenore London OS 26192
31	35	6	BERNARD HERRMANN CONDUCTS GREAT BRITISH FILM SCORES National Philharmonic Orchestra, Phase 4 SPC 21149 (London)
32	32	106	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
33	20	33	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
34	39	6	ALICIA de LARROCHA: Spanish Encores London CS 6953
35	NEW ENTRY		MAHLER: Symphony #2 "Resurrection" Vienna Philharmonic Orchestra (Mehta), London CSA 2242
36	NEW ENTRY		THE VIRTUOSO FLUTE Rampal, Saar Radio Chamber Orchestra (Ristenpart), RCA Red Seal CRL3-1429
37	36	41	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
38	NEW ENTRY		TCHAIKOVSKY: Symphony #5 Chicago Symphony Orchestra (Solti), London CS 6983
39	NEW ENTRY		THE CLEVELAND QUARTET: Two American Masterpieces Barber, Ives, RCA Red Seal ARL1-1599
40	17	15	PROKOFIEFF: Sonata #8 Lazar Berman, DGG 2530.677 (Polydor)

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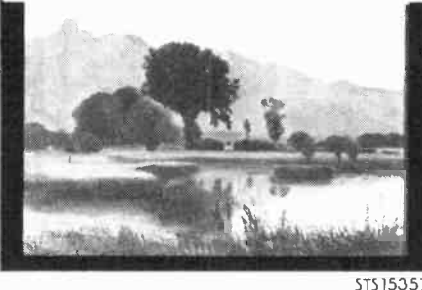
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Ravel: SHEHERAZADE
Berlioz: NUIITS D'ETE
Suzanne Danco —Ansermet
R23196

RICHARD STRAUSS SONGS —Hilde Gueden, Friedrich Gulda
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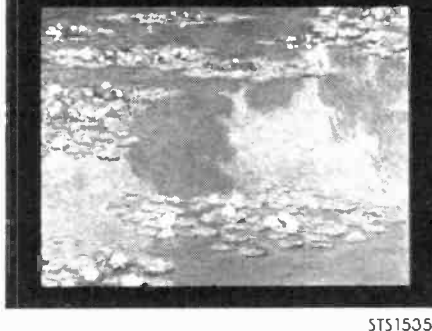
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Soul Sauce

New Atlanta Sound Seen By Crawford

By JEAN WILLIAMS

LOS ANGELES — Producer/writer/recording artist Dave Crawford hopes to introduce the Atlanta sound to the industry.

"I am blending the hard-driving soulful sound of the South with the frothy light sound common to Philadelphia," emerging with what he feels is a completely new concept for r&b and blues.

Crawford, the producer of B.B. King's "To Know You Is To Love You" album, the Mighty Clouds of Joy's "Time" and "Kickin' LPs, Candi Staton's top-charted "Young Hearts Run Free" and others, points to the Clouds' hit single "Mighty High" as representative of his new sound.

He has formed Crawford Productions and Scorpio Records and is negotiating to purchase a 24-track recording facility in Atlanta.

He feels that because of its location, Atlanta can become a mecca for the recording industry.

"Atlanta is convenient for acts. There are several good recording studios throughout the South. But in order to get to most of them, you must first stop off in Atlanta.

"This city is more progressive than most, with practically every convenience. Why should acts have to pass through it? Atlanta has never been a city to produce a string of hit records."

He contends there is a large contingent of songwriters in Atlanta, with no outlet for their talents. He feels that if he is successful, other music entities will be drawn to Atlanta.

Says Crawford: "I have been branded as a producer who resurrects the dead." He points out that he has taken acts with longevity, but very few hit records and helped to rebuild their careers.

He also has his hands in the disco pool. His first disco effort on Scorpio

(Continued on page 58)

JUNE 19, 1976, BILLBOARD

eugene McDaniels

Writer-Producer

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by

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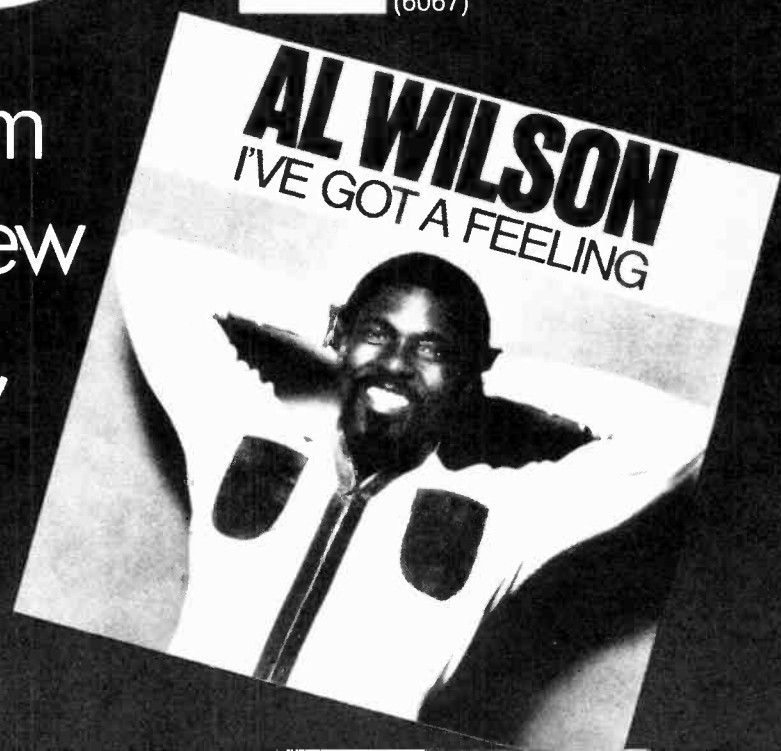
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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	SOPHISTICATED LADY (She's A Different Lady) —Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	34	46	3	GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	68	71	4	GOTTA GET AWAY (From You Baby) —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Glozeanis, BMI)
★	8	5	SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	35	25	13	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)	69	52	15	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)
3	3	7	WHO LOVES YOU BETTER (Part 1) —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	36	37	7	SUNSHINE—Impressions (B. Sigler, P. Hurtt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)	★	80	3	YOU DON'T HAVE TO GO —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)
4	5	12	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	37	22	9	COULD IT BE MAGIC —Donna Summer (P. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)	71	76	5	LOVER'S HOLIDAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
5	4	13	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	38	23	11	BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	★	82	2	SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
6	6	9	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	★	51	4	UP THE CREEK (Without A Paddle) —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	73	81	6	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson), Amherst 711 (Halwill/Annuk, ASCAP)
7	1	10	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Gougrigis, BMI)	41	42	10	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	★	NEW ENTRY		BAD RISK/THERE YOU ARE —Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)
8	7	9	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)	42	38	14	EASY LOVIN' —Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)	75	78	3	STEAL AWAY —Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)
★	18	5	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	★	58	2	EVERYTHING'S COMING UP LOVE —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	★	93	3	WAITING AT THE BUS STOP —Kaygees (R. Bell), Gang 1326 (PIP) (Deightful/Gang, BMI)
10	9	12	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	44	50	7	NINE TIMES—Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	★	94	3	MOVE ME —Jim Gilstrap (D. Ervin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)
11	11	8	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	45	41	9	GET OFF YOUR AHH! AND DANCE (Part 1) —Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)	78	83	4	TURN THE BEAT AROUND —Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury-Dunbar, BMI)
★	24	6	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)	46	43	15	BORN TO GET DOWN (Born To Mess Around) —Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	★	89	5	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, ASCAP)
13	10	10	OPEN —Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamla 54267 (Motown) (Jobete/Bertram, ASCAP)	★	64	3	HARD WORK —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	★	NEW ENTRY		GET IT WHILE IT'S HOT —Eddie Kendricks (M. Holden, T. Life), Tamla 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)
★	19	6	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	48	48	10	RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)	★	NEW ENTRY		HERE WE GO AGAIN —People's Choice (L. Huff), TSP 4781 (Columbia/Epic) (Mighty Three, BMI)
★	21	7	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	49	55	5	HAPPY MAN (Part 1) —Impact (B. Eli, C. Kelly), Alco 7049 (WIMOT/Friday's Child, BMI)	82	86	2	ALWAYS THERE —Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)
★	20	8	THE LONELY ONE —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	50	44	12	THIS IS IT —Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)	★	NEW ENTRY		SOMEBODY TOLD A LIE —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8216 (Nick-O-Val, ASCAP)
17	17	9	FOXY LADY —Crown Heights Affair (F. Nerangis, B. Britton), De Lite 1581 (PIP) (Deightful, BMI)	★	65	3	BLT —Lee Oskar (G. Erico, L. Oskar), United Artists 807 (Far Out/Ikke Bad, ASCAP)	84	84	5	FOOLED AROUND AND FELL IN LOVE —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Crabshaw, ASCAP)
★	36	4	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	52	57	4	CAN'T HELP FALLING IN LOVE —Stylists (Hugo & Luigi, G.D. Weiss), H&L 4669 (Glady's, ASCAP)	★	NEW ENTRY		WHERE EVER YOU GO —Skip Mahoney (S. Mahoney, J. Purdie), Abet 9465 (Nashboro) (Excellerec/Skip Song, BMI)
★	27	5	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Five, BMI)	53	59	3	TREAT ME LIKE A MAN —Dramatics (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP)	85	NEW ENTRY		ROOTS, ROCK, REGGAE —Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)
20	16	8	LET IT SHINE —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	54	54	7	WHOLE NEW THING —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)	★	NEW ENTRY		PEOPLE POWER —Billy Paul (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
★	29	4	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	★	72	3	KEEP THAT SAME OLD FEELING —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	88	92	5	TEN PERCENT —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
★	32	3	SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	56	63	6	L.A. SUNSHINE —Sylvia (M. Burton, P. Terry), Vibration 567 (All Platinum) (Mighty Three, BMI)	★	NEW ENTRY		HARD TIME SOS —Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)
23	12	11	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	★	67	4	SPIRIT OF '76 —Booey People (J. Phillips, R. Smith, W. Goodloe, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP)	89	NEW ENTRY		PARTY TIME —Fatback Band (L. Smith, G. Thomas, D. Gibson), Spring 165 (Polydor) (Clita/Sambo, BMI)
★	30	5	HEAR THE WORDS, FEEL THE FEELING —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	★	73	2	I'M GONNA LET MY HEART DO THE WALKING —Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	91	NEW ENTRY		FREAK-N-STEIN —Blue Magic (B. Eli, L. Barry), Alco 7052 (WIMOT/Friday's Child, BMI)
★	34	5	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	59	47	21	DISCO LADY —Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	92	95	2	IT'S HARDER TO LEAVE —Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
26	15	9	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	60	68	9	IF HE HADN'T SLIPPED & GOT CAUGHT —Bobby Patterson (B. C. Patterson), Granite 536 (ATV, BMI)	93	NEW ENTRY		LITTLE GIRL BLUE —Little Beaver (B. Wright, W. Hale, W. Clarke), Cat 2003 (TK) (Sherlyn, BMI)
★	33	5	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	★	88	2	PARTY —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	94	99	2	BOUT TO MAKE ME LEAVE HOME —Syt Johnson (E. Randle), Hi 2308 (London) (Jec, BMI)
28	31	12	SARA SMILE —Darryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	62	60	5	NIGHT LIFE —Miracles (W.P. Moore, W.B. Griffith), Tamla 54268 (Motown) (Jobete/Grimora, ASCAP)	95	NEW ENTRY		FREE & RED HOT (Part 1) —Shelly Black (J.A. Kines, J. Bellmon, V. Drayton, B. Turner), Vigor 1730 (PIP) (Writers/Deightful, BMI)
29	28	7	IT'S GOOD FOR THE SOUL (Part 1) —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee Deekay, ASCAP)	★	77	3	STRETCHIN' OUT (In A Rubber Band) —William Booby Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	96	87	10	SING A HAPPY FUNKY SONG —Miz Oavis (P. Polii), Now 10 (Original Sound) (Drive-In, BMI)
30	26	14	MOVIN' —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	64	45	13	CAN'T HIDE LOVE —Earth, Wind & Fire (S. Scarborough), Columbia 3-10309 (Alexscar, ASCAP/Unichappell, BMI)	97	NEW ENTRY		BOM BOM —Jimmy Castor Bunch (Exuma), Atlantic 3331 (Buddah/Inagua, ASCAP)
31	35	9	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	65	53	17	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	98	91	16	SAY YOU LOVE ME —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
32	14	14	GET UP AND BOOGIE —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)	66	66	10	I'M NOT IN LOVE —Dee Dee Sharp (G. Gouldman, E. Stewart), Tsoop 4778 (Columbia/Epic) (Man Ken, BMI)	99	NEW ENTRY		LOVE CHANT (Part 1) —Eli's Second Coming (B. Eli, R. Kersey, B. Ingram), Silver Blue 7302 (TK) (Oceans Blue/Friday's Child, BMI)
33	13	10	DANCE WIT ME —Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Mocrip, ASCAP)	67	49	18	IT'S COOL —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	100	NEW ENTRY		YOU NEED LOVE LIKE I DO —Bobby Williams (G. Johnson, M. Tynes, D. Woods) R&R 15312 (Lerobar/Music In General, BMI)

"BABY, I WANT YOUR BODY"

(6067)

A straightforward proposition from *Al Wilson*. The much-requested new single from his first Playboy album, "I've Got A Feeling." Potent.





CBS photo

DUAL GOLD—Members of the O'Jays receive two gold records for their single "I Love Music" and their LP "Family Reunion." Presentation takes place at the Westchester Premier Theater in New York. CBS officials attending the presentation include Jim Tyrell (left), Bruce Lundvall (sixth from the left standing) and Ron Alexenburg (second from the right standing).

GROUP OVERCOMES TRIBULATIONS

Like Magic, Blue Magic Reborn

By JEAN WILLIAMS

LOS ANGELES—Atlantic act Blue Magic contends it has not gained mass acceptance because it "ceased to be involved in its own career."

Ted Mills, a group member explains why, after an initial gold LP, the quintet could not maintain its momentum.

"When we first started three years ago, there were other people who contributed to our success. But when other people take your ability and try to produce you and be Blue Magic for you, it doesn't work."

"The people who come to see you who bought your record and realize that something has changed. They start to feel that you are not the group they came to see."

He notes that a million selling LP only acts to draw attention to the act. "A lot of people are aware of us and are just waiting for Blue Magic to hit. Unfortunately, when they hear the product and the product doesn't do it, the public only looks at us and asks, what happened?"

The group, Vernon Sawyer, Richard Pratt, Keith Beaton, Wendell Sawyer and Mills, says it is making an effort to change its recent image by reverting back to its original

management and recording concepts.

"Initially, the entire group had input. Everything was done in a democratic manner," says Wendell Sawyer.

"After our first LP, 'Blue Magic,' the group became machine-like. We had no voice," injects Mills.

"Then there came a time when instead of being involved with the business aspect of our job," Sawyer continues, "we were sent out to sing and dance. Anything we said was not heard."

"But that method didn't work. Now we are trying to go back and negotiate and do things together again. Things are starting to unfold for us."

Mills notes that now the group has a hand in the selection of all material, producers, concepts, mixing, package design and advertising of product.

Bobby Eli is currently producing Blue Magic and Beaton asserts that the ideas for the group's career are coming from Eli, the group's management and the group itself.

The act has also changed its sound. Its tunes are now cleaner with uncluttered lyrics. It is also using

fewer arrangements. The members contend that the sound for today is more rhythm, bass and drums.

Mills points out that the group will no longer sound like a Broadway production. Its sound will be more basic. He says the Broadway sound was popular nine months ago but not today.

Blue Magic has formed Mystic Dragon Publishing firm as an outlet for its members. Through Mystic Dragon the group plans to cut other acts plus produce films and commercials.

Soul Sauce

• Continued from page 56

is "Bad Luck" by the Atlanta Disco Band.

He notes that it is a group of studio musicians, with a couple of members borrowed from MFSB, Philadelphia's Sigma Sound studio band.

He plans to bring together other studio musicians to record more disco tunes.

Although he is heavily involved in disco music, he says, "Disco is an area where people who are not truly qualified lyricists can emerge. It's a shelter for those who cannot come up with good songs."

He sees the change in music trends reverting to lyrics where the words motivate the consumer to buy the record as opposed to the beat.

He says that music and songs have been diluted by the disco movement.

"The disco craze will poop out as other dance eras have gone by." He cites the twist with Chubby Checker and others as such a passing fad.

Crawford is using fewer instruments and arrangements. "Today, every instrument must count for something. In the past, a lot of instruments were used on sessions which were not needed."

"I have found that you can use one guitar and get as big a sound as with three, if you know how to use it."

"Another reason for fewer instruments is for concentration purposes. The less confrontation you have between musicians in the studio, the better."

Crawford has been utilizing stu-
(Continued on page 69)

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	32	NEW ENTRY	MUSIC FROM THE MOTION PICTURE Aretha Franklin, Atlantic SD 18176	
2	5	4	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	33	45	2	FABULOUS Stylists, H&L HL 69013
3	3	10	BREEZIN' George Benson, Warner Bros. BS 2919	34	38	4	SHOWCASE Sylvers, Capitol ST 11465
4	4	19	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	35	35	6	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
5	2	11	I WANT YOU Marvin Gaye, Tamia T6-342 S1 (Motown)	36	36	5	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
6	7	7	THE MANHATTANS Columbia PC 33820	37	37	3	COMIN' AT YA Coke Escovedo, Mercury SRM-1-1085 (Phonogram)
7	11	5	NATALIE Natalie Cole, Capitol ST 11517	38	48	2	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists UA-LA526-G
8	9	16	DIANA ROSS Motown M6-861 S1	39	49	46	INSEPARABLE Natalie Cole, Capitol ST 11429
9	23	2	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	40	27	13	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
10	15	4	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	41	41	9	THIS IS IT Melba Moore, Buddah BDS 5657
11	12	5	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	42	47	7	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
12	16	3	ENERGY TO BURN B.T. Express, Columbia PC 34178	43	43	3	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
13	13	5	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	44	46	10	AMIGOS Santana, Columbia PC 33576
14	14	11	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	45	NEW ENTRY	I'VE GOT A FEELING Al Wilson, Playboy PB 410	
15	19	4	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024	46	21	12	WINGS OF LOVE Temptations, Gordy GG-971 S1 (Motown)
16	6	14	EARGASM Johnnie Taylor, Columbia PC 33951	47	50	2	NO WAY BACK The Dells, Mercury SRM-1-1084 (Phonogram)
17	18	5	SALONGO Ramsey Lewis, Columbia PC 34173	48	54	11	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
18	32	2	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	49	NEW ENTRY	MORE, MORE, MORE Andrea True Connection, Buddah BDS 5670	
19	17	7	FREE AND IN LOVE Millie Jackson, Spring SP-1-6709 (Polydor)	50	NEW ENTRY	DANCE YOUR ASS OFF Bohannon, Dakar DK 76919	
20	8	19	BRASS CONSTRUCTION United Artists UA-LA545-G	51	26	12	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)
21	25	5	HARD WORK John Handy, ABC/Impulse ASD 9314	52	52	14	ODYSSEY Charles Earlard, Mercury SRM-1-1049 (Phonogram)
22	10	9	LEE OSKAR United Artists UA-LA594-G	53	31	21	MYSTIC VOYAGE Roy Ayers Uniquely, Polydor PD 6057
23	20	30	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	54	60	2	LIVE ON, DREAM ON Sun, Capitol ST 11461
24	24	6	HIGH ENERGY Supremes, Motown M6-863 S1	55	55	4	NEVER GONNA LET YOU GO Vicci Sue Robinson, RCA APL1-1256
25	33	3	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	56	57	15	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamia T6-341 S1 (Motown)
26	34	4	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1	57	29	30	CITY LIFE Blackbyrds, Fantasy F 9490
27	28	11	SILVER CONVENTION Midland International BKL1-1369 (RCA)	58	44	29	GRATITUDE Earth, Wind & Fire, Columbia PG 33694
28	42	2	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	59	22	6	THE REAL MCCOY Van McCoy, H&L HL 69012
29	30	4	LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924	60	NEW ENTRY	LOVE TALK Jim Gilstrap, Roxbury RLX 105	
30	40	2	SKY HIGH: Tavares, Capitol ST 11533				
31	39	3	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)				

JUNE 19, 1976, BILLBOARD

Sound Stage 7 Operation Reactivated In Nashville

NASHVILLE—Sound Stage 7, r&b division of Monument Records inactive since 1970, has been reactivated.

In operation from 1965 through 1970, the label was one of Nashville's few outlets for black product, other than gospel, and helped establish such artists as Jo Simon, Ella Washington, Sam Baker, Roscoe Shelton and Ann Sexton. Some of the label's product is still selling overseas.

John "R" Richbourg, who headed up the operation during that time, has come out of semi-retirement to again supervise a&r and artist acquisitions. Two newly signed artists, Bill Brantley and the Unexpected, were showcased recently at the Showboat Lounge, both with the label's initial releases.

Brantley had a top 10 tune in 1968. "Cry Baby Cry," under the name of Van & Titus. Later he was a member of and managed a group called Net Wt. 14 Carat Black, and

also wrote and arranged for the group. They traveled and performed with such artists as Bobby Womack, Bill Withers, Chuck Berry and Curtis Mayfield. Brantley's new single is "Grandaddy (Loves To Share)."

The Unexpecteds are a local group, performing around the Nashville area for some time. Their single is "Time Consumer," a CB oriented tune. Richbourg produced Brantley with local producer Buzz Cason producing the Unexpected.

Future plans call for the release of several artists, some produced locally and others by under contract producers. Upcoming releases include product on Betty Everett, Ann Sexton, Michael Coleman, Bob Crawford and the Hamilton Affair, consisting of the wife and two sons of the late Roy Hamilton.

Various artists are being produced by Richbourg, Cason, Eddie Russ, Clyde Otis and the team of Jesse Boyce and Sanchez Harley.

Country



BMI photo

SHOALS OF SUCCESS—Rick Hall, Muscle Shoals producer and president of Fame Publishing Co., receives a BMI commendation of excellence from, left to right, BMI vice president Frances Preston, president Ed Cramer and Roger Sovine, director of writer administration in Nashville. The presentation took place at a BMI banquet in Muscle Shoals, honoring the area's leading music business figures.

CHARTERED IN VIRGINIA

Organize Bluegrass Music Organization

By GERRY WOOD

NASHVILLE—The Original Music Of America Assn. has been formed in efforts to "preserve and promote those forms of music that are commonly called bluegrass, mountain music, original folk music and gospel music."

Chartered in Virginia as a non-profit organization, the group plans to promote bluegrass music to radio stations and research the market. It also plans to lend support to the "Original Music Of America" concerts sponsored by WPTF, Raleigh, N.C., by holding annual membership meetings in Raleigh.

Long range goals include "establishing some meaningful awards to musicians and entertainers and the eventual establishment of a hall of fame at a site to be selected by the full membership."

Joe Gibson of Nationwide Sound Distributors has been elected president of the newly formed association. "We hope to have a full-time

office with a phone and secretary by mid-July," Gibson comments. "We expect to start sending out our monthly newsletters next month. And the tentative date for our first annual membership meeting is the fourth weekend in October."

The organizational meeting was held in Roanoke, Va. Other officers elected at the meeting were Len Hoslclaw, first vice president; L.W. Lambert, second vice president; Fredrick Dowell, secretary; and Bill Vernon, treasurer. Arthur B. Crush Jr. was elected executive director, and 23 persons have been nominated for the board of directors.

"We have no quarrel with the CMA or any other organization," Gibson notes. "We're just a group of dedicated people doing something we feel is needed."

Membership information is available by writing the Original Music Of America Assn., 410 Elm St. S.W., Roanoke, Va. 24016.

Bluegrass At Englishtown

• Continued from page 3

Clements, Ola Belle Reed, Don Reno, Ralph Stanley, Roger Sprung, Bill Harrell and Bill Monroe.

In addition to the concerts, the Music Hall offers great variety in its programming, from the likes of the Arkansas Shieks from San Francisco for an evening of country dancing, to a "Children's Bluegrass Music Supper Festival" featuring 13-year-old Jersey dobro player Matty Line; and from a bluegrass film premiere to a bluegrass cabaret show.

"This is an important stopping place for bands coming from the South to New York or to Boston,"

Texans Get Grant

AUSTIN, Tex.—The Texas Commission on the Arts and Humanities has awarded the Kerrville Music Foundation a \$1,200 grant for the purchase of copies of the Foundation's forthcoming book, "A History Of Country Music In Texas," by Bill C. Malone. Copies of the book will be distributed by the Commission to 300 libraries in the state.

Country Charts Are 'Owned' By Jennings, Nelson

NASHVILLE—Waylon Jennings has joined his "outlaw" friend Willie Nelson as one of the two hottest acts on the Billboard Hot Country LP chart as his "Dreaming My Dreams" enters its fourth week on the chart since dropping off several months ago.

Jennings has three albums in the top 50, including the "Macintosh & T.J." soundtrack and "Wanted: The Outlaws"—all on RCA.

Nelson also has three. He's on the Outlaw album, his "Live—Willie Nelson" LP on RCA climbs to seven with a star, and his Lone Star/Columbia album "The Sound In Your Mind" remains at No. 1 in its 14th week.

The success of the Outlaw package brought "Dreaming My Dreams" out of limbo and back onto the charts. "There's been a tremendous upsurge in all of Waylon's album product since the Outlaw package went gold," comments Dave Wheeler, national country sales manager for RCA.

Reports indicate the Outlaw set has gone over 700,000 and the "Willie Nelson—Live" LP has surpassed the 100,000 mark.

Label Tees Major Promo

NASHVILLE—Country International Records has launched its strongest national sales campaign with booths at key fan and industry music events, visits to distributors and plans to film tv commercials.

The firm's director of promotion, Jake Payne, notes the commercials for summer and fall airing will feature Van Trevor, Joy Ford, Johnny Swendel and Tommy Wills.

Those artists appeared at the Fan Fair booth sponsored by Country International last week. Swendel and Ford will appear at the National Assn. of Truck Stop Owners meeting in Hollywood, Fla., in July, and at the National Music and Sound Show in New York City in August.

Other booths are slated for Mus-expo '76 in New Orleans, Nashville's CMA convention and the MOA convention in Chicago this fall. Between conventions national sales manager Dom Melillo will visit distributors with new LPs to be released this month by Ford and Swendel and in August by Wills and Trevor.

Swendel, Trevor and Ford are on the road promoting their new singles while Wills is due for another Nashville recording.

Dolly Parton Takes a Tacit

NASHVILLE—Dolly Parton has cancelled all scheduled appearances from late June until October, including the tapings of her syndicated television series, "Dolly."

Don Warden, Parton's manager, says it is nothing serious, but she needs the rest and it could become serious if she does not slow down. Parton says she will make several appearances during Fan Fair, scheduled for the second week of June.

Parton says with the television tapings and her heavy personal appearance schedule, things were getting "a little hectic." "I have never been in the hospital for exhaustion, and I don't intend to be."

SPECIAL 'OPRY' SHOW

Nashville Honors U.N. Delegation

NASHVILLE—An historic visit to Nashville by 101 United Nations delegates—the first time the U.N. has traveled as a group outside New York City—was climaxed with a special show by members of the "Grand Ole Opry" at the Opry House.

Country music came to most of the countries of the world as seven acts entertained the U.N. visitors in the fast paced one-hour show emceed by WSM's Grant Turner.

U.N. Secretary-General Kurt Waldheim led the group on its whirlwind one-day Nashville trip Monday (7). The world leaders applauded and clapped in time with the music of Bill Monroe, Hank Snow, Charley Pride, Dolly Parton, Brother Oswald,

Ernest Tubb, and Ralph Sloan and the Tennessee Travelers.

The U.N. contingent participated in a forum at Vanderbilt Univ. after being welcomed to the state by Tennessee Gov. Ray Blanton and Mayor Richard Fulton. The tour of Opryland USA and the special Opry show climaxed the day that also featured performances at a centennial park luncheon by Dottie West, Freddie Hart and the Heartbeats, and Ben Smathers and the Stony Mountain Cloggers.

The Nashville visit came after an invitation from Gov. Blanton. Waldheim praised the venture as a boost for international understanding. "This is exactly what we need," the Secretary-General noted. "This helps us to get closer to each other and to understand each other better."

Charities Gain As Sports Events Provide Donations

NASHVILLE—The music industry's growing involvement with athletic events—most of them for charity—continues to grow with enough golf, tennis and softball tournaments to keep the Wide World Of Sports in business.

An important by-product is the money raised through these events and directed to various charities.

The third annual Music City Tennis Invitational June 2-4 collected approximately \$8,000 in entry fees and sponsorship donations for the benefit of the American Cancer Society. While many charities are finding their sources of income declining, music executives are pumping new life—and money—into them.

The tennis tourney gained \$2,000 in its first year with 40 participants. The players rose to 80 last year and the dollar total reached \$5,700. This year 108 participants—a record number—contributed to the coffers of the anticancer crusade.

"If you get the music industry behind you, you've got it made," comments Helen Farmer, special projects coordinator for the CMA. Her years with the American Cancer Society led her into conceiving the tennis tournament idea as a fundraising venture. She approached Wesley Rose and Frances Preston with the idea—and the first tourney was soon a reality.

This year's event drew participants from both coasts as well as Chicago, Atlanta and Nashville.

Hod David and Ron Henry took a trophy back to L.A. with them for winning one division.

Nashville music veterans Tom Collins and Ronnie Gant beat songwriter-performer Michael Bacon

(Continued on page 62)

Country Music On Tap At N.Y. Rainbow Grill

By RADCLIFFE JOE

NEW YORK—Continuing its efforts to diversify its entertainment offerings, New York's posh Rainbow Grill will host the first country music festival in its 42-year history beginning Sept. 7 with Michael Simmons & Slewfoot.

Sources close to the Grill on the 65th floor of the NBC Building in Rockefeller Center, say the festival is part of a pilot program to test audience response to more "avant-garde" types of entertainers.

The Grill has traditionally booked established cabaret acts of the Tom Jones/Duke Ellington/Shirley Bassey caliber. More recently it has experimented on a smaller scale with lesser known jazz and pop artists.

Simmons, a relative newcomer to the country music field, has been a regular entertainer at O'Lunney's country club in Manhattan, where he has built a sizable following over the past two seasons.

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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	4	10	EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)	34	42	6	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Cox), United Artist 793 (Unart/Pon In Hand, BMI)	69	79	3	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrely (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)
2	1	12	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pufferybone, ASCAP)	35	28	9	AMERICA THE BEAUTIFUL (1976)—Charlie Rich (K. Goell, B. Sherrill), Epic 8-50222 (Columbia) (Julet, BMI/Mint Julep, ASCAP)	70	78	3	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield), Casino 185-053 (GRT) (Don Kirshner, BMI)
3	6	9	ALL THESE THINGS—Joe Stampley (N. Neville), ABC/Dot 17624 (Tune-Kel, BMI)	36	48	3	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	71	85	2	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/ Maple Hill/Vogue, BMI)
4	7	8	SUSPICIOUS MINDS—Waylon & Jessi (M. James), RCA 10653 (Screen Gems Columbia Music Inc., BMI)	37	40	6	HEART DON'T FAIL ME NOW—Randy Cornor (L. Jones), ABC/Dot 17625 (Publicare, ASCAP)	72	90	2	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velvour, BMI)
5	5	12	LONELY TEARDROPS—Marvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merimac, BMI)	38	46	6	FLASH OF FIRE—Hayt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	73	84	2	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)
6	3	10	YOU'VE GOT ME TO HOLD ON TO—Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP)	39	64	2	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	74	81	4	INDIAN NATION—Billy Thundercloud & The Chieftones (J.D. Loudermilk), Polydor 14321 (Acuff-Rose, BMI)
7	10	10	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	40	65	3	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Warner/Reprise 1353 (Altam, BMI)	75	75	4	TRA-LA-LA-LA-SUZY—Price Mitchell (B. Jones, W. Young), GRT 050 (Just, BMI)
8	2	11	ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	41	41	5	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Putnam, M. Kossler, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)	76	22	6	I.O.U.—Jimmy Dean (L. Markes, J. Dean), Casino 052 (GRT) (Plainview, BMI)
9	11	13	STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)	42	43	6	ANGEL ON MY SHOULDER—Joni Lee (S. Flint), MCA 40553 (Warner/Tamerlane, BMI)	77	89	2	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)
10	9	11	HURT/FOR THE HEART—Elvis Presley (J. Crane, A. Jacobs/D. Linde), RCA 10061 (Miller, ASCAP/Combine, BMI)	43	27	14	WHAT GOES ON WHEN THE SUN GOES DOWN—Ronnie Milsap (J. Schweers), RCA 10593 (Chess, ASCAP)	78	NEW ENTRY	78	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)
11	15	8	I'D HAVE TO BE CRAZY—Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP)	44	38	9	T FOR TEXAS—Tompall (J. Rodgers), Polydor 14314 (Peer, BMI)	79	70	4	IT MAKES ME GIGGLE—John Denver (J. Denver), RCA 10687 (Cherry Lane, ASCAP)
12	20	9	HOME MADE LOVE—Tom Bresh (R. Mainegra), Farr 004 (Unart, BMI)	45	51	4	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengorus, ASCAP)	80	NEW ENTRY	80	COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)
13	13	10	YOUR PICTURE IN THE PAPER—Staller Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)	46	63	3	THINK SUMMER—Roy Clark (P. Evans, P. Parnes), ABC/Dot 17626 (September, ASCAP)	81	NEW ENTRY	81	SLEEP ALL MORNIN'—Ed Bruce (A. Harvey), United Artists 811 (United Artists/Big Ax, ASCAP)
14	18	6	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, L. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	47	53	5	THIS MAN AND WOMAN THING—Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)	82	92	2	FROG KISSIN'—Chet Atkins (B. Kaib), RCA 10614 (Anab, BMI)
15	20	5	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa We, ASCAP)	48	55	5	WAS IT WORTH IT—Joe Stampley (B. Wayne, M. Moore), Epic 8-50224 (Columbia) (Al Gallico, BMI)	83	83	5	C.B. WIDOW—Linda Cassidy (L. Cassidy), Cin-Kay 107 (Door Knob/Cin Kay, BMI)
16	23	5	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. James), ABC/Dot 17627 (Morley, ASCAP)	49	54	5	I LOVE THE WAY THAT YOU LOVE ME—Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	84	NEW ENTRY	84	TEDDY BEAR—Red Sovine (O. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)
17	21	8	YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros 8198 (Irving/Weber, BMI/Almo/Preston, ASCAP)	50	61	3	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acuff-Rose, BMI)	85	95	2	HONKY TONK WOMEN LOVE RED neck MEN—Jerry Jaye (R. Scaife, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)
18	19	8	CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI)	51	57	7	HAVE A DREAM ON ME—Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)	86	88	4	THE SWEETEST THING I'VE EVER KNOWN—Dotty (O. Young), RCA 10666 (Sterling/Addison Street, ASCAP)
19	25	6	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Oolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owepar, BMI)	52	33	10	THE BIGGEST AIRPORT IN THE WORLD—Moe Bandy (S.D. Shaler), Columbia 3-10313 (Acuff-Rose, BMI)	87	87	4	WHO'S BEEN HERE SINCE I'VE BEEN GONE—Hank Snow (H. Snow), RCA 10681 (Dreamtime, BMI)
20	24	7	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	53	58	6	GOODNIGHT MY LOVE—Randy Barlow (G. Montola, J. Marascallo), IRDA/Gazelle 217 (Quintel/Unichappell, BMI)	88	NEW ENTRY	88	A COUPLE MORE YEARS—Dr. Hook (S. Silverstein, D. Locorriere), Capitol 4280 (Evi Eye/Horse Hairs, BMI)
21	12	11	SHE'LL THROW STONES AT YOU—Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (Al Cartee, BMI)	54	59	4	DOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)	89	NEW ENTRY	89	TRUCK DRIVIN' MAN—Red Stegall (T. Peil), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)
22	29	4	LOVE REVIVAL—Mel Tillis (T.G. Meiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	55	60	5	WOMAN—David Willis (J. Lennon, P. McCartney), Epic 8-50228 (Columbia) (MacLen, BMI)	90	NEW ENTRY	90	CRYING—Ronnie Milsap (R. Orbison, J. Melson), Warner Bros 8218 (Acuff-Rose, BMI)
23	26	7	I REALLY HAD A BALL LAST NIGHT—Carmol Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	56	62	4	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 6072 (Passkey, BMI)	91	91	2	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)
24	30	6	NEGATORY ROMANCE—Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Halinote, BMI)	57	67	3	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)	92	73	6	SLEEPING WITH A MEMORY—Kathy Barnes (D. Pfimmer, R. Klang), IRDA/Republic 223 (Singletree, BMI)
25	34	4	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros 8213 (Easy Listening, ASCAP)	58	36	13	FOREVER LOVERS—Mac Davis (S. Whipple), Columbia 3-10304 (Tree, BMI)	93	93	2	FAMILY MAN—Al Bolt (B. Martin), Cin-Kay 103 (September, ASCAP)
26	32	6	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins) Capitol 4264 (Leeds/Antique, ASCAP)	59	69	3	MacARTHUR'S HAND—Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)	94	94	5	GETTING OVER YOU AGAIN—Dale McBride (E. Rabbitt), Con-Brio 109 (Brian Patch, BMI)
27	8	12	WALK SOFTLY—Billy "Crash" Craddock (Y. McCoy), ABC/Dot 17619 (Warner/Tamerlane/Van McCoy, BMI)	60	50	8	PLEASE TELL HIM THAT I SAID HELLO—Sue Richards (M. Shepstone, P. Dibbens), ABC/Dot 17622 (Chrysalis, ASCAP)	95	98	2	LIVIN' ON LOVE STREET—Shylo (R. Scaife, D. Hogan), Columbia 3010343 (Partner/ Julep, BMI)
28	39	4	SOLITARY MAN—T.G. Shepard (N. Diamond), Hitsville 6032 (Tallyrand, BMI)	61	49	7	GONE AT LAST—Johnny Paycheck (With Charinissa) (P. Simon), Epic 8-50215 (Columbia) (Paul Simon, BMI)	96	96	2	SINGING A HAPPY SONG—Larry G. Hudson (K. Powell, D. Orender), Aquarian 605 (Acuff-Rose, BMI)
29	31	8	ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)	62	72	3	RODEO COWBOY/DIXIELAND, YOU WILL NEVER DIE—Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)	97	97	2	AIN'T IT GOOD TO BE IN LOVE AGAIN—Vicky Fletcher (D. Orender), Music Row/IRDA 213 (Court Of Kings, BMI)
30	37	5	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	63	68	4	I'LL GET BETTER—Sammi Smith (E. Rabbitt, E. Stevens), Elektra 45320 (Deb Dave/ Briarpatch, BMI)	98	NEW ENTRY	98	THAT'LL BE THE DAY—Pure Prairie League (J. Allison, B. Holly, N. Petty), RCA 10679 (McCartney, BMI)
31	47	3	GOLDEN RING— George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	64	74	2	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	99	NEW ENTRY	99	WE LIVE IN TWO DIFFERENT WORLDS—Rachel Sweet (F. Rose), Derrick 1000 (R. Baker/Milene, ASCAP)
32	14	11	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)	65	NEW ENTRY	65	THE LETTER—Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	100	NEW ENTRY	100	TRYING TO LIVE WITHOUT YOU KIND OF DAYS—Sandy Posey (B. Reneau, D. Goodman), Monument 8698 (Columbia/Epic) (Lowball, ASCAP)
33	17	12	AFTER ALL THE GOOD IS GONE—Conway Twitty (C. Twitty), MCA 40534 (Twitty Bird, BMI)	66	77	2	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)				
				67	80	2	BECAUSE YOU BELIEVED IN ME—Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)				
				68	76	3	BRIDGE FOR CRAWLING BACK—Roy Head (R. Porter, B.E. Jones), ABC/Dot 17629 (Ma-Ree/Porter Jones, ASCAP)				

JUNE 19, 1976, BILLBOARD

Country

Nashville Scene

By COLLEEN CLARK

Johnny Cash presented producer Don Davis with a 1976 Fleetwood Brougham Cadillac to show his appreciation for bringing him his latest hit. "I gave him the car for bringing me 'A Boy Named Sue' in 1969 and 'One Piece At A Time' in 1976."

Carl Smith has put his 466-acre ranch up for sale again. The price is \$1,250,000 for the four-bedroom ranch, two-story tenant house, seven ponds, an indoor riding arena and several barns and outbuildings. ... Charley Pride's second annual Golf Fiesta in Albuquerque, N.M., June 4-6, included some special features this year. Among them were a Cadillac auction, a ladies' tennis tournament and a special first annual "Rozene Pride" Putting Fiesta. The entire tournament was capped off with a special awards show with a Mexican buffet.

While Dorothy Heckle of the Heckles was appearing with Johnny Russell at the Fairmont Hotel in New Orleans, her high school class was graduating. The Fairmont staff presented her with a chocolate mousse for every year of school.

Eddy Raven says he's been writing a lot of "girl" songs lately and may change his name to Edie. ... Jeris Ross is sporting a black eye these days. Practicing for the Fan Fair softball tournaments, husband Jack threw a ball to her, which she missed. ... Roy Clark has been named instrumental artist of the year in the second annual Truck Drivers Country Music Awards competition, to be presented June 26 in Chicago.

Dotty was presented with an autographed baseball from members of the Pittsburgh Pirates team while visiting the broadcast booth at a game. ... Jack Greene and Jeannie Seely taped three of the "Nashville On The Road" syndicated television shows recently in Biloxi, Miss. in torrential rains and hurricane warnings. ... Jerry Wallace has a totally new look these days. He's changed from wearing his brown hair combed straight forward to silver and combs it to the side. ... Frankie Avalon told Kelly Leroux and the Blackwood Singers he would like to record in Nashville some day. ... Roy Clark has his first "live" album out in four years. It's "Roy Clark In Concert" and was recorded on stage at the Frontier Hotel in Las Vegas last January. It contains his current single, "Think Summer."

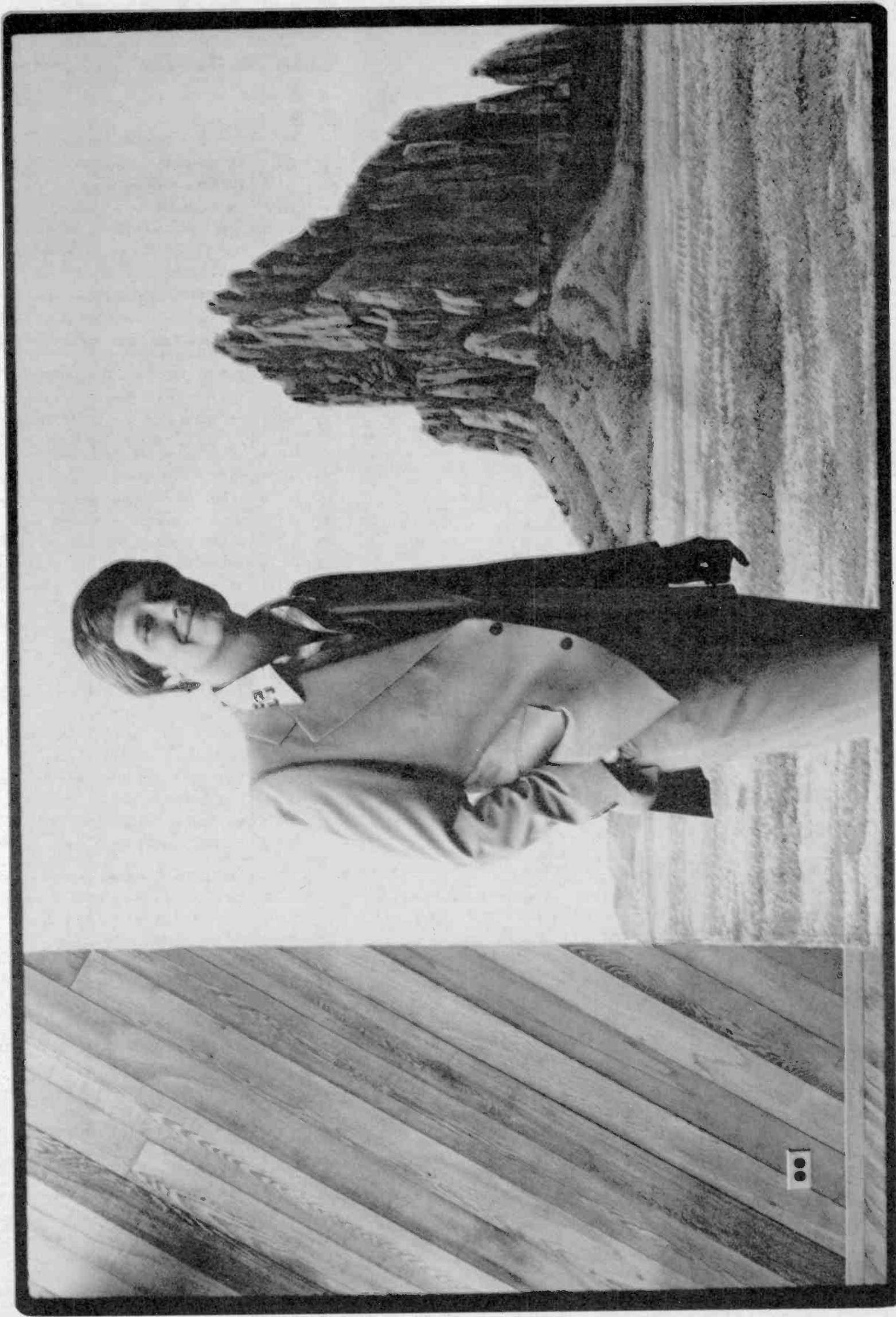
Start Indepro As Firm's Wing

NASHVILLE—Independent Savage Enterprises has expanded its operations with the addition of a production and promotion wing, Indepro, and a new vice president, Claude F. Branz.

Branz has a background in writing promotional material and in advertising. A songwriter himself, Branz will write for the in-house Boondoggle Music Co. as well as work with the artists on the Savage label.

Indepro will specialize in comprehensive promotion and production packages as well as offering a wide variety of promotional material including biographies and brochures.

With the addition of Indepro, Savage now has the capability to perform in all phases of the music scene, from the initial planning of a session to the final promotion of the finished product.



**Rex Allen Jr. has put the Western
back in Country and Western music.**

"CAN YOU HEAR THOSE PIONEERS"

WBS 8202 ANOTHER HIT FROM WARNER COUNTRY . . . AND WESTERN.



Cash, Robbins Mull Their Hits

• Continued from page 44

Robbins hits the coveted No. 1 spot this week for the first time since 1970 when he scored with "My Woman, My Woman, My Wife." His 13th No. 1 song follows by two weeks Johnny Cash's first chart-topper since 1970's "Flesh And Blood."

"El Paso City" by Robbins leaps from four with a star to No. 1 while Cash's "One Piece At A Time" drops to number eight in its 11th week after peaking at the summit.

Like his fellow Columbia artist, Cash has enjoyed more than his share of No. 1 hits—11 to be exact. Cash's string began at Sun Records in 1958 with "Ballad Of A Teenage Queen" which spent a healthy 23 weeks on the chart.

The same year he hit with "Guess Things Happen That Way" and a 24-week stint on the chart. Then came "Don't Take Your Guns To Town," "Ring Of Fire" (which stayed on the chart for six months),

"Understand Your Man," "Folsom Prison Blues," "Daddy Sang Bass," "A Boy Named Sue," "Sunday Morning Coming Down," "Flesh And Blood"—and, after his longest dry spell, "One Piece At A Time."

The Robbins saga began in 1956 with "Singing The Blues" which graced the charts for an amazing 30 weeks. A year later he hit with two more giants—"A White Sport Coat" and "The Story Of My Life." In 1959 came "El Paso" (26 weeks) and two years later he tallied with "Don't Worry." After two No. 1 records in 1962—"Devil Woman" and "Ruby Ann"—he peaked with "Begging To You," "Ribbon Of Darkness," "Tonight Carmen," "I Walk Alone," "My Woman, My Woman, My Wife" and—after his six-year hiatus from the premier position—"El Paso City."

Explaining his long absence from the top spot, Cash says, "Man has only so much creative energy—and I

was working on a tv show, movies and a book. I got lazy about recording. That's a mistake a lot of artists my age make. I even took some soundtrack tapes from my tv show and released them as records. I should have gone into the studio and carefully recorded them."

Cash insists his priorities are now in order, and they involve recording as well as personal appearances and concerts. And he realizes the importance of going into the studio. "If I don't enjoy it, then nobody else will. I've had a lot of fun cutting Johnny Cash-sounding records. I've gone back to the basics—to the basis of my success with the old Sun sound."

Unlike Cash, Robbins continued to concentrate on recording sessions. "I never get over the thrill of recording," Robbins remarks. He feels the lull came because he didn't have the right song. "You try and try and try, and experiment, and do songs that you think are different enough and ought to do it. And you think you're thinking the same way the public is—and all of a sudden you find out you're not. They're hard to guess."

Robbins points up a music business truism when he observes, "It doesn't make any difference how long you've been in the business or how many fans you have, you'd better have something they want or they're not going to buy it."

Only once in his long career has Robbins scored with back-to-back No. 1 hits. So he's giving some long, hard consideration to his follow-up to "El Paso City." "I could come out with something on the same order, but it probably wouldn't do anything at all. I might come out with an old song next. It won't be anything like 'El Paso City.'"

Meanwhile, Cash plans to follow up with another record that harks back to his slapback Sun style. Both Cash and Robbins agree that a million records can't be wrong.

College Credits At 2 Workshops

NASHVILLE—Claremore Junior College and the Hank Thompson School of Music have begun their summer sessions with two workshops in June and July.

A two-day workshop, Friday and Saturday (18-19), will feature Jimmie Driftwood, writer of such hits as "Battle Of New Orleans" and "Tennessee Stud," who will conduct sessions including topics on early folk ballads, early instruments and song-writing. Driftwood holds an honorary Doctor of American Folklore degree from Peabody College. The same workshop has been given at many of the major universities across the country and in Europe.

A two-day guitar clinic is scheduled for July 22-23, conducted by Eldon Shamblin and Autrey Rutledge. Shamblin was a former guitarist and road manager for the late Bob Wills and his Texas Playboys and now plays with Merle Haggard. Rutledge is a self-taught guitarist from Mississippi who has played with Johnnie Lee Wills and Leon McAuliff. Student instructors from the Hank Thompson School of Music will assist with the workshops.

Cost of either of the two-day seminars is \$20. Accommodations in the dorms are available for \$1.50 per day. One college credit hour may be earned from the seminars at an additional \$8 per workshop. Registrations should be sent to Mrs. Betty Jackson, Claremore Junior College, College Hill, Claremore, Okla. 74017.

FOSTER & RICE

A Welk Promo Goes To Composing Pair

NASHVILLE—Lawrence Welk and the managers of his music publishing firm, T. B. Harms Co. have found a local writing team which they are promoting.

"Foster and Rice," comments Dean Kay, vice president of T. B. Harms, "together with Bill Hall, now the manager of our new Nashville office, have made country music history. Hall has pitched the songs written by the team to the current tune of 88 ASCAP and BMI awards and 44 top 10 and No. 1 country hits."

"But we feel," continued Kay, "that the type of music Foster and Rice create will work in many markets. We're convinced that many of their country hits can be cut pop, rock, or r&b and become smashes again with a totally new group of record buyers."

To back their belief in the pop power of Foster and Rice, Welk's publishing companies have put together a demo album and corresponding folio of some of the team's

top hits that they feel can go into other markets.

A Foster and Rice logo was designed which not only appears on the album and folio but has been used on coffee cup coasters, mailing labels and special labels for acetate dubs and tape boxes to make Foster and Rice tunes easily identifiable in a stack of demos.

The coordination of the Foster and Rice promotion was basically handled by Kim Espy, manager of Harms' Hollywood office, and Evan Archerd, director of creative services. Both Espy and Archerd will continue to work at building the names Foster and Rice of the West Coast by supplying producers with new songs as well as newly pop demoes or already recorded country editions of established Foster and Rice hits.

Eleven Foster and Rice songs have been recorded by members of the Welk tv show cast, while several other sides have been produced or set on the West Coast as a result of the promotion.

'Music Country America' MCA Theme

LOS ANGELES—MCA has designated "Music Country America" as the theme of a summer-long country music campaign involving promotional activities centering around much of the extensive MCA country roster as well as national tours by many of the artists.

In conjunction with the promotion, Conway Twitty and Loretta Lynn tour the West Coast in July, while Jerry Jeff Walker heads for the East Coast.

Other acts on the road include Tanya Tucker, the New Riders,

Little David Wilkins, Jack Greene & Jeannie Seely and Jerry Clower, all moving through the South.

Bill Anderson with Mary Lou Turner, Jerry Jordan, Tracy Nelson, Cal Smith, Nat Stuckey, Mel Tillis and Kenny Starr all head through the Midwest.

Promotional items designed to aid the artists on tour include posters, stickers, counter cards, iron-ons, T-shirts and banners, all designed in red, white and blue and featuring tributes to national monuments. Radio spots will also be tied in.

Sports Assist Charities

• Continued from page 59

and producer Rob Galbraith for another trophy. Atlanta's Wade Pepper and Charles Critchfield took their division while Tom Williams of Peer-Southern and performer Steve Meisburg captured their bracket. Ex-pro football player Bill Wade teamed with Eleanor Bradley to down Jerry Glaser and Ann Rees.

But the real winners are always

the charities. Golf tournaments such as the Music City Pro-Celebrity and Tom T. Hall's event have sent thousands of dollars into the treasuries of such causes as the Nashville Area Junior Chamber Charities, Nashville Memorial Hospital and Bethel Bible School. Last year's Music City golf tourney turned over \$22,212 to charities, bringing the tournament's 10-year total of contributions to \$135,000.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/19/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	14	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
★2	5	7	HARMONY—Don Williams, ABC/Dot D0SD 2049
3	4	8	BLOODLINE—Glen Campbell, Capitol ST 11516
4	2	10	THE SUN SESSIONS—Elvis Presley, RCA ARM 1 1675
5	3	11	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
6	7	10	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
★7	9	6	LIVE—Willie Nelson, RCA APL1-1487
8	6	10	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
9	8	13	COME ON OVER—Olivia Newton-John, MCA 2186
10	10	20	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★11	25	2	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
12	11	21	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
★13	23	2	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
14	14	6	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
15	15	29	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
16	18	4	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
★17	21	3	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★18	28	2	NOW AND THEN—Conway Twitty, MCA 2206
19	19	4	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
20	20	13	TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
21	13	8	WILDERNESS—C.W. McCall, Polydor PD-1 6069
22	12	9	FOREVER LOVERS—Mac Davis, Columbia PC 34105
23	16	18	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
24	17	15	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
25	22	10	HAROLD, LEW, PHIL & DON—Stattler Brothers, Mercury SRM-1-1077 (Phonogram)
26	29	5	MEL STREET'S GREATEST HITS, GRT 8010
27	27	17	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
28	30	5	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
★29	37	2	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
30	32	11	FEARLESS—Hoyt Axton, A&M SP 4571
31	31	11	MACKINTOSH & T.M.—Waylon Jennings, RCA APL1-1520
32	26	22	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
33	39	2	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
34	33	17	NARVEL THE MARVEL—Narvel Felts, ABC/Dot. D0SD 2033
35	24	15	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1 1167
★36	NEW ENTRY		THE BEST OF RAY PRICE, Columbia KC 34160
37	40	2	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1 1725
★38	NEW ENTRY		ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
39	43	3	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
★40	NEW ENTRY		THIS IS BARBARA MANDRELL, ABC/Dot D0SD 2045
41	42	9	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
42	34	6	JUST FOR THE RECORD—Ray Stevens, Warner Bros BS 2914
43	44	4	AS LONG AS THERE'S A SUNDAY—Sammi Smith, Elektra 7E-1058
44	48	3	HEAD FIRST—Roy Head, ABC/Dot D0SD 2051
45	47	3	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
★46	NEW ENTRY		JONI LEE, MCA 2194
47	36	18	ROCK N' COUNTRY—Freddy Fender, ABC/Dot. 00SD-2050
48	35	18	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
49	41	19	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
★50	NEW ENTRY		REMEMBERING THE GREATEST HITS OF BOB WILLS—Bob Wills & His Texas Playboys, Columbia KC 34108

Tenn. Celebration Lures Name Talent

NASHVILLE—Country music enhances yet another bicentennial celebration June 25-27 as Minnie Pearl, Kitty Wells, Brian Collins, the Duke of Paducah and Dr. Nat Winston will entertain during the Tennessee Bicentennial Arts Celebration.

The downtown Nashville festival site includes seven stages for the performing arts, a craft demonstration area, 65 booths for artists and craftsmen, and an exhibition of photos by Sen. Howard Baker of Tennessee.

JERRY JEFF
Walber



"it's a good night for singin'"

*I grew up singin'
Naturally
The whole family sang
Grandpa called
Aunt Norma played jazz
Piano*

*Grandma played the marches
Pop really liked
His gypsy song man
Mom always went to church
To sing
She loved to sing
Muley
The family loves to sing*

*It's just that simple
Music
Makin' up words
Naturally
Thinkin' of them*

*So I'll always
Stay too long
Sing too loud
Smile too much
When I know that
it's a good night for singin'*

JERRY JEFF
Walber
His New Album

STRONG RECOVERY SEEN RCA's Summer Says Last Half Of '76 Will Show Improvement

• Continued from page 3

is the way the subdued Summer puts it.

In a lengthy interview in his small, but comfortable office at RCA Records headquarters in New York, Summer took a highly positive view of the future for the international record industry, sounding warning notes only on two aspects, piracy and pricing.

"There are two risks to continued growth in this industry, pricing, where the record goes beyond the level that would be considered a discretionary purchase, and piracy.

"Illegal duplication of tapes and records is a major threat to the industry. Some of our subsidiaries have cited specific instances of copyright infringements as well as general acts of piracy," says Summer.

As to how to deal with that threat, Summer says: "All of our companies feel the risk and have encouraged an active stance on the part of RCA Records. We feel that the action of several major international organizations that represent the industry holds best hope for meeting the challenge. The international organizations are best equipped to cause action to be taken on a government to government basis. For instance, UNESCO could be a principal means for realizing progress in this fight if the entire industry gets behind it. There is no doubt that unified action is necessary to protect our growth."

The increased costs of doing business, particularly in the area of artists related expenses, advertising and all labor factors, could lead to price increases which could have an inimical effect on the industry, according to Summer.

As to where the major potential

growth lies, Summer can only relate to the RCA experience which he feels is uniquely tied in to the management and supportive services given to their overseas companies along with an emphasis on development of a strong roster of local artists on the part of the subsidiaries.

"RCA's most dynamic growth in recent years has been in Latin America," Summer says. "I doubt that many majors would answer the question that way. But our success relates to the coincidence of the maturing of our markets, our companies and the management. Also, we have been fortunate enough to have enormously successful local artist rosters.

"Actually, I feel all major geographic markets offer this potential. It's a matter of meeting the opportunity on a company by company basis.

"For instance, I'm very optimistic about our opportunity in Japan. RCA only recently entered the market, the world's second largest, through the formation of the RVC Corp. in Sept. 1975. It is a very good market because of the penetration of hardware as well as a ready acceptance for Western music. Coupled with energetic marketing and promotion, these factors create a balance between local and international productions that contributes to the overall breath of the market," Summer notes.

Summer believes more new acts will be developed by record companies to break the international market. "The companies have improved their awareness and capability in this area and there's hardly a market in the world which would not be receptive to a good sound," he says.

He feels there is a direct correlation between well produced personal appearances by artists and record sales in markets such as Europe, Japan, Canada and Australia.

If the tour is well promoted and the act is fully professional, the date will sell and produce a profit," he says, minimizing the level at which companies should co-participate with promoters in putting on concert appearances by recording acts. "By and large, record companies should be limited to promotion within the market to create excitement around the date and establish a basis for later sales."

He does not feel that language is an impediment in crossover potential of artists from one country to the other.

"Generally hits are achieved through original language production. The overdub of a voice track in a record of another language will sometimes produce good results but I don't look to this as a major source of product. A more valid approach is to be found when a true and proven creator transcends his local market success and produces product designed specifically for a new market and a new audience," he says.

As to the role of the independent production company, Summer feels the impact will not diminish but could become an even greater factor in the market. On the other hand, he feels that costs are "just too high" to allow for the development of new full-service marketers or major independent companies.

"In the overall market in years to come, I foresee a considerable redistribution of success on a company to company basis. Some important names will drop out and a few younger companies will emerge.



RCA photo

Robert Summer, RCA's vice president, International: he sees strong economic recovery for industry.

However, I cannot see any unusual degree of additional penetration," he adds.

As to such factors as local content laws and introduction of sophisticated hardware, although admitting possible effects, he views such things as challenges rather than problems.

"Local content laws are harassing and restrict business opportunities, but success or failure in our business will continue to be a function of coming up with hit acts of any national description. As to the effect of sophisticated hardware, such as video disks, I don't believe it represents a drag on the industry; rather,

I look upon it as an opportunity," Summer notes.

Overall his view of the international record industry as such is that the very size of the market establishes a major economic stake in terms of the world economy which involves raw materials, manufacturing, retailing and such. "In this way, the economy itself establishes a basis for growth," Summer says.

In sum, RCA's youthful chief executive for international operations sees the future as one with enormous growth potential for the recording industry if it can handle the problems of piracy and pricing.

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THE CARLTON TOWER

Cadogan Place, London SW1, England.

U.K. CONCERT PICTURE

Pound's Decline May Signal Cutback

• Continued from page 1

ingly difficult to attract that kind of artist to Britain. We are relying mainly on the name and reputation of the Palladium and the size of the artists."

Yet over the past year there have been more major U.S. acts appearing in Britain than ever before.

Mervyn Conn's promotions director Malcolm Anthony says: "There is a limit to what people are prepared to pay for concert tickets. Our greatest problem is to keep seat prices competitive and within reasonable bounds. If they are overpriced, then receipts drop.

"It's not that U.S. artists are wanting more money but just that they want payment in dollars as opposed to sterling."

Anthony accepts that promoters are losing a lot of money because of the fall of the pound. One Conn promotion, the country music festival held over Easter at Wembley Pool, was affected by fluctuating exchange rates. "It means that U.S. artists cannot be contracted at any given rate of the pound compared with the dollar.

"In an event such as the country festival, there can be thousands of pounds lost between the artists being originally booked and actually appearing."

His answer to the problem: "Promoters have to negotiate a lot harder

and try to get a better deal. American artists do understand our economic problems. I think more future deals will be fixed on a percentage basis rather than the present system where promoters pay the artists."

Promoter Derek Block says: "The pound slips in value, so the money is regained in higher ticket prices. It's the same as anything else that is imported. The British will have to pay more to see the Americans. But U.K. promoters will have to assess how much the public will pay to see those artists."

Block sees another problem—the end of the reciprocal tax arrangement which means they have now to pay U.K. taxes. "That, with the slumping pound, means there must be fewer visits, specially on promotional visits. After all, the Musicians' Union won't let them in if they're earning money and if they are earning, then it goes in expenses and tax anyway."

Barry Dickens, of MAM Promotions, says that artists such as Neil Sedaka and Neil Young like to tour the U.K. because of their love of both country and audiences.

"There are many other artists like them, too, but the ones who will be affected are the acts who come to Britain hoping just to make money. The consequence must be higher ticket prices—but how much will the British public pay? Tickets which a

year ago would have cost about \$4.50 are now more like \$7.50.

"No U.S. artist can come over expecting to make a living out of concert tours. The economic problem hits everybody, artist, promoter and public."

Jeffrey Horton, managing director of Ember, claims that foreign artists are just not prepared to accept less money than the previous time they appeared. In most cases they looked for more money.

"So far we're not changing our booking program. But in the end the law of diminishing returns must operate. If the pound falls, there will be no way for a promoter to get his money back on a top American act. We can't just keep putting up prices. Not in a country with more than a million and a quarter people unemployed."

Harvey Goldsmith, who has recently promoted tours by the Rolling Stones and the Who, says it is "bloody expensive" to put on good American acts. "Groups will have to change their ideas and attitudes toward the British market, or we won't be able to afford to bring them in."

"Right now, deals done in good faith just a few months ago are losing promoters a lot of money. But the crisis won't stop the acts coming. They still need to come to sell records and get the promotional spin-offs of a good concert tour."

Phonogram/Mercury: Conglomerate Independent

By RUDY GARCIA



Phonogram-Mercury photo

Phonogram president Irwin Steinberg seriously views the role of management.

NEW YORK—The Polygram record conglomerate, combining as it does two multinational labels with separate headquarters and subsidiaries, Polydor and Phonogram, would probably qualify as the largest single record company in the world if the giant operation were not so intent on keeping the separate identities of the labels.

How these separate identities are kept can best be illustrated by viewing the workings of one of the subsidiary companies, Phonogram/Mercury, a U.S. affiliate.

Irwin Steinberg, president of Phonogram/Mercury as well as of its sister U.S. label, Polydor Records, serves on the international advisory council of both groups. As such he is in a unique position to both view and understand the workings of the company and the need for individual identity.

"Of course, we coordinate certain activities together, for instance, we formed Phonodisc as a distributing arm for both companies," Steinberg says.

"We also acquire talent together and coordinate the promotion of talent. But we are separate companies which stand or fall on our own merits," Steinberg, who started with the company says with pride.

Phonogram/Mercury's relative position in the U.S. market is roughly about sixth in terms of singles sales and 10 or 11 in album sales. As such it can be considered a major label with strong impact on the industry.

"In terms of marketing, I feel we are in the ideal place because we're set in the middle of 80% of the buying power of the country," Steinberg says of the company's location in Chicago, a deliberate decision which does not appear subject to change at any time in the near future. Such a location, virtually away from the recording centers of the country, would appear to be one way of establishing a unique identity, albeit a successful ploy.

But perhaps the most important element in the Phonogram/Mercury picture is the tightly structured management concept which allows for a modicum of flexibility within a framework of maximum accountability.

Charles Fach, vice president for operations, admits to the tightly structured management

elements but adds that it is difficult to quarrel with success.

"In 1975 we had our best year ever and in Dec. of 1975 we had our best month ever," he points out, adding that this was despite the economic downturn.



Vice President Charles Fach candidly views the state of the industry.

Steinberg seems to feel that there is another factor which works in that direction also.

"Music is no longer in the luxury category," he says. "It's a need. So that as long as a record company deals in unique talent there is an opportunity for growth."

The Steinberg concern for talent runs through the organization with the outlying Phonogram/Mercury offices in New York, Los Angeles, and the new operation in Memphis, headed up by Judd Phillips the former a&r man for the New York office, devoting much of their efforts to researching talent.

The company's top three management team, which also consists of Jules Abramson, vice president for marketing, who also handles international activities, seem equally convinced of the influence and impact of black music on the U.S. recording industry market. As a result, the Phonogram/Mercury roster of acts has a heavy representation of r&b performers as well as some rock and country stars. As a matter of fact, for its size, the company is probably one of the most successful producers of recorded country product, with 20% of their singles reaching the top of the charts and about 80% getting somewhere on the charts.

Although there are signs that with the resurgence of interest in jazz and the increased penetration of country music into previously hostile markets there will be an increase in Phonogram/Mercury's international activity, at present about 20% of its business is international in terms of both acting as a licensee for overseas operations and providing product for licensees elsewhere.

Returning to the tight management functions, a case in point is the manner in which company goals are set.

"The pattern of our operation is established as a group," Steinberg says. "Four months ahead we set our objectives. But since we are all on line rather than staff personnel, the entire management team is knowledgeable about all of what is happening in the company. They all have input and every morning, each of them gets a tab sheet from our computers which gives the sales figures up to date on how we stand. We don't allow hype and we have

weekly creative services meetings to keep everyone informed.

"You won't find a closed door in this company because it is important for everyone to be able to get to other on line personnel. I don't



Vice President, Marketing, Jules Abramson is alternately pensive and expressive in his view of the international picture.

believe in specialists in our company administration because specialists tend to protect their specialty. I believe in generalists," Steinberg says.

A standard practice for the management team is to meet to set goals and then review periodically how well the goals are being met.

Each reports awesome efficiency in meeting goals this year. "We're way ahead of goals for the year without wild discounts or giveaways," he says, attributing the success to the "very professional" nature of the Mercury/Phonogram personnel. "Our success is due to our organizational capabilities and our management. We have many people who know their profession very well. As a result there is less turnover. There are other labels that when the label gets cold for 30 days the first thing they do is fire the promotion and a&r men."

Everyone at Phonogram/Mercury speaks the same line in terms of artists. From the classical division, which does very well representing the Phillips line, through the ones responsible for country and r&b they all end up by saying that the company runs on the basis of developing great artists and allowing the artist and the company to "maximize each other."

Once a policy is set these with line-responsibility have the fortitude and patience to stick with it. For instance, the company has been minimizing their posture in terms of singles. Abramson explains it this way: "Singles are a loss item to manufacturers. The success rate is lower, promotion costs tremendous, you need more DJ pressings, you have to get product support for radio play, hundreds of thousands go out in an exploratory manner, they have no scrap value and there is no cutout market for them."

The end result of all of this pragmatic thinking and tight management operations, combined with an apparently healthy respect for talent and the needs of the artists, is that Phonogram/Mercury has managed to establish a clear identity for itself as a totally independent entity from Polydor or Polygram. It is a pattern of management activity which has been instituted in recent months at Polydor by Steinberg after assuming control of the label less than a year ago. It is an obviously success-

ful pattern which is not unusual for a company which is but one of the elements in the most highly successful record company family in the world.

JUNE 19, 1976, BILLBOARD

International Turntable

Brian Oliver has been appointed general manager of April Music, the CBS publishing arm in London, following the resignation of former managing director Brian Hutch.

Previously creative manager Oliver joined April in 1971 as a songwriter and singer. Norman Stollman, senior director CBS U.K., says: "He soon found his genuine interest in helping new songwriters took up most of his time. From assistant promotion manager he became creative manager in 1974."

Oliver is involved with the New Music Working Party, the Music Publishers' Assn. "ginger group" and last November became the MPA's first-ever honorary public relations officer.

Phil Reed has left the EMI Music Publishing group to join Intersong U.K. as promotion manager. He links up there with Dave Colyer, now creative manager, but previously

with Reed on the Feldman promotion team within the EMI group.

Eric Holland, formerly promotion manager at Intersong, has left to become an independent record producer. While at Intersong he handled the company's independent productions, notably on Dave Freeman, and recently completed a jug band album.

Mike Walters has been made product manager at CBS replacing Neil Stafford who has left the company. Walters has been with CBS since last September as North London regional sales manager. He started in the business at the retail level, then went to RCA and on to Phonogram where in five years he went from salesman to product manager.

Alex Everitt has left Leeds Music to set up his own company. He had six years with the company as international manager and then professional manager.

Janie Peebles has been with Pye for three years and was previously with promotion head Issy Price.

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Retail Slump Spurs Marketing Changes

• Continued from page 4

Maritimes and Western Canada which seem fairly depressed at the moment.

"One of the things that we're doing is to offer an extra discount on some of our product. It's the first time in three years we've resorted to that. Our policy is usually to give no deals at all. We have a small tape deal going right now which will hopefully generate some business. There are 76 different items and it's a case of if you buy 30 you pay for 27. We haven't taken the best product in our catalog, we've taken the in-between product—the product that has been successful when it has been merchandised."

Bibby adds: "The slump in the spring is something that a few years ago we accepted as being normal. In the case of MCA the last three springs, we have been hot with product so we hadn't noticed it. This year we're not so hot with product so we're noticing but maybe we're back to normal. Maybe the whole industry is."

"The scheduling of product has changed over the years. Product used to come out early in the year or be saved until fall for release. Over the past few years, product has been scattered throughout the year. A lot of hot product was released in January and February of this year and now all the superstar acts are in between releases and that helps to make the market soft."

Dave Evans, director of marketing for Capitol Records-EMI of Canada, agrees with Bibby. "All indications are that it is very soft at the retail level. People are not rushing out right now to buy records. You could associate a slump like this with the type of product that's on release at the moment, the sort of weather conditions we've had, the economy and the fact that kids are involved in exams."

"Quite frankly, what I think we need right now is some excitement to bring the buyers back into the stores. What we're counting on to change things a bit and to create a strong June, July and August is a Beatles revival. We have just come out with the repackaged Beatles album. We're also expecting a major Beatles singles release in July which we're sure will create a lot of interest in much the same way that it did in the British market."

Evans points to EMI in Britain coming under a lot of criticism from the rest of the industry when it mass-released Beatles singles product which promptly dominated the British charts. A number of people felt that it was making it very hard for new acts to get onto the charts.

"I don't anticipate the same sort of radio action and the subsequent domination of the charts here," says Evans, "but I still think there will be a lot of excitement generated. I know that right now many stations are anxious to do Beatles weekends. If we can create the type of excitement that I believe this revival will create, I think we'll bring a lot of consumers back into the stores for not only Beatles product but all types of product."

To try to alleviate the situation a little, Stan Kulin, president of United Artists Records in Canada, indicates they are trying to do much more in-store promotion.

"I think it's going to be a trial-and-error situation," says Kulin. "We're doing a Canadian Talent Library promotion right now through the Bay, Eatons and Simpsons department stores. It's working out rather well. I can't say that it's the

greatest success but we're learning some valuable things."

Kulin had some thoughts about why there's a slump at the moment. "I believe there was a slowdown in the U.S. about this time last year and I think our economy is usually six to 12 months behind the Americans."

It occurs to Kulin that one of the things that the record industry in Canada should start looking at is better statistical information which would give some warning of slumps of this kind, if in fact they are closely related to the same types of soft market periods in the U.S.

"The other thing that has had an effect is the fact that many of the key record outlets are closed on Sundays and holidays now due to a recent tightening of the Lord's Day Act in Canada," says Kulin. "I'm not trying to suggest that that's had a big effect on the overall picture but I think it has some effect. You don't pick that business up again."

"Some of the product out now isn't bringing people into the stores. Maybe we're looking for another big act. It just seems awful quiet out there. A lot of the retail outlets are inventory conscious right now."

On the brighter side Kulin suggests, "I see business picking up a bit more for us this month. I say that there's a slump but in our year-to-date sales, I'm not really that unhappy."

Tom Williams, vice president of Attic Records, indicates he is not too concerned about people not buying.

"The growth rate of the industry over the last five years has had much to do with the growth rate of plazas into which many of the larger record chains expanded," says Williams.

"One thing we're noticing though is that with in-store promotion, which was one of our strengths, we're really having to compete now. All in all we're not that worried though because at the moment we are running with a couple of hits."

Ron Newman, president of Motown Records of Canada, has noticed that the market is "a little soft, but not that bad."

He adds, "It may just be the fact that we've just changed our distribution but right now our business is pretty good. The singles market is a little soft. It doesn't seem that we're selling as many hit singles as we used to."

"There are differing comments about how well the record industry is doing right now, right across the country," says Ken Middleton, president of WEA Music Of Canada. "There are some areas that are down. Montreal though is doing very well. There are also areas out West doing well. Ontario is a little down at the moment. It hasn't really been affecting our sales, though."

"This is the summer. We always have a slump at this time of year. There's nothing abnormal. Our last report on our sales picture was at the end of April and we were up 43%. That's from Dec. 1, the beginning of our fiscal year. That's healthy."

From The Music Capitals Of The World

TORONTO

Thundermug receiving encouraging radio action on its current single "Clap Your Hands & Stamp Your Feet" in the Canadian west. . . . **Bill Amesbury** is to star in a feature film being produced in England by **Ken Shipman** with a plot that revolves around the adventures of a space-age superstar. . . . Canadian manager, record company executive, songwriter and artist **Barry Authors** has a number two single on the British charts with the song "No Charge" on his own Power Exchange Records label. He recorded the song under the name **J.J. Barrie**. . . . A string week—June 27 to July 2—has been announced for the Blue Mountain School Of Music. **Steven Staryk** and **Hiroko Driver** will oversee the activities that week. . . . **Larry LeBlanc** and Associates, a public relations firm to the music industry, has expanded its roster to include **Blood, Sweat & Tears** with **David Clayton Thomas**, the **Domenico Troiano Band**, **Cliff Edwards** and booking agency, **Concept 376 Ltd.** The firm also handles **Sylvia Tyson** and the **Mercy Brothers**. LeBlanc as a journalist recently was named Canadian editor of *Melody Maker* and *Music Gig Guide* in New York.

Randy Edelman was in Toronto recently to talk to the press, his Canadian distributors, GRT of Canada and his publishers United Artists. He also met with Riverboat Coffee House owner to discuss a possible engagement at the club in the near future. . . . **Dan Hill** has just been signed to the Agency For the Performing Arts in the U.S. He is currently in the middle of an extensive tour of the north-east U.S. with dates set for the Main Point in Philadelphia, the Wine Press in Rochester and a return engagement as a headliner at The Other End in New York. Hill will also do four days at the Golem in Montreal during that time. He is travelling with bass player **Allan Soberman**. In late June, Hill will complete his second album at Manta Sound in Toronto. Hill has a publishing administration contract with ATV. . . . **Downchild's** latest single "One More Chance" has received strong radio reaction from stations in western Canada. During the summer the band will be playing in and around the Toronto area with a special date set for the Olympics on Aug. 7. In the early fall the band will set out on an east coast tour which will emphasize dates at colleges and universities. . . . **Little Caesar and the Consuls**, which had a

hit with "Hang On Sloopy" over ten years ago, has finished recording the same song at Thunder Sound in Toronto with **Paul Hoffert** producing.

Sid Bernstein, the manager of the **Bay City Rollers**, was in town in mid-May for business meetings and interviews. . . . A press reception was held for **Deja Vu** by Capitol Records-EMI of Canada Limited at the Gas Works on May 25. . . . **Tommy Ambrose** recently signed to the country division of Warner Brothers. His first single is "The Night Time And My Baby." . . . **Murray McLauchlan** special for CBC has been completed. The show, which was produced by **Ron Marasca** in conjunction with **Bernie Finklestein** and **Bernie Fiedler**, contains songs from his new "Boulevard" LP on which he introduces his new band **Silver Tractor**. **Bruce Cockburn** also appears on the show singing "All the Diamonds In the World" and "Burn Baby Burn." . . . **Bob Merten** of Quality Records recently signed **Bill Downs** and **Dave Gilmartin's Right On!** Productions for distribution in Canada.

Another Axe act ready to debut with new manager **Larry Trakalo** is **Mike Lehman**. **Andrew Body** of the CBC provided the choreography and costuming for his new lounge act. Lehman's group consists of two girl dancers, keyboard player **John Dunn**, guitarist **Kevin Pepperall**, drummer **Pat Furlong** and bass player **Wayne Dietrich**.

MONTREAL

Tony Green is busy these days. He produced, arranged, wrote and sang "Sais-tu Pourquoi," a single on RCA which is currently in the top three of the Quebec charts. The song is presented under the group name **Fusion** which will have product released in English shortly. Green performed the song on a new Montreal tv show *Disco-Tourne* on channel 10. He is currently in the studio doing some demos with a number of local acts and has just completed production of a band called **Shakedown** with **Derek Kendrick** of **Moonquake**. . . . **Bob Hahn** of Rising Records reports that the label will release two albums shortly—an LP of assorted songs from the Broadway musical "Rockabye Hamlet" and an LP by **Cal Dodd**, now with **Deja Vu**. . . . **Tom Jones** broke box office records at the Place des Arts from May 13-17. **MARTIN MELHUISE**

Billboard Hits Of The World

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BRITAIN		42 28		LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu)	
(Courtesy: Music Week)		43 48		LEADER OF THE PACK—Shangri Las (Charly)—Redbird (Robert Mellin)	
*Denotes local origin		44 44		COULD IT BE MAGIC—Donna Summer (GTO)—Kamiaz (Pete Bellotte/Girogio Moroder)	
SINGLES		45 49		DANCE THE BODY MUSIC—Osibisa (Bronze)—Osibisa (Gerry Bron)	
This Week	Last Week	This Week	Last Week	This Week	Last Week
1	2	46	46	47	—
COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)	SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)	48	47	48	47
2	5	49	—	49	—
NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)	NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)	50	—	—	—
3	1	—	—	—	—
4	4	—	—	—	—
FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	YOU TO ME ARE EVERYTHING—*Real Thing (Pye)—Screen Gems (Ken Gold)	—	—	—	—
5	22	—	—	—	—
6	3	—	—	—	—
MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)	FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)	—	—	—	—
7	6	—	—	—	—
8	7	—	—	—	—
LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti)	THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy)	—	—	—	—
9	21	—	—	—	—
10	8	—	—	—	—
ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)	—	—	—	—
11	10	—	—	—	—
12	9	—	—	—	—
DEVIL WOMAN—*Cliff Richard (EMI)—Chappell/Robinson/Sparkle (Bruce Welch)	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)	—	—	—	—
13	42	—	—	—	—
14	11	—	—	—	—
LOVE HANGOVER—Diana Ross (Tania Motown)—Jobete London (Hal Davis)	YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers)	—	—	—	—
15	29	—	—	—	—
16	15	—	—	—	—
SHOW ME THE WAY—*Peter Frampton (A&M)—Rondon (Peter Frampton)	JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)	—	—	—	—
17	18	—	—	—	—
18	13	—	—	—	—
I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery & Lyle (A&M)—Rondor (David Kershbaum)	MORE MORE MORE—Andrea True Connection (Buddah)—Buddah (Gregg Diamond)	—	—	—	—
20	14	—	—	—	—
21	24	—	—	—	—
SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin	SHAKE IT DOWN—*Mud (Private Stock)—Evolution/Island (Pip Williams)	—	—	—	—
22	12	—	—	—	—
23	26	—	—	—	—
THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)	THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)	—	—	—	—
24	37	—	—	—	—
25	20	—	—	—	—
SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)	—	—	—	—
26	34	—	—	—	—
27	31	—	—	—	—
THE WANDERER—Dion (Philips)—Schwartz (Glen Stuart)	YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud/Tom Sellers)	—	—	—	—
28	38	—	—	—	—
29	23	—	—	—	—
JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)	REQUIEM—*Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)	—	—	—	—
30	35	—	—	—	—
31	16	—	—	—	—
SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)	THE CONTINENTAL—Maureen McGovern (20th Century)—Warner Bros. (Cari Maduri)	—	—	—	—
32	45	—	—	—	—
33	25	—	—	—	—
GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Merridian/Siegel (Butterfly Prod.)	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)	—	—	—	—
34	—	—	—	—	—
35	33	—	—	—	—
TVC 15—*David Bowie (RCA)—Bewlay Bros./Chrysalis/Mainman (David Bowie/Harry Maslin)	TROCADERO—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)	—	—	—	—
36	32	—	—	—	—
37	30	—	—	—	—
LET'S MAKE A BABY—Billy Paul (Philadelphia)—Gamble-Huff/Carlin (K. Gamble/L. Huff)	S'S SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kenny Young)	—	—	—	—
38	27	—	—	—	—
39	43	—	—	—	—
DAWN—*Flintlock (Pinnacle)—Areta (Mike Holoway Senior)	I'LL GO WHERE YOUR MUSIC TAKES ME—*Jimmy James & The Vagabonds (Pye)—Subbidu/Chappell (Biddu)	—	—	—	—
40	36	—	—	—	—
41	50	—	—	—	—
SOLD MY FOR ROCK 'N' ROLL—Linda & the Funky Boys (Spark)—Southern/MCPS (Detlef Petersen)	—	—	—	—	—

BRITAIN

(Courtesy: Music Week)

BRITAIN		42 28		LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu)	
(Courtesy: Music Week)		43 48		LEADER OF THE PACK—Shangri Las (Charly)—Redbird (Robert Mellin)	
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This Week	Last Week	This Week	Last Week	This Week	Last Week
1	2	45	49	46	46
2	5	47	—	48	47
3	1	48	47	49	—
4	4	49	—	50	—
5	22	—	—	—	—
6	3	—	—	—	—
7	6	—	—	—	—
8	7	—	—	—	—
9	21	—	—	—	—
10	8	—	—	—	—
11	10	—	—	—	—
12	9	—	—	—	—
13	42	—	—	—	—
14	11	—	—	—	—
15	29	—	—	—	—
16	15	—	—	—	—
17	18	—	—	—	—
18	13	—	—	—	—
19	19	—	—	—	—
20	14	—	—	—	—
21	24	—	—	—	—
22	12	—	—	—	—
23	26	—	—	—	—
24	37	—	—	—	—
25	20	—	—	—	—
26	34	—	—	—	—
27	31	—	—	—	—
28	38	—	—	—	—
29	23	—	—	—	—
30	35	—	—	—	—
31	16	—	—	—	—
32	45	—	—	—	—
33	25	—	—	—	—
34	—	—	—	—	—
35	33	—	—	—	—
36	32	—	—	—	—
37	30	—	—	—	—
38	27	—	—	—	—
39	43	—	—	—	—
40	36	—	—	—	—
41	50	—	—	—	—

BILLBOARD IS BIG INTERNATIONALLY

IND. ASSN. PRES. SAYS

'Legal Pirates' Hurt Industry

• Continued from page 6

also look to the other ways in which marginal operators are eating into the profit structure of the industry.

"We are aware of a number of cases in which some smaller operations press three and four times the number of disks they report to their licensors for release in their markets. By doing this they don't pay the royalties to the licensing company, and the artists and publishers don't get their share.

Since they have the legal right to press as many records as they want to as licensees, there is no violation of the copyright laws, only possible civil law violations in terms of their contracts."

Hutt does not buy the argument that some have offered that because of prohibitive taxes on non-domestic product in some countries, "overpressing" is the only way they can keep their head above water.

"The record business in Latin America, when conducted ethically and legally can provide a very good living. All that is needed is good administrative practices and hard work," Hutt says. "The fact of the matter is that you can almost make as much money as you want by doing things right. It's a good and booming business."

Hutt is the president of Discos Centroamericanos in El Salvador, an operation which has a subsidiary in Panama and does its own pressing as well as providing that service for other Latin labels. A veteran of more than 25 years in the record business, he is considered one of the most knowledgeable record men in Latin America.

"Some of my colleagues in Latin America have indicated to me that they will be working closely with their governments to attempt to deal with the piracy problem," Hutt reports.

"It has become a particularly distressing situation in the Mexican border areas and in some Caribbean countries. But I think that we must also deal with these legal pirates so that the international industry will feel the same financial security in dealing with Latin American record companies that they have when securing licensees elsewhere."

Hutt also reports that at the next meeting of the association he will be making this matter a major item for discussion and asking for a concerted industry drive to stamp out "legal piracy."

Several other major Latin American label executives confirmed the

existence of the "legal pirates" but are uncertain as to what can be done to deal with the problem.

"The problem is that many licensors are happy to get some money in front from a licensee in some of the Latin American countries and once they do they don't bother to follow up and check what the sales have been," says Joe Cayre, of Caytronics, a major Latin label based in the U.S.

"They feel lucky they have gotten any sales at all and with the front money they feel they're ahead. The ones who really lose out are the composers and artists who learn their record has been a big hit in one of those countries yet they have received little or no royalties.

"I am glad that Hutt and some of the others are going to deal with the problem because it will establish confidence in the market and open it up to a lot more business."

Latin Scene

PUERTO RICO

Popular **Danny Rivera** is planning to sing a storm at a special concert to be held at the Roberto Clemente Coliseum here June 19. This is Danny's first public appearance in quite a long time, but then he likes to space out his concerts so that by the time he does give one, audiences really pack the place. ... A new musical program, featuring classical, jazz, progressive rock, Latin and international music will be aired by WIAC-FM radio beginning the end of the month. Called "The Alternative," it will be hosted by **Carlos dos Santos** and promises to be full of nice surprises.

Lisette, a star of the Puerto Rican bobbysoxers in the 60's and former wife of another idol of that time, **Chucho Avellanet**, is currently ap-

pearing at the Caribe Hilton's Club Caribe. **Lisette**, whose singing talent seems to improve with age, will be performing at the plush club for two weeks. ... **Areyto**, a local folkloric group with one of the hottest shows in town (really, they are terrific!), is currently on the lookout for \$15,000 to enable it to fly to Israel and participate in an international folkloric festival held there. Invited on a previous occasion and unable to attend, Areyto will now try a little harder to get the money for the activity.



Dominique photos

LATIN AWARDS: The annual Latin N.Y. Magazine music awards ceremonies held at the Beacon Theater also included a score of major Latin music stars and performers. Shown here, top, Roger Dawson, of station WRVR, receiving his award as most popular disk jockey; bottom left, Fania records star, Celia Cruz, singing for the winners; and, bottom right, Fania Records president Jerry Masucci accepting award for best concert of the year, the Fania All-Stars, while Latin N.Y. publisher Izzy Sanabria looks on.

Casals To Showcase P.R. Composers

By LORRAINE BLASOR

SAN JUAN—For the first time since the internationally known Casals Music Festival began here 20 years ago, three Puerto Rican composers have been included in a program steeped in the music of such well established greats as Bach, Mozart, Brahms, Beethoven and Tchaikovsky.

The composers whose works are being played at the Festival, which opened this month at the Univ. of Puerto Rico theater, are Jack Delano, Hector Campos Parsi and Amaury Veray.

The three belong to the island's small but very active nucleus of classical music composers. Their breakthrough into the festival scene has a lot to do with wide criticism voiced during the past year concerning the way the festival is being run. One of the things that particularly upset critics was the fact that, while \$300,000 in local money was being put into the yearly event, most of the participants came from outside the island.

Another criticism leveled against the festival revolved around the absence of the Puerto Rico Symphony Orchestra at the festival. As a result of pressure, the local orchestra has been finally invited to play on two different nights.

Other local participants include the Children's Chorus of San Juan (which received rave reviews from critics in New York following appearances in that city a year or two ago), the Chorus of the Conservatory of Music, conductors Sergije Rainis and Victor Tovah, soprano Olga Iglesias, tenor Edgardo Gierbolini and violinist Guillermo Figueroa Jr.

As for the international personalities appearing during the three-

week long musical extravaganza, notables are Mstislav Rostropovich, Jean Pierre Rampal, Alexander Schneider, Rudolf Serkin, Eugene Istomin, Mieczyslaw Horszowski, Jean Bernard Pommier, Eduardo Mata and singer Betty Allen.

The 20th Casals Festival, marking the 100th anniversary of Pablo Casals' birth, will be highlighted this year by the world premier of a piece by Alberto Ginastera, written in honor of the late master cellist. The title of the work is "Variations on Themes of Pablo Casals" and will be performed by the Youth Festival Strings orchestra, a group of young musicians from Puerto Rico, the U.S., Mexico, Costa Rica, Argentina, Venezuela and Canada.

Mezzo-Soprano Betty Allen, formerly associated with the Metropolitan Opera, will give a series of master classes during her stay on the island.

This will be the first time that classes by one of the festival's per-

formers are given in conjunction with the festival.

Elias Lopez Soba, president of Casals Festival Inc., said "We hope to develop it as a practice on a yearly basis so that many of the great artists who come to Puerto Rico for the festival may be able to work with our young professionals and students."

The Casals Festival organization, with the public funding support, is the most important classical music institute in the Caribbean. It combines the yearly performance program with an ongoing teaching function.

In the past it has been an occasional center of controversies, precisely because of the public funds involved, with both teachers and students voicing complaints. However, by and large it has managed to overcome those difficulties and continue to receive both public funds and public support for the premier performance program.

Billboard SPECIAL SURVEY For Week Ending 6/19/76

Billboard Hot Latin LPsTM

Special Survey

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480	8	TIPICA NOVEL With A Touch of Brass, TR-116XCP
2	EDDIE PALMIERI Unfinished Masterpiece, Coco Clp-120	9	BOBBY RODRIGUEZ Lead Me To That Beautiful Band, XVS 43
3	YOLANDITA MONGE Floreciendo, Coco Clp-123	10	ROBERTO TORRES De Nuevo Salsoul Sal-4107
4	PACHECO El Maestro, Fania JM00485	11	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul 2 400
5	PUPI Y Su Charanga, Vaya XVS 40	12	ORCH. HARLOW El Judo Maravilloso, Fania JM00490
6	MONGO SANTAMARIA Afro Indio, Vaya XVS-38	13	ROBERTO CARLOS Quiero Verte A Me Lado, Caytronics 1439
7	CAMILO SESTO Amor Libre, Pronto Pts 1013	14	SALSOUL ORQ. Salsoul Orchestra SZS-5501
		15	MORRIS ALBERT Dime Audio Latino 4085

IN PUERTO RICO

1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480	8	CAMILO SESTO Amor Libre, Pronto 1013
2	RAUL MARRERO Apt. #2, Mericana 1035	9	ORCH. HARLOW Ed Judo Maravilloso, Fania JM00490
3	EDDIE PALMIERI Unfinished Masterpiece, Coco Clp-120	10	IRIS CHACON Iris Chacon, Bornquien 1298
4	LA CORPORACION LATINA Llego Pa Quedarse, Lamp 503	11	NYDIA CARO Nydia Caro, Alhambra Als-144
5	YOLANDITA MONGE Floreciendo, Coco Clp-123	12	PACHECO El Maestro, Fania JM00485
6	LA PANDILLA La Pandilla, Alhambra 4007	13	JULIO IGLESIAS El Amor, Alhambra 23
7	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	14	BOBBY VALENTINE Va A La Carcel, Bronco 1001
		15	RICARDO RAY & BOBBY CRUZ 10 Aniversario, Vaya 36

VAYA

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From

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Musical Director: TITO PUENTE

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JUNE 19, 1976, BILLBOARD

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Sound
Waves

• Continued from page 48

an equalizer to minimize peaks is pretty much a matter of educated guesswork.

As a backup to their traditional monitoring facilities, some studios feed a mono mix to the spectrum display to get a graphic read-out of their mastering. If the display consistently shows bottom, mid or high frequency imbalances, it is an indication of a possible weakness in the regular monitoring system. Broadcasters are using this facility to help tailor the response of their program to give the station a consistent "sound."

General News



Singles

Queen's "Bohemian Rhapsody" on Elektra; disk is its first gold single.

Silver Convention's "Get Up & Boogie" on Midland International; disk is its second gold single.

Albums

George Benson's "Breezin'" on Warner Bros.; disk is his first gold album.

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Heart Attack Kills
Bobby Hackett, 61

CAPE COD, Mass.—Bobby Hackett, cornetist and guitarist, died of a heart attack here June 7. He was 61 years old and for 40 years prominent in the industry.

Basically a jazz soloist, Hackett crossed over into the pop field in the 1950s with a series of LPs he made with Jackie Gleason's New York studio orchestra for Capitol. Before that, he worked briefly with Glenn Miller's big band and, for a time, conducted his own orchestra.

Hailed as a musician in the Bix Beiderbecke tradition, Hackett, who was born in Providence, R.I., recorded hundreds of tracks for numerous labels. Just a year ago he was featured on Lawrence Welk's syndicated tv program nationally.

Hackett had made Cape Cod his home in recent years. He is survived by the widow, a son, a daughter, a brother, a sister and two grandchildren.

Transamerica

• Continued from page 3

St. Louis, over-30-year-old indie label distribution, one-stop and rack-jobbing firm, which is now operated by its founder, Bob Hausfater, his son, Norm, and Norm Wienstroer, who also oversee a Kansas City office which is in rackjobbing and one-stopping.

When Lieberman bought out Taylor Electric, Milwaukee, three years ago, it dropped indie label distribution and concentrated on rackjobbing and one-stopping there.

The addition of the Musical Isle Missouri offices would continue a steady climb by Lieberman to a point among the nation's top five wholesaling firms. Lieberman now has operations in Portland, Oklahoma City, Omaha, Minneapolis and Chicago. JOHN SIPPEL

Soul
Sauce

• Continued from page 58

dios on both coasts, and he contends that different studios produce different sounds. He notes that a studio's setup and its engineer determines its sound. "I can cut a tune in one studio with a musician, then go to another studio with the same tune and musician, and the song will sound different."

He claims the reason he no longer records at Sigma Sound studio is because his tunes began to sound like Philadelphia International's product. Sigma Sound is Philadelphia International's recording home.

He feels that his own studio will give him the best of two sounds, and at the same time open the door for other music operations in Atlanta.

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

4-Channel Lawsuit

• Continued from page 6

in a plan whereby they would exit the market after collaborating on production of certain equipment with the idea in mind of giving CBS a dominant position in the field.

The suit also charges CBS with licensing some 50 manufacturers of 4-channel equipment, who make over 70% of all audio equipment sold in the country without payment of royalties. Industrial claims is due under its agreement with Electro-Voice and Gulton.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/19/76

Number of LPs reviewed this week **50** Last week **37**

Spotlight



CARLY SIMON—Another Passenger, Elektra 7E-1064. Solid LP with backing by the Doobie Brothers from time to time and a variety of vocal styles, from rock to MOR to jazzy to bluesy, with generally strong production from Ted Templeman, adapting well to each of the moods. Vocals are as distinctively powerful as ever, with background aid from the likes of Linda Ronstadt, the Doobies, Jackson Browne, James Taylor and Libby Titus also helping. Songs vary from straight love songs to short stories.

Best cuts: "It Keeps You Runnin'," "He Likes To Roll," "One Love Stand," "Riverboat Gambler," "Libby."

Dealers: Artist has steady LP sales track record.

CHEECH & CHONG—Sleeping Beauty, Ode SP-77040 (A&M). The madcap duo are back again with a strong follow up to their highly successful "Wedding Album." Bawdy topics include canine fetishes, drugs and a hilarious spoof on sex from the viewpoint of the female organs. Title cut is a humorous revision of the classic fairy tale. Solid arrangement and orchestration by Tom Scott and a unique jacket resembling a pill should make an attractive package to staunch fans.

Best cuts: "T.W.A.T.," "Sleeping Beauty," "Uncle Pervy," "Framed."

Dealers: Duo have loyal fans and are currently on road.

HAROLD MELVIN & THE BLUE NOTES—All Their Greatest Hits, Philadelphia International PZ 34232 (CBS). With Melvin and at least part of the Blue Notes (including lead vocalist Theodore Pendergast) split up, this set offers a good look at the past few years, the years that provided the group with a tremendous pop as well as soul audience. Representative blend of rockers and ballads, with one cut including Sharon Paige, lady featured on last Melvin LP. Good package for those who have followed group for years, and an equally viable LP for those just being introduced to the quintet's distinctive sound.

Best cuts: "Bad Luck," "If You Don't Know Me By Now," "Wake Up Everybody," "Where Are All My Friends."

Dealers: Display in pop as well as soul.

CHARLIE RICH—Greatest Hits, Epic PE 34240 (CBS). Grouping of artist's major country and pop hits since he "made it" four years ago after close to two decades of excellent singing and writing and little recognition. Several of the cuts were top 10 pop singles, others scored primarily on the country lists, but all showcase the distinctive Rich vocal and piano styles. Several older songs, that many feel were among his best but did not quite reach hit status, are also included. Newest single, "America, The Beautiful (1976)," also included.

Best cuts: "The Most Beautiful Girl," "My Elusive Dreams," "Behind Closed Doors," "Life Has Its Little Ups And Downs," "I Love My Friend," "America, The Beautiful (1976)."

Dealers: Artist has large pop, country and MOR followings.



ARETHA FRANKLIN—Sparkle, Atlantic SD 18176. Teaming of Franklin with Curtis Mayfield, who wrote all the songs (from the movie of the same title name) and who produces here, is simply dynamite. Material is up, up and does just what the title cut says. Franklin herself sounds in the best of voice, crisply soulful and movingly gospel. Arrangements (by Mayfield and Rich Tufo) are excellent, especially on use of the Kitty Haywood Singers for backup vocals. Album has a strong turn-on potential for pop listeners as well as for those in the r&b bag.

Best cuts: "Hooked On Your Love," "Look Into Your Heart," "Sparkle," "Loving You Baby."

Dealers: Tie-in to movie, but more importantly let buyers know that the lady has returned to her throne.

L.T.D.—Love To The World, A&M SP 4589. Good example of ability to combine contemporary funk and general musical sophistication as the 11 man group moves through a series of disco flavored rockers and intricately arranged ballads. Instrumentation includes keyboards and synthesizers, tenor, soprano, alto and baritone sax, trombone and guitars and bass, resulting in a mix of big band, jazz, soul and pop feels. Five vocalists also provide good variety, offering leads a number of interesting backing arrangements. Ballads, sound most original, but entire set is a sophisticated. Good production from Larry Mizell and Fonce Mizell.

Best cuts: "Love To The World," "Love Ballad," "Let The Music Keep Playing," "The Word," "Love To The World Prayer." &

Dealers: Group has growing reputation.

JOE SIMON—Today, Spring SP 1 6710 (Polydor). Usual good Simon set, featuring his distinctive vocals against a variety of backgrounds—primarily on the funky side. Original material here, as well as covers of such varied artists as the Rolling Stones and Sam Cooke. Cuts possible for disco play, though Simon is a strong enough stylist to allow his product to work as a listening LP as well as a dancing set. Good production from artist and Raeford Gerald.

Best cuts: "Let's Spend The Night Together," "I Just Want To Make Love To You" (The old Willie Dixon blues), "Come



JEFF BECK—Wired, Epic PE 33849 (CBS). After years of being regarded as one of pop's more innovative and skilled guitarists, Jeff Beck broke through in huge fashion last year with his first all instrumental LP. Now, working with pianist/clavinette player Max Middleton, synthesist Jan Hammer and several others, Beck pulls together elements of rock, blues, jazz and futuristic European rock and comes up with another solid instrumental set covering material from Middleton, Hammer, pianist/drummer Narada Michael Walden and Charlie Mingus among others. A number of varied guitar styles included, a number of tempos utilized, with several guitar techniques often used within the same cut. Beck can be effective as a fast, flash guitarist or a slow moody one, as a jazz, rock or blues guitarist or, as heard here several times, as a soulful player. George Martin produced set.

Best cuts: "Come Dancing," "Head For Backstage Pass," "Blue Wind," "Play With Me," "Love Is Green."

Dealers: Nobody else is doing material like current sound and the man hit the top five last time out.



THE BEATLES—Rock 'N' Roll Music, Capitol SKBO 11537. With Capitol launching the largest advertising and merchandising campaign in its history to push this double set, it's a fairly safe bet that the LP will be one of the biggest sellers of the year. Cuts run the gamut from the earliest singles to some of the later product. All four share lead singing chores, songs include originals as well as covers of the Isley Brothers, Chuck Berry, Wilbert Harrison, Carl Perkins, Larry Williams and a few others. Basically, a good fun set that comes as a welcome relief in a time when music is often not a great deal of fun.

Best cuts: All good, but some of most entertaining include "Twist And Shout," "Boys," "Rock And Roll Music," "Money (That's What I Want)," "Dizzy Miss Lizzie," "The Night Before," "Revolution," "Helter Skelter," "Got To Get You Into My Life" (current single), "Get Back."

Dealers: Besides Capitol merchandising push, group is also enjoying a general sales resurgence.

Get To This," "What A Wonderful World," "Music For My Lady."

Dealers: Artist has a decade of soul fans, with pop crossover from time to time.



LORETTA LYNN/CONWAY TWITTY—United Talent, MCA 2209. Another set of solid country songs from this favorite twosome, includes their latest single, "The Letter." Owen Bradley produces with his usual flair and a preference for unadulterated arrangements. Lynn and Twitty always seem to bring out the best in each other—and the cross-fertilization of talent sounds best on numbers such as "Just Lead The Way." It's doubtful if the Bellamy Brothers' hit "Let Your Love Flow" will ever sound more country than it does at the hands of Loretta and Conway. Lynn and Twitty make no concessions here for any pop audience—it's country to the core as typified by Wayne Kemp's "Barroom Habits" and Vic McAlpin's "I'm Gonna Roll You Like A Wheel."

Best cuts: "The Letter," "Just Lead The Way," "Barroom Habits," "I'm Gonna Roll You Like A Wheel," "We'll Finish Up Falling In Love."

Dealers: An ever-popular duo with a loyal legion of fans.

MEL TILLIS—Love Revival, MCA 2204. Quick on the heels of his "Love Revival" single, Tillis releases his first MCA LP. Produced by Tillis and John Virgin, it's a well balanced set with some straight country songs like "Tall, Dark And Lonesome" and a lighter tune tossed in for variety—the offbeat Daryl May song "Gator Bar." This is the liveliest cut on the album and sounds like good single material with Mel stuttering for fun and profit. Nothing fancy instrumentally, the strength is in Tillis' steady singing style. On record as in personal appearances, Tillis is adept at handling both serious and comedy material—but the accent in this album is mainly on the serious side.

Best cuts: "Love Revival," "Tall, Dark And Lonesome," "Gator Bar," "Which Way Is Gone."

Dealers: MCA will be solidly behind Mel's first for the label.



BOB JAMES THREE, CTI, CTI 6063. Pianist-arranger-conductor James has expansively fashioned several pop sonic symphonies on this his third LP for CTI. The compositions are decidedly less severe or complex than his previous solo, stand-out works. This is a superb studio production effort from producer Creed Taylor, matching James' works with outstanding players who literally tear the studio's ceiling off with their enthusiastic and powerful section blowing. James' tempo selections—some slow reggae on "Women Of Ireland" and "Jamaica Farewell"—plus his utilization of driving, hip

swaying funky time signatures for the other tunes, provides comfortable contrasts. Guest soloist Grover Washington Jr. earns his pay with lofty, flighty blowing on tenor and soprano, with Hubert Laws flute sneaking in at select times.

Best cuts: "Women Of Ireland," "One Mint Julep," "Westchester Lady," "Jamaica Farewell."

Dealers: James and his studio big band play exciting jazz, easily understood by pop fans. Listen to the fresh arrangement on "Jamaica Farewell."

GEORGE BENSON—Good King Bad, CTI 6062. Benson's graceful guitar playing is engulfed in some cleverly designed molds, some disco flavored, some compellingly quasi-funk. The leader's clear, clean improvisations produce a fire which is infectiously picked up by a stellar team of sidemen including flutist Joe Farrell and pianists Bobby Lyle, Don Grolnick and Roland Hanna. Several casts of sidemen have been utilized by producer Creed Taylor in this commercial jazz package. An undercoating of soft strings produces a gossamer feeling for the six tracks, five of which are new works. David Matthews is the arranger who has fashioned a very workable formula for Benson's breezy guitar to zip in and out of the major and minor themes.

Best cuts: "Cast Your Fate To The Wind," "Siberian Workout," "Theme From Good King Bad."

Dealers: Jazz's leading "new" guitarist feels free and easy in this relaxed set.

DAVE BRUBECK—All The Things We Are, SD 1684. Brubeck's creative genius is hallmarked by his intense playing in four settings. At the core of this LP is his trio (Jack Six on bass and Alan Dawson on drums); altoist Lee Konitz on one cut; altoist Anthony Braxton on one cut; Konitz and Braxton together with the rhythm section and Brubeck and Konitz dueting alone. Much of the credit for these pairings belongs to producer Michael Cuscuna and while they chop up the flow of the music, the idea nonetheless is noteworthy. From a historical point, "In Your Own Sweet Way," a work written by Brubeck in the 1950s and played by Paul Desmond, Joe Morello and Eugene Wright, gets a completely new design with Braxton playing enjoyable alto. Side two's Jimmy Van Heusen medley allows Dave to showcase his contrapuntal abilities and play soft and aggressive.

Best cuts: "In Your Own Sweet Way," "Jimmy Van Heusen Medley," "All The Things We Are," "Don't Get Around Much Anymore."

Dealers: Very inventive music from a major force in jazz composition and a key piano stylist.



SOUTHSIDE JOHNNY AND THE ASBURY DUKES—I Don't Want To Go Home, Epic PE 34180 (CBS). A friend of Bruce Springsteen's goes to work with a number of Springsteen's band members and comes up with a strong, fun filled set reminiscent of the older, more careful days of rock. Complete with horn solos, soulful backup vocals and bass voices, Johnny covers rock, blues and r&b as he moves through a basic but well done package. Material from the likes of Solomon

Burke, Steve Cropper, Wayman Glasco (Buster Browne writer), Springsteen and Steve Van Zandt. Ronnie Spector and Lee Dorsey among the guests. Good, fun project that deserves exposure.

Best cuts: "I Don't Want To Go Home," "The Fever," "How Come You Treat Me So Bad," "Broke Down Piece Of Man," "Fanny Mae," "It Ain't The Meat (It's The Motion)," "You Mean So Much To Me."

Dealers: Association with Springsteen will help, but LP stands on its own.

THE BECKIES—Sire SASD 7519 (ABC) Michael Brown, known in rock circles as the guiding light behind the Left Banke and later Stories, handles writing, production and keyboards for this excellent rock quartet. Basic sounding, easy rock, mixing mid-tempo and uptempo cuts and showcasing strong lead vocals from Scotty Trusty and harmonies from two others. Set sounds somewhat British in spots. Certainly one of the better examples of good rock not depending upon a large amount of frills to work.

Best cuts: "Right By My Side (Etude)," "Can't Be Alone," "Hit Run Song," "On The Morning That She Came," "Run Jenny Run."

Dealers: Make Brown's background known. ABC will push set.

JAY FERGUSON—All Alone In The End Zone, Asylum 7E-1063. Ex Jo Jo Gunne lead voice Ferguson teams up with producer Bill Szymczyk and comes up with an album of good, solid rock'n'roll. Mainly original material, with the exception being a great cover of Traffic's old "Medicated Goo." Mostly rockers, though there are a few good mid tempo or slow tunes. Still, Ferguson's ability to have a good time, rock along with the best (thankfully without being heavy metal) and convey a song as well as a feel is a welcome addition to the rock ranks.

Best cuts: "Snakes On The Run," "Medicated Goo," "All Alone In The End Zone," "Cinnamon City," "To The Island," "Hit And Run," "Time And Time Again."

Dealers: Stress pass connections (artist was also with Spirit). Asylum will likely push.

STEVE YOUNG—Renegade Picker, RCA APL1-1759. Excellent LP from artist who has had good response on several small labels and finally gets his shot with a major. Strong example here of music that really drifts across categories, with roots in both country and pop, as well as tinges of blues. Production from Roy Dea, who also does Gary Stewart, is excellent, as Young moves through original material and songs from Merle Haggard, John D. Loudermilk, Willie Nelson and Guy Clark. Voice just rough enough, but the man is a good singer. Expect major things from Young in the future.

Best cuts: "Renegade Picker," "Old Memories (Mean Nothing To Me)," "Tobacco Road," "Lonesome, On'ry And Mean," "Broken Hearted People (Take Me To A Barroom)," "Sweet Thing."

Dealers: Artist hopefully will get RCA push.

JEREMY—Loneliness Is Such A Sad Affair, CKI One. Imagine a cross between Joe Cocker and David Clayton Thomas and a bad case of laryngitis and you've got Jeremy Kronides. And, the results are pretty good at that. Songs used are covers of well-known pop hits and material penned by Kronides himself. Drive-time radio probably won't flip, but several of the cuts are natural for night time FM. Production and instrument tracks could be improved.

Best cuts: "Feelings," "Listen For The Wind," "Loneliness Is Such A Sad Affair."

MIAMI—Notorious Miami, Drive 102. (T.K.) While retaining the immaculate production qualities that have trademarked such past T.K. successes as K.C. & the Sunshine Band, this album foresees some of the pop sickness for a rougher, grittier, earthier element. Not a disco LP though all songs are rhythmic and danceable. The sound is that unique blend of pop, r&b and Latin that shot War to the top. Side one, noticeably more interesting than side two. Majority of the songs by Warren "Roach" Thompson, Jr., but excellent production and writer credits on two songs by Willie Clarke. One song is a collaboration between Clarke and Clarence Reid, who handled Gwen McCrae's top 10 hit "Rockin' Chair."

Best cuts: "Kill That Roach" (the War-sounding cut), "Mr. Notorious," "If You Love Me (Like You Say You Love Me)."

Dealers: Malaco, another TK-distributed label, has a current top three single in "Misty Blue."

U-ROY—Dread In A Babylon, Virgin PZ 34234 (CBS). Disk jockeys talking over tracks has been a popular reggae item in Jamaica for some time and U-Roy, one of the best at it, becomes the first to really get a crack in this country. Working with tracks provided by the Soul Syndicate, Skin Flesh and Bones Band, the artist rhythmically talks his way through a number of cuts, telling stories that will take some time to understand because of the heavy accent but are highly enjoyable nevertheless. Entertaining and well done.

Best cuts: "Runaway Girl," "I Can't Love Another," "Natty Don't Fear," "Silver Bird," "Trench Town Rock."

Dealers: U-Roy and others such as Big Youth are making noise in Jamaica with this sound.

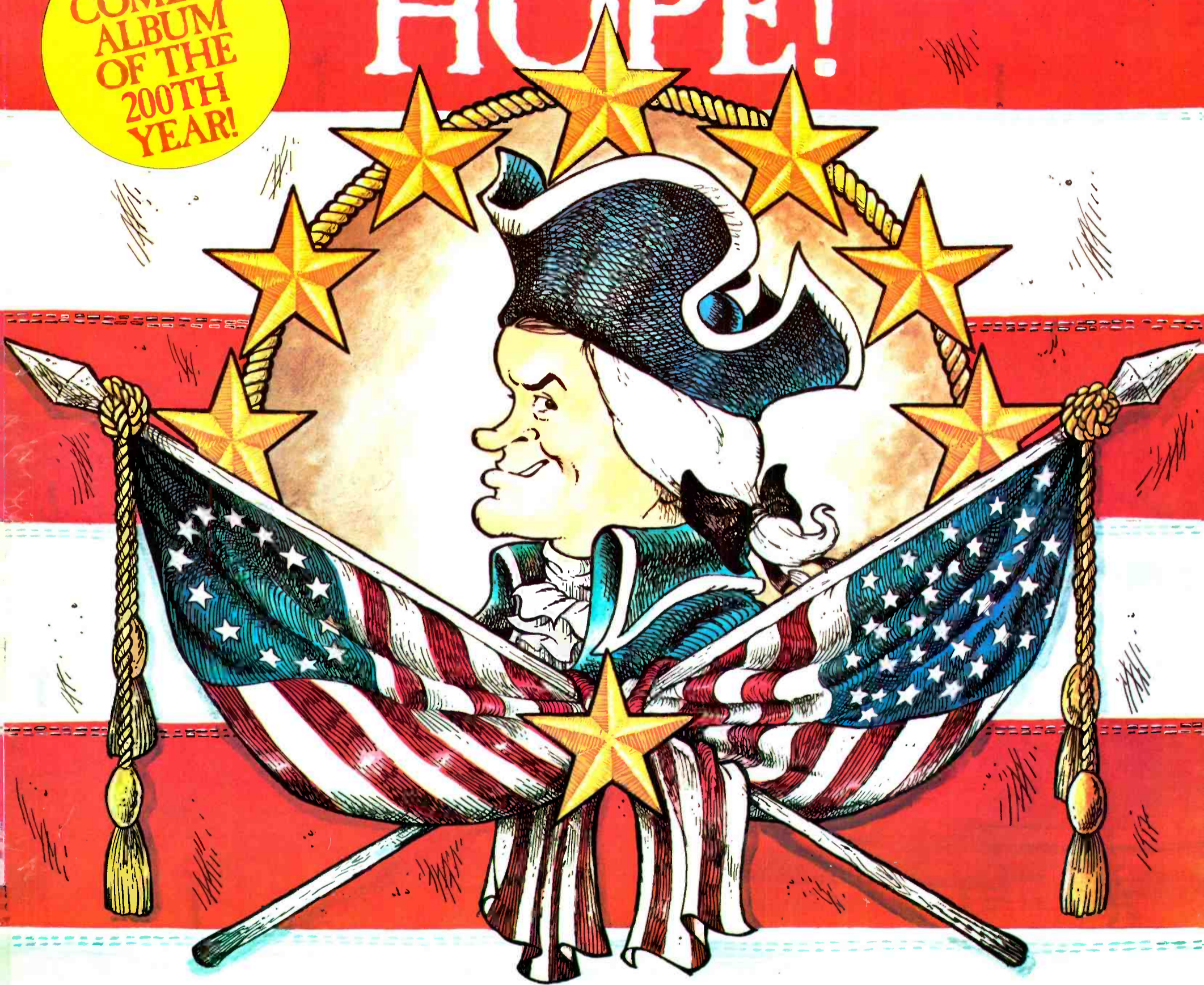
(Continued on page 72)

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: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

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Capitol

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/19/76

Number of singles reviewed
this week **135** Last week **92**

Top Single Picks

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FLEETWOOD MAC—Say You Love Me (3:58); producers: Fleetwood Mac & Keith Olsen, writer: McVie; publisher: Gen ton, BMI Reprise 1356 (Warner Bros.). Third strong release in a row from the British-American quintet is a mid-tempo Christine McVie rocker highlighted by McVie's strong, soul flavored vocals. Good, catchy bridge, easy guitar running throughout the song and, in general, another perfect AM single.

PETER FRAMPTON—Baby, I Love Your Way (3:28); producer: Peter Frampton; writer: Peter Frampton, publishers: Almo/Fram-Dee, ASCAP A&M 1832. From his No. 1 live LP and as a followup to his top 10 "Show Me The Way," the British vocalist/guitarist comes up with an easy rocker using the title as an effective hook. Heavy FM airplay on cut al ready. Keyboards and guitar dominate instrumentally.

CHICAGO—Another Rainy Day in New York City (2:57); producer: James William Guercio; writer: R Lamm, publishers: Bib Eik/Laminations, ASCAP Columbia 3 10360. First new single in several months from group is another pop/jazzy rocker with a touch of reggae flavor, several lead voices and a steel drum sound. Backup vocals also effective, as are usual Chicago horns. Title repeated a number of times. Flip, Hope For Love (3:03), producer: same; writer: T. Kath, publishers: Bib Eik/Cook County, ASCAP.

NEIL SEDAKA—Steppin' Out (3:17); producers: Robert Ap pere & Neil Sedaka, writers: Neil Sedaka-Phil Cody, publishers: Don Kirshner/Kirshner Songs, BMI/ASCAP Rocket 40582 (MCA). Sedaka returns to a rocker format a la "Bad Blood" with this fun cut taking the age old theme of "Baby, Won't You Step Out With Me." Frenetic rocker well suited to Sedaka's voice.

BAD COMPANY—Honey Child (3:15); producer: Bad Com pany; writers: Ralphs, Rodgers, Kirke, Burrell, publisher: Badco, ASCAP, Swan Song 70109 (Atlantic). Another pound ing rocker from the British quartet with basic lyrics and re petitive melody working well. Short Mick Ralphs guitar solo from time to time, and Paul Rodgers in his usual distinctive and excellent vocal form. Sounds a bit like "Can't Get Enough" in spots.

BOZ SCAGGS—Lowdown (3:15); producer: Joe Wissert, writers: B Scaggs-D. Paich, publishers: Boz Scaggs/Hudmar, ASCAP Columbia 3-10367. Change of pace for Scaggs is a soulful, disco flavored number with an infectious beat and some interesting vocal changes from the artist. Good use of backing vocals adds to the soulful feel.

recommended

ALICE COOPER—I Never Cry (3:43); producer: Bob Ezrin, writers: Cooper-Wagner; publishers: Ezra/Early, BMI, Warner Bros. 8228.

JAMES TAYLOR—Shower The People (3:52); producers: Lenny Waronker & Russ Titelman; writer: James Taylor; pub lisher: Country Road, BMI, Warner Bros. 8222.

JOE COCKER—The Jealous Kind (3:30); producer: Rob Fra boni; writer: Bobby Charles; publisher: Barmar, BMI, A&M 1830.

THE CHARLIE DANIELS BAND—Wichita Jail (2:45); producer: Paul Hornsby, writer: C. Daniels; publisher: Night Time, BMI Epic 8-50243 (CBS).

BARRY WHITE—Baby, We Better Try To Get It Together (4:26); producer: Barry White, writer: B. White, publishers Sa-Vette/January, BMI, 20th Century 2298.

SUTHERLAND BROTHERS AND QUIVER—When The Train Comes (3:34); producers: Howard Albert and Ron Albert, writer: I Sutherland; publisher: Island, BMI Columbia 3-10362.

HEART—Magic Man (2:45); producer: Mike Flicker, writers: Ann and Nancy Wilson, publisher: Andorra, ASCAP Mush room 7011.

10cc—Life Is A Minestrone (3:58); producer: 10cc; writers: L Creme E. Stewart; publisher: Man-Ken, BMI, Mercury 73805.

JAMES GADSON—Go By What's In Your Heart (2:48); produc ers: Sy Mitchell, Sonny Burke & J J Jackson, writer: A. Wayne; publishers: Almo/Artie Wayne, ASCAP U.A. XW-815.

LESLEY GORE—Sometimes (3:25); producer: Quincy Jones, writers: Ellen Weston-Lesley Gore, publishers: Lil Bits & The Witch, ASCAP/Kidada, BMI A&M 1829.



THE O'JAYS—Family Reunion (3:26); producers: Gamble & Huff; writers: K. Gamble-L. Huff, publisher: Mighty Three, BMI, Philadelphia International 3596 (CBS). Ballad format works well for group that rarely misses the top of the soul charts and generally crosses as well. Title becomes focal point for build in production and use of all three group voices. Strings also work to best effect. Lead voice gathers more en ergy as cut progresses.

SPINNERS—Wake Up Susan (3:22); producer: Thom Bell, writers: S. Marshall & T. Bell; publisher: Mighty Three, BMI Atlantic 45-3341. Usual excellent bouncy Spinners sound with mid tempo lead vocals singing against some of the best harmony vocals in pop or soul. Goodtime feel seems to be one of the Spinners trademarks, and one that is repeated here. Disco play certainly possible, as is pop crossover.

OHIO PLAYERS—Who'd She Coo (3:18); producers: Ohio Players, writers: W. Beck J. Williams-M. Jones M. Pierce; pub lisher: Tight, BMI Mercury 455. Funky, disco oriented cut with the jazz influences that have characterized recent Play ers releases. Strong backing vocals and a lead that jumps in from time to time.

BOB MARLEY & THE WAILERS—Roots, Rock, Reggae (2:57); producers: Bob Marley & The Wailers, writer: Bob Marley; publisher: Tuff Gang, ASCAP, Island 060. Reggae cut from the premiere reggae group comes on the soul charts this week and shows strong crossover potential. Authentic sound ing reggae, with few concessions to American pop and soul is gaining play nonetheless. Better lyrically than many other Marley cuts. Mid tempo.

recommended

GENERAL JOHNSON—We The People (3:21); producers: Gen eral Johnson & Rick Chertoff; writer: General Johnson; pub lisher: Music In General, BMI, Arista 0192.

MARLENA SHAW—It's Better Than Walkin' Out (3:04); pro ducers: Tony Silvester & Bert de Coteaux; writers: L. Garrett/ R. Taylor; publisher: Island, BMI, Blue Note XW790 (U.A.).

STAIRSTEPS—Tell Me Why (3:30); producers: Billy Preston, Robert Margouloff & Stairsteps, writer: Kenneth Burke; pub lisher: Screen Gems Columbia, BMI, Dark Horse 10009 (A&M).

THE ELEVENTH HOUR—Get On Or Get Off (3:23); producer: Bob Crewe; writers: Bob Crewe-Louis St. Louis; publisher: Hearts Delight, BMI, 20th Century 2278.

KOOL & THE GANG—Universal Soul (3:00); producer: Khalis Bayyan; writers: R. Bell, Koool & The Gang; publishers: Delightful/Gang, BMI De Lite 1583 (P.P.).

THE TYMES—Only Your Love (3:33); producer: Billy Jackson, writer: Jon Ledingham; publisher: Hudson Bay, BMI, RCA 10713.

THE EMOTIONS—Flowers (3:43); producers: Maurice White and Charles Stepney; writers: M. White-A. McKay; publishers: Saggfire, BMI/Kalimba, ASCAP, Columbia 3 10347.

J. J. WALKER—Abbadabba Honeymoon (3:08); producer: Mi chael Zager; writers: Arthur Fields & Walter Donovan, pub lisher: Leo Feist, ASCAP, Buddha 529.



MICKEY GILLEY—Bring It On Home To Me (2:20); pro ducer: Eddie Kilroy, writer: Sam Cooke; publisher: Kags, BMI Playboy P-6075 A. Mickey takes the old Sam Cooke-written hit and gives it a hard country rendering. Lively Gilley piano and strings bolster this number that finds him a bit mellower than usual.

TROY SEALS—Tall Texas Woman (2:30); producer: Billy Sherrill; writers: T. Seals M.D. Barnes-R. Bledsoe; publishers: Danor/Blackwood, BMI, Columbia 3 10354. Still Looking for a hit, this big hit as an artist, Seals could have it here with a catchy item that creates its own new style—country reggae. Brilliant, original instrumentation backs his spirited singing.

TERRY BRADSHAW—The Last Word In Lonesome Is Me (2:00); producer: Jerry Kennedy, writer: Robert Miller, pub lisher: Tree, BMI Mercury 73808. The Pittsburgh Steelers Su per Bowl quarterback surprised the music industry with his pleasing voice and impressive control which made a success of this first release. "I'm So Lonesome I Could Cry" Smooth and relaxed, he returns with this Roger Miller hit from the '60s.

MOE BANDY—Here I Am Drunk Again (2:27); producer: Ray Baker; writers: C. Beavers-D. Warden; publisher: Cedar wood, BMI, Columbia 3-10361. Stone country singing with a surplus of steel and fiddles keeps Bandy in his comfortable country mold. Title, simple lyrics and melody merge effec tively for Moe.

JIM ED BROWN AND HELEN CORNELIUS—I Don't Want To Have To Marry You (3:03); producer: Bob Ferguson; writers: Fred Imus-Phil Sweet; publishers: Blackwood/Imusic, BMI, RCA JH-10711. A new duet pairing from RCA selects a new, yet traditional sounding, song for the initial release. The Brown and Cornelius voices blend impressively in this catchy number with simple melody patterns and production.

C.W. McCALL—Crispy Critters (2:30); producers: Don Soars-Chip Davis; writers: C.W. McCall Bill Fries-Chip Davis; publisher: American Gramophone, SESAC, Polydor PD 14331. Another rambling uptempo McCall monologue complete with sound effects and a repetitive banjo line. There's a message here, but it's not as blatant as his last release, "There Won't Be No Country Music (There Won't Be No Rock 'N' Roll)".

KENNY STARR—The Calico Cat (2:50); producer: Snuffy Miller; writer: Sterling Whipple; publisher: Tree, BMI MCA 40580. Interesting choice of material as Kenny tackles a Whipple ballad about a cat that saves a young boy's life. Laid back instrumental work focuses the emphasis on the words.

LOIS JOHNSON—Weep No More My Baby (2:58); pro ducer: Jim Vienneau, writer: Don Silvers; publisher: Lawday, BMI, Polydor PD-14328. Effective harmonies strengthen Johnson's best in a long while. Has all the melodic charm of "Sewanee River" coupled with some potent lyrics.

recommended

CHARLIE DANIELS BAND—Wichita Jail (2:45); producer: Paul Hornsby, writer: Charlie Daniels; publisher: Night Time, BMI Epic 8-50243 (CBS).

DAVID HOUSTON—The Lullaby Song (2:50); producer: Billy Sherrill, writers: C. Putman-R. VanHoy; publisher: Tree, BMI Epic 8-50241.

LITTLE DAVID WILKINS—Disco-Tex (2:40); producer: Owen Bradley; writer: David Wilkins; publisher: Ash Valley, ASCAP MCA 40579.

CALICO—The Great American Dream (4:15); producer: Allen Reynolds; writer: A. Chapman; publisher: United Artists, ASCAP United Artists UA-XW806-Y.

BEN REECE—Even If It's Wrong (3:10); producer: Jim Vienneau, writers: Richard Mainegra Milton Blackford; pub lishers: Unart, BMI/United Artists, ASCAP, Polydor PD-14329.



POUSETTE-DART BAND—What Can I Say (3:02); producer: Norbert Putnam; writer: Jon Pousette-Dart; publishers: Hit & Run/Brattle, ASCAP, Capitol 4278. Good country rock feel from band doing well on East Coast, and whose debut LP has sold quite well.

HANK MIZELL—Jungle Rock (2:50); producer: Not Listed, writers: Mizell/Bobo, publisher: Fort Knox, BMI Amazon 711. Record was actually cut about 18 years ago, and has just hit the top of the British charts. Fine example of American rockabilly which sounds crude now but is fun and well done.

LARRY BARNES—You And Me Alone (3:13); producer: Dave Burgess; writers: Don Pfrimmer-Rick Klang; publisher: Singletree, BMI Republic IRDA-R 232 A. Barnes capably handles an infectious song and proves himself another Barnes to be reckoned with (sister Kathy records for the same label).

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—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 70

pop

JERRY JEFF WALKER—It's A Good Night For Singin', MCA 2202. Always good mix of country and rock from Walker, with some cuts country, some rock and some cutting across cate gories. Material from such diverse sources as Tom Waits, Lee Clayton, Billy Joe Shaver and the artist himself. As usual, the feel of a live performance to the LP. **Best cuts:** "Standin' At The Big Hotel," "Won't You Give Me One More Chance," "Some Day I'll Get Out Of These Bars," "It's A Good Night For Singin'."

JAN HAMMER GROUP—Oh, Yeah? Nemperor NE 437 (Atlan tic). Very pop sounding progressive jazz. Material hits the mark, as does the overall musicianship. Progressive and FM stations will both have their picks to work with. **Best cuts:** "Magical Dog," "Evolove," "Oh, Yeah?," "Bambu Forest."

HERB ALPERT—Just You And Me, A&M SP 4591. First album in some time for Alpert is a strong, reasonably low key effort with emphasis on some fine, subdued trumpet solos, often interchanging well with Alpert's own piano work. Drummer Russ Kunkel sets a steady, unobtrusive background which works throughout. Latin feel on many parts of set. Slowest numbers work best. **Best cuts:** "Grandpa Lou," "Aria," "Spanish Nights," "One Night Lover."

FELIX PAPPALARDI & CREATION—A&M SP 4586. Pappalardi, onetime producer of Cream and a founder of Mountain and several other groups, joins forces with four Japanese musi cians and comes up with a strong rock LP. Rockers are the

most memorable, and while the ballads are interesting they fail to grab attention as quickly as the uptempo numbers. Good production from artist and Gail Collins. **Best cuts:** "She's Got Me," "Dreams I Have Of You," "Green Rocky Road," "Secret Prayer."

ESTHER SATTERFIELD—The Need To Be, A&M SP 3411. Jazz/ pop songstress gets production help from Chuck Mangione and works with the likes of Gerry Niewood, Peter Wofford, Don Porter and Kai Winding, but the spotlight belongs to the artist who demonstrates a strong sense of style and an alter nately powerful and subtle voice. Mix of uptempo and ballad numbers, all with excellent and appropriate orchestration. Jazzy flavor runs throughout. **Best cuts:** "The Need To Be," "He's Gone," "Long Hard Climb," "New World Comin'."

TRACY NELSON—Time Is On My Side, MCA 2203. Good, bluesy rock with a country flavor from one of pop's more consistent singers, working with producer Jimmy Bowen for the first time. Varying musical tempos also help. **Best cuts:** "Time Is On My Side" (old Irma Thomas/Stones cut), "The Woman In Your Heart," "I've Never Loved You More," "Couldn't Do Nothin' Right."

DANCER—A&M SP 4585. Goodtime pop-rock from trio that specializes in tight, 3-part harmonies and memorable melo dies. Tight production and catchy arrangements make cut po tential singles. **Best cuts:** "Magical Eyes," "Here I Go Again," "This Is The Love," "Summersong."

PETER ALLEN—Taught By Experts, A&M SP 4584. Pleasant MOR collection by an artist whose writing is always strong. Thematically and tonally reminiscent of Neil Sedaka. Allen's

songs will undoubtedly be covered by other MOR artists. Set features strong roster of supporting musicians and top notch production from Brooks Arthur. **Best cuts:** "The More I See You" (current single), "I Go To Rio," "Planes," "I've Been Taught By Experts."

JOHNNY MATHIS—I Only Have Eyes For You, Columbia PC 34117. From one of the top romantic singers of our time, a mix of dreamy ballads and top-of-the-charts pop hits. All songs boast lush, interesting arrangements (from Gene Page) and sure, confident vocals, but the album's best moments are a few spirited tracks. Songs by Harriet Schock and Alan O'Day (who have each written top 10 hits for Helen Reddy), among other writers. **Best cuts:** "Ooh What Can We Do," "Do Me Wrong, But Do Me," "I Only Have Eyes For You."

ROBIN KENYATTA—Encourage The People, Wolf 1201 (T.K.). Veteran jazz sax player switches labels and comes up with a strong, jazzy/disco set highlighted by his bouncy sax work. Musicians on the project include New York stars Richard Tee, Andy Newmark, Hugh McCracken and Arthur Jenkins. Subtle background vocals also run throughout set. Disco play almost a certainty. **Best cuts:** "Encourage The People," "You," "Oh, Oh, Oh."

FREE BEER—Highway Robbery, RCA APL1 1733. Several of the laid back country-rockers work well, while uptempo num bers sometimes suffer from below par vocals. Musicianship is consistent throughout. **Best cuts:** "Getting There Is A Drag," "Fine Time," "It's Gonna Be Alright," "Uptown Lover."

MY FAIR LADY—Columbia PS34197. Quality performances by acclaimed revival cast make this a winner. There's not much

to say more about either this all-time American Broadway fa vorite or the production skills of Goddard Lieberson who once again leaves his mark. Disk is first four-channel compat ible offering from CBS.

BUDDY RICH AND THE BIG BAND MACHINE—Speak No Evil, RCA APL1 1503. An exceptionally fine offering from the well-known drummer and a standout "big band," which includes the likes of Steve Marcus, Joe Farrell, Jon Faddis, Wayne Andre and Kenny Baron, among others. Materialwise, there's something for everyone. Things really cook, though, most of the way through. Rich's solos are at a minimum, but his in fluence is felt throughout. Few can "goose" a band the way he does. **Best cuts:** "Fight The Power," "Speak No Evil," "Games People Play," "Yearn' Learnin'," "How Long."

SWINGLE II—Rags And All That Jazz, Columbia PC 34194. An absolutely delightful offering from Ward Swingle and his group of singers. Lyrics provided by Tony Vincent Isaacs work well with the Scott Joplin "rags" and works by Fats Waller and Jelly Roll Morton. Production, and arrangements are ex cellent throughout. "Good music" stations should love this one. **Best cuts:** "Hotshot (Easy Winners)," "The Wanderer," "In A Mist," "Mr. Superman (Elite Syncopations)" and "Al ligator Crawl."

DAVID LISKA—Startin' All Over Again, Pharoah. The fare is country/folk, and the results are solid throughout. Liska's writing skills match his musicianship and vocal abilities. Backup is excellent as well. From a small indie in Glaston bury, Conn., but could prove a sleeper. **Best cuts:** "Kentucky Wind," "Tender Breeze," "Hickory Sun," "Studebaker."

28
Fabulous
Beatles
Hits!

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ROCK 'N' ROLL music



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GOT TO GET YOU INTO MY LIFE
TWIST AND SHOUT
I SAW HER STANDING THERE
YOU CAN'T DO THAT
I WANNA BE YOUR MAN
I CALL YOUR NAME
BOYS
LONG TALL SALLY
DIZZY MISS LIZZIE
ANY TIME AT ALL
DRIVE MY CAR

ROCK AND ROLL MUSIC
SLOW DOWN
KANSAS CITY
MONEY (That's What I Want)
BAD BOY
MATCHBOX
ROLL OVER BEETHOVEN

EVERYBODY'S TRYING TO
BE MY BABY
THE NIGHT BEFORE
I'M DOWN
REVOLUTION
BACK IN THE U.S.S.R.
HELTER SKELTER
TAXMAN
HEY BULLDOG
BIRTHDAY
GET BACK



Capitol
(SKBO-11537)

Produced by GEORGE MARTIN

Sedaka, With 6, Tops Recipients Of BMI Song Awards

• Continued from page 6

Thea Zavin, senior vice president, writer-publisher administration, doing the honors, top writer award-getter was Sedaka with six, followed by Brian Holland, John Lennon and Paul McCartney, with four each. Triple writer-award winners included Paul Anka, Bob Crewe, Lamont Dozier, Eddie Holland, Dennis Lambert, Linda McCartney, Brian Potter and Billy Sherrill.

The ATV-Maclen Music Group was the leading publisher with 11 awards, followed by the Kirshner firm and the Stone Diamond Music Group with six awards each. Triple publisher-award recipients were ABC/Dunhill Music, Irving Music, John Lennon Music, MFL Communications, Spanka Music, Tree Publishing and Unichappell Music.

Of the 17 songs honored with BMI awards marking prior citations were three for the third time: "Killing Me Softly With His Song," writers Norman Gimbel and Charles Fox, publisher Fox-Gimbel Productions; "The Most Beautiful Girl," writers Norro Wilson, Billy Sherrill and Rory Bourke, publishers Al Gallico Music and Algee Music, and "Tie A Yellow Ribbon 'Round The Ole Oak Tree," writers Irwin Levine and L. Russell Brown, publisher Levin & Brown Music.

Fast-paced presentations were split into three groups to break up the dinner and dancing, and were effectively showcased with tapes of the opening bars of the award-winning songs.

A complete list of the 1975 BMI award-winners follows:

AMIE—Dunbar Music, Inc., Craig Fuller
BAD BLOOD—Don Kirshner Music, Inc., Neil Sedaka
BAD TIME—Cram-Renaff Co., Mark Farmer
BEFORE THE NEXT TEARDROP FALLS—Shelby Singleton Music, Inc., Ben Peters, Vivian Keith
BRAZIL—(Second Award) Peer International Corp. Ary Barroso (SBACEM) Sidney K. Russell
CAROLINA IN THE PINES—Mystery Music, Inc. Michael Murphy
CHEVY VAN—Captain Crystal Music Legibus Music Chattahoochee Music Sammy Johns

COUNTRY BOY YOU GOT YOUR FEET IN L.A.—ABC/Dunhill Music, Inc. One Of A Kind Music Dennis Lambert Brian Potter

DANCE WITH ME—Hall Music Mojohanna Music John J. Hall, Johanna Hall

EVERY TIME YOU TOUCH ME I GET HIGH—Algee Music Corp., Billy Sherrill

HEAT WAVE—(Second Award) Stone Agate Music Corp. Eddie Holland Brian Holland Lamont Dozier

HELP ME RHONDA—(Second Award) Irving Music, Inc. Brian Wilson

(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—Tree Publishing Co., Inc. Screen Gems-Columbia Music, Inc., Larry Butler Chips Moman

HOW SWEET IT IS (TO BE LOVED BY YOU)—(Second Award) Stone Agate Music Corp. Eddie Holland Brian Holland Lamont Dozier

THE HUSTLE—Van McCoy Music, Warner Tamerlane Publishing Corp., Van McCoy

I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Spanka Music Corp. Paul Anka

I CAN HELP—(Second Award) Combine Music Corp., Billy Swan

I DON'T LIKE TO SLEEP ALONE—Spanka Music Corp., Paul Anka

I HONESTLY LOVE YOU—(Second Award) Irving Music, Inc., Woolnough Music, Inc., Broadside Music, Inc. Jeff Barry Peter Allen

I'LL PLAY FOR YOU—Dawnbreaker Music Jimmy Seals Dash Crofts

I'M NOT IN LOVE—Man Ken Music Ltd. Graham Gouldman (PRS), Eric Stewart (PRS)

EXPRESS—Triple O Songs Music Jeff-Mar Music Louis Risbrook Barbara Lomas William Risbrook Orlando Woods, Richard Thompson Carlos Ward

FAIRYTALE—Polo Grounds Music Para Thumb Music Corp. Anita Pointer Bonnie Pointer

FALLIN' IN LOVE (Again)—Sptifire Music, Inc., Dan Hamilton Ann Hamilton

FAME—ATV Music Corp., John Lennon Music Bewlay Brothers Music John Lennon (PRS), David Bowie (PRS)

FIRE—Unichappell Music, Inc. Clarence Satchell Ralph Middlebrooks, Marvin Pierce, Marshall Jones Leroy Bonner, James Williams William Beck

GET DOWN TONIGHT—Sheryln Publishing Co., Harry Casey, Richard Finch

GONE AT LAST—Paul Simon Music Paul Simon

HAVE YOU NEVER BEEN MELLOW—ATV Music Corp. John Farrar (PRS)

HE CALLED ME BABY—Central Songs, Inc., Harlan Howard

HE DON'T LOVE YOU LIKE I LOVE YOU—(Second Award) Conrad Music Curtis Mayfield, Calvin Carter

I'M NOT LISA—Baron Music Publishing Co. Jessi Colter

THE IMMIGRANT—Don Kirshner Music, Inc. Neil Sedaka

IT ONLY TAKES A MINUTE—ABC/Dunhill Music, Inc., One Of A Kind Music Dennis Lambert Brian Potter

IT'S A MIRACLE—Kamakazi Music Corp., Barry Manlow Marty Panzer

JACKIE BLUE—Lost Cabin Music, Larry Lee, Steve Cash

JIVE TALKIN'—Flamm Music, Inc., Casserole Music Corp., Barry Gibb (PRS), Robin Gibb (PRS), Maurice Gibb (PRS)

JUNIOR'S FARM—MPL Communications, Inc., ATV Music Corp. Paul McCartney (PRS), Linda McCartney (PRS)

KILLING ME SOFTLY WITH HIS SONG—(Third Award) Fox Gimbel Productions, Inc., Norman Gimbel Charles Fox

LADY BLUE—Skyhill Publishing Co., Inc., Leon Russell

LADY MARMALADE—Stone Diamond Music Corp., Tannyboy Music Co. Bob Crewe Kenny Nolan

LAUGHTER IN THE RAIN—(Second Award) Don Kirshner Music, Inc. Neil Sedaka

LIFE IS A ROCK (BUT THE RADIO ROLLED ME)—Crazy Chords Music, Norman Dolph Paul DiFranco

LISTEN TO WHAT THE MAN SAID—MPL Communications, Inc., ATV Music Corp., Paul McCartney (PRS), Linda McCartney (PRS)

LIZZIE AND THE RAIN MAN—House of Gold Music, Inc., Kenny O'Dell, Larry Henley

LOOK IN MY EYES PRETTY WOMAN—ABC/Dunhill Music, Inc., Dennis Lambert, Brian Potter

LOVE WILL KEEP US TOGETHER—Don Kirshner Music, Inc., Neil Sedaka, Howard Greenfield

LOVE WON'T LET ME WAIT—Mighty Three Music, Friday's Child Music Wimot Music Publishing, Vinnie Barrett, Bobby Eli

LOVIN' YOU—Dickiebird Music Richard Rudolph Minnie Riperton

LUCY IN THE SKY WITH DIAMONDS—Maclen Music, Inc., John Lennon (PRS), Paul McCartney (PRS)

MAGIC—Al Gallico Music Corp., David Payton, Wiliam Lyall

MANDY—Wren Music Co., Inc. Screen Gems Columbia Music, Inc., Scott English Richard Kerr (PRS)

MIDNIGHT BLUE—The New York Times Music Corp. Rumanian Pickle Works Music Co., Melissa Manchester, Carole Bayer Sager

MIRACLES—Diamondback Music Marty Balin

MORNIN' BEAUTIFUL—The New York Times Music Corp., Little Max Music Corp., Sandy Linzer

THE MOST BEAUTIFUL GIRL—(Third Award) Al Gallico Music Corp. Algee Music Corp., Norro Wilson, Billy Sherrill, Rory Bourke

MOVIN' ON—Shade Tree Music Kipeth Music Publishing Co. Merle Haggard

MY ELUSIVE DREAMS—(Second Award) Tree Publishing Co., Inc., Curly Putman Billy Sherrill

MY EYES ADORED YOU—Stone Diamond Music Corp. Tannyboy Music Co. Bob Crewe, Kenny Nolan

MY LITTLE TOWN—Paul Simon Music Paul Simon

MY MELODY OF LOVE—Pedro Music Corp. Galahad Music, Inc., Bobby Vinton Henry Mayer (GEMA) George Buschor (GEMA)

NEVER CAN SAY GOODBYE—(Second Award) Portable Music Co., Inc., Clifton Davis

NO NO SONG—Lady Jane Music Hoyt Axton David Jackson Jr.

#9 DREAM—John Lennon Music, ATV Music Corp., John Lennon Music, ATV Music Corp., John Lennon (PRS)

ONE MAN WOMAN, ONE WOMAN MAN—Spanka Music Corp., Paul Anka

ONLY WOMEN BLEED—Ezra Music Corp. Early Music Corp., Early Frost Music Corp. Arios Casper Dick Wagner

ONLY YOU—(Second Award) Hollis Music, Inc. Robert Mellin Music Publishing Corp. Ande Rand, Buck Ram

PINBALL WIZARD—Track Music, Inc. Peter Townshend (PRS)

PLEASE MR. POSTMAN—(Second Award) Stone Agate Music Corp. Brian Holland Robert Bateman

PROMISED LAND—Arc Music Corp. Chuck Berry

RIDE 'EM COWBOY—Web IV Music, Inc. Paul Davis

ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Tree Publishing Co., Inc. Kevin Johnson (APRA)

ROCKIN' CHAIR—Sheryln Publishing Co., Inc. Wiliam Clarke, Clarence Reid

RUBY BABY—(Second Award) Unichappell Music, Inc. Quintet Music, Inc. Freddy Biensstock Music Co. & Jerry Leiber Mike Stoller

SALLY G—MPL Communications, Inc. ATV Music Corp. Paul McCartney (PRS), Linda McCartney (PRS)

SAN ANTONIO STROLL—Unichappell Music, Inc. Peter Noah

SHA-LA-LA (MAKE ME HAPPY)—Jec Publishing Corp. Al Green

SHINING STAR—Sagfire Music Maurice White Philip Bailey Larry Dunn

SKY HIGH—Duchess Music Corp., Des Dyer (PRS), Clive Scott (PRS)

SOLITAIRE—Don Kirshner Music, Inc., ATV Music Corp. Neil Sedaka

SOMETHING BETTER TO DO—ATV Music Corp. John Farrar (PRS)

SOS—Countless Songs Ltd., Stig Anderson (STIM), Benny Anderson (STIM), Bjorn Ulvaeus (STIM)

SWEARIN' TO GOD—Bob Crewe Denny Randell

TAKE ME IN YOUR ARMS (ROCK ME A LITTLE

WHILE—Stone Agate Music Corp. Eddie Holland Brian Holland Lamont Dozier

THAT'S WHEN THE MUSIC TAKES ME—Don Kirshner Music, Inc. ATV Music Corp. Neil Sedaka

THEY JUST CAN'T STOP IT (The Games People Play)—Mighty Three Music Joseph Jefferson Bruce Hawes, Charles Simmons

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—(Third Award) Levine & Brown Music, Inc. Irwin Levine, L. Russell Brown

TROUBLE (TROUBLE)—Jerry Chesnut Music & Jerry Leiber, Mike Stoller

WALKING IN RHYTHM—Barney Perry

WASTED DAYS WASTED NIGHTS—Travis Music Co., Freddy Fender Wayne Duncan

THE WAY I WANT TO TOUCH YOU—I Love Music, Moonlight and Magnolia Publishing Co. Temanja Music Toni Tennille

WHAT AM I GONNA DO WITH YOU—Sa Vette Music January Music Corp. Barry White

WHATEVER GETS YOU THRU THE NIGHT—John Lennon Music, ATV Music Corp. John Lennon (PRS)

WHEN WILL I SEE YOU AGAIN—(Second Award), Mighty Three Music, Kenneth Gamble, Leon Huff

WHEN WILL I SEE YOU AGAIN—(Second Award) Mighty Three Music, Kenneth Gamble, Leon Huff

WILDFIRE—Warner Tamerlane Publishing Corp., Michael Murphey, Larry Canster

YOU AIN'T SEEN NOTHING YET—Top Soil Music, Randy Bachman (BMIC)

YOU ARE SO BEAUTIFUL—Irving Music, Inc., WEP Music, Inc., Billy Preston

YOU MAKE ME FEEL BRAND NEW—Mighty Three Music Thomas Bell Linda Creed

YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Sa Vette Music January Music Corp. Barry White

Is There a Market For a Group-Funded Rock LP?

NEW YORK—The Collier brothers (Ken & Jim) and individual members of six rock bands, plus some 20 financial backers are hoping there's a market for their two-record, 67-minute rock package they've been plugging here lately.

Several labels so far have taken a pass on the project, which took two years and \$50,000 to complete, but the two ex-club owners (they operated the Impact in Miami in the late sixties) say that they are determined to strike their own path.

What was originally to be a production deal has now turned into a label, and the next step (hopefully, they say) is to pick up adequate independent distribution. The key remains radio airplay, and they feel that they've already been moderately successful, having picked up such stations as Miami's WBUS, WSHE and Zeta 4, as well as WLIR here.

Initial pressings of the \$7.98 list set are moving in the Florida market, they claim.

Germ of the idea, according to Ken Collier, dates back to a Rolling Stone article in 1970 in which John Lennon talks about a "Year One" concert concept where all the rock bands in the country would meet in the Grand Canyon for a giant musical bash.

The Colliers, picking band members from six local Miami groups (Fantasy, Dragon Fly, Cottonwood, Mirror, Bethlehem Asylum and

Hotel Chain Sued

ATLANTA—BMI and several affiliated publishers have filed a copyright infringement action against Gray Hotels Corp. doing business as Century Center Motor Hotel here, in U.S. District Court, Atlanta.

Songs involved in the alleged infringement are "I Honestly Love You," Broadside Music, Irving Music and Woolnough Music; "The Girl From Ipanema," Duchess Music; "Mr. Bojangles," Cotillion Music and Daniel Music; "Fire And Rain," Country Road Music and Blackwood Music; "Love Will Keep Us Together," Don Kirshner Music, and "Sunny," Portable Music.

Close-Up

U-ROY—Dread In A Babylon, Virgin PZ 34234 (CBS).

Though it is a facet of reggae that has remained reasonably obscure in this country, several deejays have managed to rise close to the top of the Jamaican recording scene primarily through talking over prerecorded tracks or dubs.

Basic as it may seem, talking and/or singing over tracks can be an art, and the best of the Jamaican deejays have turned it into just that, combining talking and singing and winding up with a wide variety of sounds.

U-Roy was the first of the deejays to score big by recording over dubs (most Jamaican singles feature an instrumental tune on the flip side) and was a major factor from the late '60s until 1973, when two other deejays, I-Roy and Big Youth, came along and each in his turn took over the top rung.

In the past year or so, however, U-Roy and new producer Prince Tony Robinson have combined to move the artist back near the top of the Jamaican (and on several records the English) charts. And now Virgin has chosen to release one of the newer U-Roy LPs in this country.

Put aside the fact that much of the production is somewhat dated by American standards (a great deal of echo is used, often, apparently, as if the producer were experimenting

with a new toy) and that the lyrics of some of the songs remain almost unintelligible to unfamiliar ears even after five or six listens, U-Roy still makes highly pleasant, listenable albums.

The music, like much of reggae, is extremely basic. Guitars, bass, drums, keyboards and an occasional harmonica make up the instrumentation. In this case the backing comes from the Soul Syndicate and the Skin Flesh And Bones Band, but it probably does not make a great deal of difference since it is as likely as not that U-Roy never saw the band. Nonetheless, both groups are more than competent and the music is excellent.

As for the vocals, U-Roy is a Rastafarian, and some feel the secret of his comeback has more to do with his becoming a bit more overt in his views than with any production change. Material, co-written by the artist and his producer, concentrates on themes commonly found in Rastafarian made music, such as "Dreadlocks Dread" (referring to the Rastafarian hair style), "The Great Psalms" and "Trenchtown Rock."

Other subjects are a bit more conventional for non-Jamaican listeners, with more typical love themes covered in "I Can't Love Another," and several others. There is even a touch of humor (though not as humorous as might initially sound) in "Listen To The Teacher."

The music is, for the most part, uncompromised. There are touches of American r&b, but it is pure reggae in general. And while the rapid fire talking that is so difficult to understand may be just as difficult to listen to at first, the joy here is that U-Roy can be listened to as entertaining and skillful background music as well as a series of intelligent songs.

U-Roy happens to be a gifted stylist who can pull off the talk style record, for talking over a dub is not anywhere near as easy as it seems. He floats from talking to singing to screaming and back several times in a song and uses his voice, particularly his speaking voice, more like an actor than a singer.

The voice changes moods, moves from humor to anger to a mocking tone to a kindly tone with little seeming effort from the artist. And once one gets used to it, it's all quite melodic.

Whether this type of record can have much impact in America is questionable, with not only the subject matter but the use of language itself somewhat foreign. Still, U-Roy is an artist who is close to the best at what he does, and reggae fans, if not anyone else, should be more than pleased that the deejay's LPs are at least starting to become available in this country at a lower price, one would imagine, than imports.

BOB KIRSCH



BILL WRAY

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River City (Rock 'n' Roll)
MCA-40576
is Bill's new single from:



MCA-2188

Produced by: Cy Seaberry Frost & Bill Wray
Executive Producer: Randy Bachman



MCA RECORDS

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SAY YOU LOVE ME—Fleetwood Mac (Warner/Reprise 1356)
 BABY, I LOVE YOUR WAY—Peter Frampton (A&M 1832)
 ANOTHER RAINY DAY IN NEW YORK—Chicago
 (Columbia 3-10360)
 STEPPIN' OUT—Neil Sedaka [Rocket 40582 (MCA)]
 HONEY CHILD—Bad Company [Swan Song 70109 (Atlantic)]
 SEE TOP SINGLE PICKS REVIEWS, page 72

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)					
★	1	11	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256	★	35	42	7	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066	CPP	69	73	3	OUTBUSH CITY LIMITS—Bob Seger (Bob Seger, Punch Andrews), T. Turner, Capitol 4269	B-3		
★	2	15	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10571 (RCA)	★	36	41	11	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	HAN	70	31	11	LOVE IN THE SHADOWS—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA)	WBM		
★	3	14	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)	★	37	40	7	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117	CPP	71	49	10	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021	CPP		
★	4	12	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392	★	38	27	19	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752	WBM	★	72	84	2	EVERYTHING'S COMING UP LOVE—David Ruffin (Van McCoy), V. McCoy, Motown 1393	WBM	
★	5	21	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530	★	39	43	5	MAMMA MIA—Abba (Bjorn Ulvaneus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3315	IMM	73	77	3	JOHNNY COOL—Steve Gibbons Band (Ken Laguna for Goldhawk Prod.), S. Gibbons, MCA 40551	CPP		
★	6	17	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002	★	40	58	3	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Warner/Reprise/Brother 1354	BB	74	78	3	FLAMING YOUTH—Kiss (Bob Ezrin), A. Frehley, P. Stanley, G. Simmons, Casablanca 858	ALM		
★	7	8	SHOP AROUND—Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817	★	41	51	3	SOMEBODY'S GETTIN' IT—Johnnie Taylor (Don Davis), C. Jones, C. Colter, D. Davis, Columbia 3-10334	CPP	75	83	2	I'LL GET OVER YOU—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 781	B-3		
★	8	15	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515	★	42	52	2	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359	WBM	★	74	87	2	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	CPP	
★	9	25	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA)	★	43	53	4	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259	CHA	★	75	89	2	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)	WBM	
★	10	13	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806	★	44	50	4	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	WBM	★	76	80	4	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)	B-3	
★	11	5	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351	★	45	55	2	I NEED TO BE IN LOVE—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A. Hammond, A&M 1828	ALM	★	77	47	9	SIXTEEN TONS—Don Harrison Band (Don Harrison Band), M. Travis, Atlantic 3323	B-3	
★	12	21	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310	★	46	46	7	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258	CPP	★	78	86	4	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391	B-3	
★	13	15	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	★	47	57	4	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)	CPP	★	79	80	4	IT KEEPS YOU RUNNIN'—Carly Simon (Ted Templeman), M. McDonald, Elektra 45323	WBM	
★	14	16	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196	★	48	45	4	THINKING OF YOU—Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV)	CPP	★	80	85	4	HUNGRY YEARS—Wayne Newton (John Madara), N. Sedaka, H. Greenfield, Chelsea 3041	WBM	
★	15	17	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775	★	49	59	4	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073	CPP	★	81	85	4	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280	CPP	
★	16	18	I WANT YOU—Marvin Gaye (Leon Ware, T-Boy Ross), L. Ware, T. Ross, Tamla 54264 (Motown)	★	50	60	3	GOOD VIBRATIONS—Todd Rundgren (Todd Rundgren), B. Wilson, M. Love, Bearsville 0309 (Warner Bros.)	ALM	★	82	88	7	OPEN—Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Mofett, Tamla 54267 (Motown)	CPP	
★	17	19	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184	★	51	61	4	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8203	CPP	★	83	90	3	JUKIN'—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Mix, Polydor 14323	HAN	
★	18	24	MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039	★	52	56	3	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (Jeff Lane), B. Nichols, Columbia 3-10346	B-3	★	84	91	4	THE LONELY ONE—Special Delivery Featuring Terry Huff (Bob Shad), T. Huff, R. Person, A. Clements, Mainstream 5581	WBM	
★	19	23	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260	★	53	29	14	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172	WBM	★	85	94	3	RAINBOW IN YOUR EYES—Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.)	WBM	
★	20	11	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177	★	54	28	8	ROCK AND ROLL LOVE LETTER—Bay City Rollers (Colin Frechter), T. Moore, Arista 0185	CHA	★	86	97	NEW ENTRY	TEN PERCENT—Double Exposure (Baker Harrison Young Prod.), A. Felder, T.G. Conway, Salsoul 2008 (Caytronics)	B-3	
★	21	10	FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic)	★	55	NEW ENTRY	IF YOU KNOW WHAT I MEAN—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10366	CPP	★	87	94	3	NORMA JEAN WANTS TO BE A MOVIE STAR—Sundown Company (Joe Beck), J. Cunningham, Polydor 14312	WBM		
★	22	26	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)	★	56	67	3	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3593 (Columbia/Epic)	B-3	★	88	94	3	HOLD ON—Sons Of Champlin (Keith Olsen), B. Champlin, L. Allan, Ariola America 7627 (Capitol)	WBM	
★	23	11	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345	★	57	33	18	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795	ALM	★	89	92	4	YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2007 (Caytronics)	HAN	
★	24	12	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349	★	58	68	3	FOOL FOR THE CITY—Foghat (Nick Jameson), D. Peverett, Bearsville 0307 (Warner Bros.)	WBM	★	90	96	20	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294	WBM	
★	25	14	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179	★	59	65	5	YOU'RE MY EVERYTHING—Lee Garrett (Eric Malamad, Tom Sellers), L. Garrett, R. Taylor, Chrysalis 2112 (Warner Bros.)	WBM	★	91	96	20	DANCE WIT ME—Rufus Featuring Chaka Khan (Rufus), G. Christopher, ABC 12179	WBM	
★	26	30	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	★	60	66	4	VAYA CON DIOS—Freddie Fender (Huey P. Meaux), L. Russell, E. Pepper, J. James, ABC/Dot 17627	HAN	★	92	99	8	TVC 15—David Bowie (David Bowie, Harry Maslin), O. Bowie, RCA 10664	CPP	
★	27	32	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318	★	61	71	3	C'MON MARIANNE—Donny Osmond (Mike Curb), L. Russell Brown, R. Bloodworth, Kolob 14320 (Polydor)	CPP	★	93	95	26	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168	CPP	
★	28	34	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306	★	62	72	3	LIVIN' AIN'T LIVIN'—Firefall (Jim Mason), R. Roberts, Atlantic 3333	WBM	★	94	95	26	PLAY THE FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic 8-50225 (Columbia)	CPP	
★	29	54	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	★	63	63	4	LIPSTICK—Michel Poinareff (Michel Poinareff), M. Poinareff, Atlantic 3330	HAN	★	95	97	NEW ENTRY	WHAM BAM SHANG-A-LAND—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189	CPP	
★	30	35	TODAY'S THE DAY—America (George Martin), D. Peck, Warner Bros. 8212	★	64	74	11	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778	ALM	★	96	98	NEW ENTRY	HAPPY MAN (Pt. 1)—Impact (Bobby Eli), B. Eli, C. Kelly, Atco 7049	WBM	
★	31	36	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	★	65	82	2	FRAMED—Cheech & Chong (Lou Adler), J. Lieber, M. Stoller, T. Chong, R. Marin, Ode 66124 (A&M)	HAN	★	97	99	NEW ENTRY	WILL YOU LOVE ME TOMORROW—Dana Valery (John D'Andrea), C. King, G. Goffin, Phantom 10566 (RCA)	CPP	
★	32	38	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merilyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086	★	66	76	3	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	CPP	★	98	100	97	10	ONE PIECE AT A TIME—Johnny Cash (Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321	B-3
★	33	37	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856	★	67	81	2	SOMETHING HE CAN FEEL—Aretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3326	WBM	★	99	100	97	10		
★	34	22	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Alan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.)	★	68	70	5	FOXY LADY—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1581 (PIP)	CPP							

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Fifth Of Beethoven (RFT, BMI)..... 49	Flaming Youth (Cafe Americana/ASCAP)..... 74	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)..... 66	I Want To Stay With You (Irving, BMI)..... 64	Moonlight Feels Right (Brother Bill's, ASCAP)..... 18	Right Back Where We Started From (ATV/Universal Songs, BMI)..... 38	Sophisticated Lady (She's A Different Lady) (Jay's Enterprises/Chappell, ASCAP)..... 43	Turn The Beat Around (Sunburn/Dunbar, BMI)..... 36
A Little Bit More (Bygones, ASCAP)..... 83	Rock Steady (ASCAP/All By Myself, BMI)..... 74	Hold On (JSH, ASCAP)..... 90	I Want You (Almo/Jobete, ASCAP)..... 64	More, More, More (Part 1) (Epic/Dodge, ASCAP)..... 16	Rock And Roll Love Letter (Austrian/Ackee, ASCAP)..... 54	TVC 15 (Bewlay Bros./Moth/Fleur, BMI)..... 94	TVC 15 (Bewlay Bros./Moth/Fleur, BMI)..... 94
Afternoon Delight (Cherry Lane, ASCAP)..... 9	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	Hungry Years (Don Kirshner, BMI)..... 82	Johnny Cool (Tower Tunes/Naime Laine, BMI)..... 76	Save Your Kisses For Me (Brotherhood Of Man (Easy Listening, ASCAP)..... 35	Rock And Roll Music (Arc, BMI)..... 40	Union Man (New York Times/Loveland, BMI)..... 62	Union Man (New York Times/Loveland, BMI)..... 62
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)..... 20	Fool For The City (Knee Trembler, ASCAP)..... 58	I'd Really Love To See You Tonight (Dawnbreaker, BMI)..... 77	Junkin' (Low Sai, BMI/Bob Willis/Bourne, ASCAP)..... 85	Sara Smie (Unichappell, BMI)..... 5	Rock And Roll Music (Arc, BMI)..... 40	Vaya Con Dios (Morley, ASCAP)..... 90	Vaya Con Dios (Morley, ASCAP)..... 90
Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 25	Fool To Cry (Promopub B.V., ASCAP)..... 21	If You Know What I Mean (Stonebridge, ASCAP)..... 55	Kiss And Say Goodbye (Nattaham/Blackwood, BMI)..... 12	Save Your Kisses For Me (Brotherhood Of Man (Easy Listening, ASCAP)..... 35	Sara Smie (Unichappell, BMI)..... 5	Welcome Back (John Sebastian, BMI)..... 24	Welcome Back (John Sebastian, BMI)..... 24
C'mon Marianne (Saturday/Seasons Four, BMI)..... 61	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Last Child (Daxsel/Song And Dance/Vindalio, BMI)..... 42	Tear The Roof Off The Sucker (Malbiz & Ricks, BMI)..... 19	Take The Money And Run (Sailor, ASCAP)..... 6	Who Loves You Better Part 1 (Bovina, ASCAP)..... 47	Who Loves You Better Part 1 (Bovina, ASCAP)..... 47
Can't Stop Groovin' Now, Wanna Do It Some More (Blackwood, BMI)..... 52	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Let Her In (Midson, BMI)..... 31	Ten Percent (Lucy Three/Golden Fleece/Mighty Three, BMI)..... 88	Take The Money And Run (Sailor, ASCAP)..... 6	Yes, Yes, Yes (Turtle Head, BMI)..... 46	Yes, Yes, Yes (Turtle Head, BMI)..... 46
Crazy On You (Ardor, ASCAP)..... 71	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Livin' Ain't Livin' (Firefall) (Jim Mason), R. Roberts, Atlantic 3333)..... 31	That's Where The Happy People Go (Baker, Harris, Young, BMI)..... 28	Take The Money And Run (Sailor, ASCAP)..... 6	You're My Best Friend (B. R.S.O., ASCAP)..... 22	You're My Best Friend (B. R.S.O., ASCAP)..... 22
Dance Wit Me (Mocrip, ASCAP)..... 93	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 70	Today's The Day (Warner Bros., ASCAP)..... 7	Take The Money And Run (Sailor, ASCAP)..... 6	You're Just The Right Size (Vincent Montana Jr., Salsoul 2007 (Caytronics))..... 92	You're Just The Right Size (Vincent Montana Jr., Salsoul 2007 (Caytronics))..... 92
Don't Stop Groovin' Now, Wanna Do It Some More (Blackwood, BMI)..... 52	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Love Is Alive (Warner Bros., ASCAP)..... 13	Tryin' To Get The Feeling Again (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172)..... 14	Take The Money And Run (Sailor, ASCAP)..... 6	You're My Best Friend (B. R.S.O., ASCAP)..... 22	You're My Best Friend (B. R.S.O., ASCAP)..... 22
Everything's Coming Up Love (Warner/Tamerlane/Van McCoy/Ocean Blue, BMI)..... 72	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Love Is Alive (Warner Bros., ASCAP)..... 13	Union Man (Cate Brothers) (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294)..... 20	Take The Money And Run (Sailor, ASCAP)..... 6	You're My Best Friend (B. R.S.O., ASCAP)..... 22	You're My Best Friend (B. R.S.O., ASCAP)..... 22
	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Love Is Alive (Warner Bros., ASCAP)..... 13	You're My Best Friend (Queen) (Roy Thomas Baker, Queen), Deacon, Elektra 45318)..... 5	Take The Money And Run (Sailor, ASCAP)..... 6	You're My Best Friend (B. R.S.O., ASCAP)..... 22	You're My Best Friend (B. R.S.O., ASCAP)..... 22
	Foiled Around And Fell In Love (Crabshaw, ASCAP)..... 34	I'm Easy (Lion's Gate/Easy, ASCAP)..... 37	Love Is Alive (Warner Bros., ASCAP)..... 13	You're My Best Friend (Queen) (Roy Thomas Baker, Queen), Deacon, Elektra 45318)..... 5	Take The Money And Run (Sailor, ASCAP)..... 6	You're My Best Friend (B. R.S.O., ASCAP)..... 22	You're My Best Friend (B. R.S.O., ASCAP)..... 22

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

THE TERRY REID EXPLOSION!!!

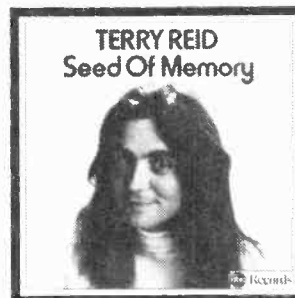
After only two weeks of release, this album's already a monster in Los Angeles, Washington D.C., San Francisco, Detroit, New York City, Houston, Philadelphia, St. Louis and more cities added by the day.

The Return Of Terry Reid

Terry Reid was one of the 60's most popular rock and roll prodigies. He was fronting his own band in England at the age of 15 and at 16 he was on the road in Europe with the Rolling Stones. He made his first appearance in this country at 17 as opening act for the Cream Farewell Tour. And later that year he was back on the road in this country with the Stones. He recorded several albums during that time including the classic "Bang Bang," and became a cult figure to a large audience.

Following his performance at the 1969 Isle of Wight Festival, Terry withdrew from the rock and roll spotlight to write and immerse himself in Third World musical consciousness. Now he emerges from his self-imposed retreat with his first album for ABC, produced by his friend Graham Nash. It features his amazing guitar, some beautiful Reid-Nash harmonies, and eight new songs written by Terry while he was away.

ABCD-935



"Seed Of Memory: An unforgettable return. On ABC Records & GRT Tapes.

Produced by Graham Nash
©1976 ABC Records, Inc.

WELCOME BACK, TERRY.
Your Friends at ABC Records

abc Records

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TM

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
★	2	11	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98			★	41	6	STEPHEN STILLS Illegal Stills Columbia PC 34148	6.98		7.98		7.98		★	99	4	STARLAND VOCAL BAND Windsong BHL 1-1351	6.98		7.95		7.95	
★	3	21	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98			★	42	6	CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	6.98		7.98		7.98		★	91	3	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE RCA APL 1-1506	6.98		7.95		7.95	
	3	1	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	6.98		7.97		7.97				38	8	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97		★	95	2	RONNIE LAWS Fever Blue Note BN-LA628-G (United Artists)	6.98		7.98		7.98	
	4	4	ELTON JOHN Here And There MCA 2197	6.98		7.98		7.98			39	12	LEE OSKAR United Artists UA-LA594-G	6.98		7.98				★	86	5	CRUSADERS Those Southern Knights ABC/Blue Thumb BTSD 6024	6.98		7.95		7.95		
★	7	4	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98		7.98			40	8	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98		75	53	15	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98	7.98	7.98		7.98		
★	6	16	DIANA ROSS Motown M6-861 S1	6.98		7.98		7.98			41	5	J. GEILS BAND Blow Your Face Off Atlantic SD 2-507	7.98		8.97		8.97		76	76	14	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98		
	7	8	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97			42	5	SUPREMES High Energy Motown M6-863 S1	6.98		7.98		7.98		77	81	5	RAMSEY LEWIS Salongo Columbia PC 34173	6.98		7.98		7.98		
★	9	10	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97			43	4	B.T. EXPRESS Energy To Burn Columbia PC 34178	6.98		7.98		7.98		★	90	3	BLACKMORE'S RAINBOW Rainbow Rising Oyster OY 1-1601 (Polydor)	6.98		7.98		7.98		
	9	5	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	6.98		7.97		7.97			44	6	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	6.98		7.98		7.98		79	80	6	JOHN SEBASTIAN Welcome Back Warner/Reprise MS 2249	6.98		7.97		7.97		
★	12	6	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	6.98		7.98		7.98			45	NEW ENTRY	DAVID BOWIE Changesonebowie RCA APL 1-1732	6.98		7.95		7.95		80	82	32	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98		
	11	11	AMERICA Hideaway Warner Bros. BS 2932	6.98		7.97		7.97			46	27	20	BRASS CONSTRUCTION United Artists UA LA 545-G	6.98		7.98		7.98		81	85	43	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98	
★	21	4	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Columbia/Epic)	6.98	7.98	7.98		7.98			47	47	37	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97		★	94	2	DAVID RUFFIN Everything's Coming Up Love Motown M6-866 S1	6.98		7.98		7.98	
	13	14	16	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98			48	48	46	AEROSMITH Columbia PC 32005	6.98		7.98		7.98		★	93	70	THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98	13.98	13.98		
★	17	11	SILVER CONVENTION Midland International BKL 1-1369 (RCA)	6.98		7.95		7.95			49	6	TUBES Young And Rich A&M SP 4580	6.98		7.98		7.98		★	100	2	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98		
	15	15	12	MARVIN GAYE I Want You Tamia T6-342 S1 (Motown)	6.98		7.98		7.98			50	61	4	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	6.98		7.98		7.98		85	87	7	JOHN DAVID SOUTHER Black Rose Asylum 7E-1059	6.98		7.97		7.97
	16	10	11	SANTANA Amigos Columbia PC 33576	6.98	7.98	7.98		7.98			51	40	31	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97		★	96	8	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97
★	20	4	JETHRO TULL Too Old To Rock 'N' Roll: Too Young To Die Chrysalis CHR 1111 (Warner Bros.)	6.98		7.97		7.97			52	62	11	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL 1-1256	6.98		7.95		7.95		★	97	60	THE BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	10.98	12.98	12.98			
★	22	37	DARYL HALL & JOHN OATES RCA APL 1-1144	6.98		7.95		7.95			53	56	8	HARRY CHAPIN Greatest Stories Live Elektra 7E-2009	7.98		8.97		8.97		★	98	60	THE BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	10.98	12.98	12.98			
	19	18	26	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97			54	64	6	TRAMPS Where The Happy People Go Atlantic SD 18172	6.98		7.97		7.97		89	89	184	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97
★	24	4	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98			55	68	54	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98		90	92	6	BEST OF ROD STEWART Mercury SRM 2-7507	7.98		8.95		8.95	
★	25	5	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95			56	29	22	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97		91	51	31	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98	
★	35	4	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11516	6.98		7.98	7.98	7.98			57	26	8	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	6.98		7.98		7.98		92	66	13	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97	
	23	16	14	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98			★	70	6	TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	6.98		7.97		7.97		★	104	4	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95
	24	13	18	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98			59	31	11	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	6.98		7.95		7.95		94	75	35	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98
	25	19	12	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97			60	60	14	GENESIS A Trick Of The Tail Atco SD 36-129	6.98		7.97		7.97		95	57	14	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98
	26	28	13	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98		7.98		7.98			61	63	11	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98		96	58	19	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98
	27	23	16	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97		★	73	7	FIREFALL Atlantic SD 18174	6.98		7.97		7.97		★	97	NEW ENTRY	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98	
★	83	2	OHIO PLAYERS Contradiction Mercury SRM 1-1088 (Phonogram)	6.98		7.95		7.95			63	71	33	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98		★	127	3	RENAISSANCE Live At Carnegie Hall Sire SASY 3902-2 (ABC)	9.98	10.95	10.95			
★	36	10	THIN LIZZY Jailbreak Mercury SRM 1-1081 (Phonogram)	6.98		7.95		7.95			64	65	19	HENRY GROSS Release Litesong LS 6002	6.98		7.98		7.98		99	103	5	TOWER OF POWER Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97	
★	34	44	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97			65	55	31	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98		100	102	9	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95	
	31	30	7	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	6.98		7.98		7.98		★	78	61	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98		★	101	NEW ENTRY	ANDREA TRUE CONNECTION More, More, More Buddah BOS 5670	6.98		7.95		7.95	
	32	32	12	TEMPTATIONS Wings Of Love Gordy G6-971 S1 (Motown)	6.98		7.98		7.98		★	77	4	MAXINE NIGHTINGALE Right Back Where We Started From United Artists UA-LA526-G	6.98		7.98		7.98		102	54	12	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98		7.98	
	33	33	12	KISS Destroyer Casablanca NBLP 7025	6.98		7.98		7.98		★	79	5	JOHN TRAVOLTA Midland International BKL 1-1563 (RCA)	6.98		7.95		7.95		★	103	NEW ENTRY	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97	
	34	37	8	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		8.98		8.98			69	69	6	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW" Warner Bros. BS 2941	6.98		7.97		7.97		104	50	10	NILS LOFGREN Cry Tough A&M SP 4573	6.98		7.98		7.98
★	39	8	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	6.98		7.97		7.97			70	74	6	JOE COCKER Stingray A&M SP 4574	6.98		7.98		7.98		105	72	29	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95	

★ 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 / 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 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.

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Artists' Contract Breach Suits: Are They Legit?

• Continued from page 1

An act may intensely dislike some executive at a label or decide its deal with that label isn't "good enough" or fabricate some other reason and take this "reason" or a combination of "reasons" to an attorney with instructions to find some breachable item in the pact which will give him or her an official reason for jumping ship.

The real reason for deciding to leave a company may never surface, with the "cover" reason involving such allegations as failure to provide a proper accounting or failure to properly carry through on some promotional commitment.

Sometimes, says attorney Owen Sloane, who has represented artists and labels in several breach situations, "the real reason for alleging a breach is that it gives you a bargaining position to accomplish another purpose with the record company." Like getting better terms or to be able to get out of the contract in order to join another company which will give the act what it wants.

Sloane is quick to emphasize that it is not a simple matter for an act to jump from company to another simply by alleging a breach of contract.

Labels are generally cautious about signing an artist if he or she is legally tied to another contract. The label, says Sloane, will offer an act it is interested in a contract once it has satisfied itself that the act indeed has proven there is a material breach in its pact with its current company.

Once label B believes it is legally free to sign the act because the act has shown that it has legal reasons for its desire to leave label A, label B will get into negotiations with the performer.

"If it is not a legal breach, then the first label is entitled to damages or an injunction prohibiting the act from recording for anyone other than itself," says Sloane.

"Labels are very cautious if the act hasn't started proceedings against the company it wants to leave. A lot of companies are cautious until there is a final settlement because they're afraid they're buying a lawsuit."

By the same token, there are some labels which will take the risk providing the act is important enough and where they feel the act has a pretty good claim against its former label.

Sometimes when an act claims it did not receive accountings on time or they were not detailed enough, they'll send in an accountant and he may find discrepancies which may involve legal interpretation of the language of the contract. If it's an auditing question, the label may try to make some settlement provided

WATERGATE'S COMIC SIDE?

LOS ANGELES—Little David Records will release an LP on the Watergate scandal entitled "The Watergate Comedy Album." Written by Jack Burns, Avery Schreiber and Ann Elder, the album will parody the "comic side" of the Watergate tragedy.

Recorded before a live audience, the album is scheduled for release Thursday (17), the fourth anniversary of the break-in.

Joining the trio of comedy writers in the skits are Fannie Flagg, Bob Ridgely, Jack Riley and Frank Welker. Little David president Monte Kay and Jack Lewis handled production.

it's on a reasonable basis. Acts will sometimes question a company's policy on holding back reasonable reserves as another basis for charging breach.

Sloane says record industry law in the U.S. is often "unsettled law" and is being used as a means of accomplishing some business goal, rather than being used in a service function. In Europe, if people have a problem with a contract, they face the issue, Sloane says. "In the U.S. there is this attitude that you're in a breach and we have the right to get out. Which sometimes forces a compromise." There are cases in England and in European nations where people are filing actions based on alleged breaches similar to what has been going on in the U.S., according to Sloane.

Sloane's point is that in the U.S. the breach may be secondary to the personal reason for wanting to get out of the contract.

There are obvious cases where a company is legally at fault. And there are cases where the company is not, but the act alleges otherwise.

Getting out of a contract to go to greener pastures also uniquely applies to the personal management business in California. Here a personal manager must be licensed as an artist manager if he attempts to gain employment for his client, a generality which includes getting the client a record contract.

There have been ample cases over the years of acts getting out of binders with managers because the manager failed to get a state license and the California Labor Commissioner voided the pact.

When the Commissioner rules a manager's contract with his artist is void, the pact is unenforceable for the future and void from day one, requiring the manager to return all commissions without any credit for expenses.

So artists in California have tremendous leverage with their managers who oftentimes get them jobs until they are hot enough to have some talent agency sign them.

Artists who want out of a contract with their manager who does not have a license, generally apply this logic: If you don't let me off the hook, I'll file a petition with the Labor Commissioner.

Under normal circumstances, terms of an artist-label contract and then turn the matter over to attorneys to draft the document.

Now, says Sloane, in some situations the lawyers are being asked to find a breach and this means the law is being used to achieve objectives which are not necessarily related to the remedy for a breach of contract.

There is a bright note to all of this, Sloane says. Deals have been written which take into account an artist's success once he breaks through and is entitled to higher benefits. This motivation on the part of record labels has to some degree given artists a long-range feeling of security and cut back the number of disenfranchised performers who can cite "bad deals" as a reason for wanting to label hop.

Mary Returns

NEW YORK—Mary Hopkin, first artist on the Beatles' Apple label in 1969, returns to records with a single, "If You Love Me," on RCA. It's the first product from her husband, Tony Visconti, under his RCA production deal signed last November for his U.K.-based Good Earth Records.

Inside Track

Neil Diamond is getting a reported \$750,000 for his five shows opening the Aladdin Hotel's 7,500-seat Performing Arts Theater in Las Vegas July 2-5. So says a source working closely with Diamond on his current tour. For the extra two shows added to his original three, Diamond got \$250,000 of the above total. No wonder tickets for the SRO shows were scaled at \$20-30. However, Diamond, always the perfectionist, is putting back at least \$150,000 of his fee for special lights, sound, settings, musicians and promotion.

* * *

New York's pricing battle (war?) saw the Disc-O-Mat chain drop its price to the low, lowball price of \$3.24 on the top 20 LPs, plus others. The 40 cents "plunge" went into effect late last week without any advertising fanfare.

* * *

The Rolling Stones apparently are NOT going to make it to the U.S. for those reported half-dozen giant stadium dates after the end of its current 10-week Europe tour next Wednesday (23). All necessary visas and work permits are waiting in Paris and substantial stadium deposits were made, according to a Stones spokesman. But no further plans have been acted on. . . . The Band starts touring the U.S. for a month next week, its first live shows in two years.

* * *

Alice Cooper is back on Warner Bros. with his new album, "Alice Cooper Goes To Hell," a concept LP like his previous "Welcome To My Nightmare" which was released by Atlantic as a tv soundtrack. The single ballad "I Never Cry" is shipping now. Alice has a new band, the Hollywood Vampire Orchestra, made up of studio names plus some of the impressive sidemen, from the "Nightmare" tour.

A summer retrospective-hits tour, "Ol' Black Eyes Is Back," takes Alice through Sept. with 23 dates. A full-scale production tour of "Hell" goes on later in the year. The album's hell setting is a disco with brimstone.

* * *

Capricorn Records has renewed its German publishing licensee deal with RGS Musik for two years. Covered are copyrights of many major Capricorn artists writing for No Exit and Rear Exit Music. . . . Aquarius Distributing of Hartford, Conn., won the grand prize of two customized white VW Rabbit autos in a Playboy Records national sales promotion.

Did Tom Heiman sign the lease for a second Peaches retail store in Cleveland, this one a 15,000-square-footer in a new mall? . . . Capitol Records debunked rumors of a rejected act releasing hundreds of rats in the building by explaining the three white rats escaped while posing for the cover of the upcoming "Triumvirat" album.

Two Los Angeles indie labels shopping for top executives in marketing and general management of the labels. . . . Ben Bartell, executive vice president of the 80-store Warehouse California retail chain, became father of Kelly Bennis, born May 27.

Charles Grow, husband of Joan Grow, vice president of Record Sales, Fall River, Mass., died June 6. He had been seriously injured in an auto accident. . . . Is a major Latin record distributorship being sold? . . . NARM's 1978 convention set for New Orleans, first time for that site. . . . Bill Reed marries Linda Renfrow, executive secretary to Skid Weiss, pr director of WEA Corp., Sept. 11 in Los Angeles.

Mrs. Rose Clearfield, 85, mother-in-law of co-national WEA credit manager Herb Allen, got her high school diploma last week, after 10 years of night school at Fairfax High School, Los Angeles.

H.B. Barnum's recording studio is called Barnum Recording, not Barnaby as was printed in last week's issue. . . . And due to a mixup in photo captions, the Blackbyrd's presentation was tagged as a Grand Funk recording session. The Fantasy act received its Billboard No. 1 awards for being the top instrumental group in the U.S. last year.

Michael Quatro, just signed to Motown, will have his former UA album, "Romances, Dancers, Dreamers and Schemers" re-released by his new label. . . . The Beach Boys turned out five strong for the San Francisco debut of the Joffrey Ballet's "Deuce Coupe II" featuring the act's music. Its NBC-TV special airs Aug. 5.

Perry Como has finally decided to make his first-ever U.S. concert tour, three week-long July stands at Chicago's Aerie Crown Theater, the Westbury L.I. Music Fair and Valley Forge Music Fair near Philadelphia. . . . Joe Kerr, former manager of the New Riders Of The Purple Sage and Commander Cody & His Lost Planet Airmen, has formed Pyramid Associates Management in Mill Valley, Calif.

LATE SIGNINGS FLASH—RSO Records has its first signing under Al Coury's presidency, Lady Flash, the Barry Manilow fem back-up trio.

Diana Ross got an Israel Friendship Award at a 1,000-seat dinner in the Washington Hilton Sunday (13). . . . Paul & Linda McCartney have rented three U.S. houses

during Wings' current tour to preserve as much family life for their children as possible. The homes are in the East, South and West.

The Apex Arrows, woman's softball team at Springboard International, issue a challenge to all comers for a friendly game. Watch out. The gals play regularly in a New Jersey "industrial league." . . . Ragtime performer Max Morath to give a free 90-minute concert at New York's Exxon Park. . . . Polydor Inc. wrapped up five regional meetings with its June 3 confab in New York. Other cities holding the get-togethers were Los Angeles, Atlanta, Dallas and Chicago. . . . It's reported the Manhattan Transfer might be invited to the Soviet Union this year.

Newport Jazz Fest salutes the late "Cannonball" Ad-derley with the premiere of his musical "Big Man—The Legend of John Henry," which was composed with Cannonball's brother Nat, libretto by Diane Lampert, at Carnegie Hall July 2. . . . Thin Lizzy has its debut New York appearance Thursday (17) at the Beacon Theater. . . . Charles Aznavour featured in "Celebrity Concert" tv broadcast Wednesday (24). . . . Congratulations to the Mary Stuarts (Curton co-president) on the birth of their third child, Adam Michael. . . . Famous Music Publishing and MCA working on a radio contest and poster co-promotion backing Deodato's "Star Trek" single. . . . Erroll Garner to be saluted from the floor of the U.S. Congress Tuesday (15) by Congressman William Moorehead. The salute to the well-known musician coincides with his birthday.

First four dates of Eagles tour this summer set—Winston-Salem Speedway, N.C., July 2; Atlanta's Omni (3); Tampa Stadium (4) and Miami's Sportatorium (5). . . . Belated wishes to Fred Waring for his 76th birthday and 61st year in show business. . . . John Miles to open for Elton John in Boston July 4, Detroit (11) and Buffalo Aug. 7. Dates are part of Miles' first U.S. tour. . . . Johnny "Guitar" Watson's new LP is on DJM label, distributed by Amherst, not on Amherst itself as erroneously reported here. . . . Jules Yarnell, RIAA legal counsel, broke off from pursuit of pirates in Vienna recently to fly home for law student-daughter Marcia Beth's wedding on Cornell Univ. campus June 5. The groom, David Donson, is a medical student at Cornell.

Don Owens and Shelly Heber, former Billboard charts biggies turned record execs, staged the first Billboard Reunion Party in Hollywood June 5. . . . Nancy Sain, of UA became the first woman to win a national promotion award, at an industry convention in Nashville.

Johnny Tillotson in Nashville meeting with new producer and label shopping. . . . James Nederlander will have the national anthem played before each show at New Greek Theater in Los Angeles as long as he's running it. . . . Thin Lizzy manager Chris O'Donnell got a surprise birthday cake from the band backstage at the Santa Monica Civic.

Natalie Cole touring Japan. . . . "Ode To Billie Joe" grossed a record \$2 million in the South in its first four days of release as a Warner film. . . . Paul Revere & the Raiders made a first L.A. appearance in five years at the Playboy Club.

ABC welcomed Shelter Records to the family with a luncheon at the Bel Air Hotel. . . . Leon Haywood opened a production office in L.A. . . . John Addison scores "The Seven % Solution."

* * *

Eleanor Rigby, vocalist with Mixed Company after years of backup toil for the likes of Ike & Tina, Sly and James Brown, will open with her group at the Las Vegas Flamingo after a summer at the Drake Hotel in Chicago and some Midwest tune-up dates. . . . Atlanta's Peaches Record Store shipped a block of wet cement to the Omni last week for Paul McCartney to put in his footprints and handprints.

BASS, the San Francisco Bay Area computer ticket service, celebrates its second anniversary this fall with installation of a new hardware system that will double its speed and handle five times as many outlets. . . . Cheech & Chong, Sergio Mendes and members of Chicago, Ace and Yes played in a celebrity soccer match at the L.A. coliseum Sunday (23) to kick off the Bicentennial Soccer Tournament Tour.

Brian & Brenda Russell, Rocket Records duo, celebrated Brian's birthday with a surprise trip to Hawaii. He didn't know about it until Brenda led him to a limo waiting outside their home. . . . MCA is giving a "Captain Fantastic" Bally pinball machine to the winner of a free drawing in connection with Elton John's new live album.

Natalie Cole is on her first big summer tour. . . . Cleveland gave an award week to the O'Jays. . . . "Tic Tac Toe" bubblegum satire single by David Batterson and Bob Armen is nearing a national label deal as a result of exposure on the syndicated Dr. Demento radio show.

A&M will release the "Mother, Jugs & Speed" soundtrack album. . . . Steely Dan leaders Donald Fagen and Walter Becker on promo press tour of England and Holland. . . . War setting a tour of Europe.

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