NATRAans Focus On Airplay Alternatives

BY JEAN WILLIAMS

ANTIGUA, British West Indies—Product exposure alternatives to radio airplay are available. NATRA convention attendees were told last week at the Halcyon Cove and Antigua hotels here.

Labels are now offering their acts to the market in visual form via theater, drive-ins and discs, in both full length and short feature films.

Sony-Paramount Set Home Video Test

By STEPHEN TRAMAN

NEW YORK—The shaping of the first marketing network for home video hardware and software packages announced last week by Sony and Paramount Pictures will be watched closely by competitive consumer videotape/disk systems as well as other segments of the entertainment industry.

The uncertain fate of music in the ever-expanding home video market surely body really knows what type of "right" programming will "sell" with top contemporary sounds. Could become clever with results of initial efforts by both Sony/Paramount Home Entertainment Center and the soon-to-be-launched Home Video for rental plan of Teletelcos.

Greatest in the "natives &blades" concept: the Sony-Paramount joint venture will test a variety of marketing plans under the direction of Les Wunderman, of Wunderman, Ricotta & Kline market research arm of Young & Rubicam. Tests are scheduled to be run at least two major markets within six to 12 months.

Certainly the direct marketing (Continued on page 48).

Sexy Sideshowes Titillating N.Y. & Vegas Discogoers

By RADCUTTE JOE

NEW YORK—Some discotique operators in New York and Las Vegas, hard-pressed to keep pace with rising competition, have begun offering sex-oriented attractions at a boxoffice draw.

Among the sexy sideshows being offered are impressors, drag shows, and a swingers' club for couples only.

At the Hollywood Discotique which was opened in Manhattan's Times Square area as a straight disco three years ago, the management has revamped the operation and introduced topless dancers and mini-skirted barmaids in an effort to attract club spokesperson Jerry Cohen calls "a clean heterosexual crowd.

Cohen explains that the strategy (Continued on page 54).

SELLER RETAINS RETAIL CHAIN

Handleman Buys Nehi's Rackjobbing Operation

By AGUSTIN GURZA

LOS ANGELES: More than 100 FBI agents have swept through Texas in a series of state-wide raids on more than 75 outlet outlets in which almost 100,000 alleged pirated 8-track tapes were confiscated.

The music runs the gamut from pop to country to Latin.

The raids, carried out simultaneously from FBI offices in San Antonio, Dallas and Houston, focused primarily on illegal tape dealers in flea markets, pawn shops, swap meets and convenience stores where many pirated tapes are distributed.

However, FBI spokesmen said there are some retail record stores were also involved.

(Continued on page 8)

Bypox AGUSTIN GURZA

TOKYO-Dates, largest mass merchandise discount chain in Japan, has entered the disk and tape retailing arena with direct purchase agreements involving five second companies and two pre-recorded tape manufacturers.

Japanese record retailers have already reacted strongly to the Disney move, as it would have far-reaching effects on the current market practice of selling product primarily at suggested list price levels.

(Continued on page 6)

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SUMMER DELIGHTS

JOHN MAYALL
A Banquet in Blues
ABC 959
The British blues master's latest is one of his finest, with a long list of honored guests that includes Jon Mark, Johnny Almond, Sugarcane Harris, Blue Mitchell, and 10 more. A veritable feast.

FLAMIN' GROOVIES
Shake Some Action
Action SASD 7521
The Groovies are a lazing favorite with one of the most eagerly-awaited albums of the year—mid-seventies English rock. The Flamin' Groovies are back in 'Action.'

DELBERT McCLINTON
Genuine Cowhide
ABC Records
Delbert McClinton's last album, "Genuine Cowhide" is going to be a genuine surprise. It's a without-looking-back collection of rock and roll classics like "Pledging My Love," "Please Please Please," "It's Love Baby (24 Hour A Day)," and "Lovely Dovey."

Randy Cornor / My First Album
DOSE 2046
At 22 he's Houston's hottest session guitarist and lately he's become a singer, with two big hits already under his belt—"Sometimes I Talk In My Sleep" and "Heart Don't Fail Me Now"—both on his ABC/Dot debut album.

Buck Trent / Bionic Banjo
DOSE 2058
Buck Trent is one of the Hee Haw regulars and Roy Clark's chief sideman. He's also a bonafide, down-with-it, can't-guilt-it, sweet-talking superpicker. His new album features his hit single, "The Wrestling Matches."

LARRY HOSFORD
Crosswords
SRL 52003
Larry Hosford writes new Western style music with a trucker's authority and a poet's command of language. He's an artist of the first rank with a brilliant second album.

The Biblical Gospel Singers / Pray For The Good Of The Lord
SBLP 268
The finest in contemporary Gospel from Peacock & Songbird Records.

SHELTER
Larry Hosford / Crosswords
SRL 52003
The Biblical Gospel Singers / Pray For The Good Of The Lord
SBLP 268
The finest in contemporary Gospel from Peacock & Songbird Records.

THE LEGENDARY CHRISTINE
Christine Perfect Album
Perfect Album SASD 7522
Before joining Fleetwood Mac, Christine McVie recorded a solo album under her maiden name, Christine Perfect. It featured some very popular friends and contained her English classic, "I'd Rather Go Blind." A collector's item for the past couple years, it's now being released in this country for the first time.

FROM THE ABC FAMILY OF LABELS

©1978 ABC Records Inc.
CBS Into Court To Confront Bootlegs

By IS HOROWITZ

RCA Top Brass See
Banner Year Coming

By STEPHEN TRAIMAN

Stax’ Bell Acquitted In Memphis

By ALAN PENCHANTZ

Justice Dept. Mills
Illegal Dupling Action

By MILDERD HALL

GDP Meeting
Delays Action
On Copyright

Washington, D.C.

By JOHN SIPLE

L.A. Starwood Club Obtains
Theater For Concert Hall

By ED HARRISON

Chicago Flip Side Stores
Mix Disk & Clothes Sales

Los Angeles - The Starwood, a popular pop club here, has purchased an adjacent but defunct movie theater with plans of converting it into a major rock venue.

Tentatively to be called the Starwood Annex, the new $2.5 million annex will house a second stage, additional dressing rooms, and a bar.

The new annex will be located at the north end of the existing Starwood property. Construction is scheduled to begin in March and be completed by late October.

According to Ray Suver, Starwood manager, and Ed Chorau, talent director, the new club will offer

L.A. Starwood Club Obtains Theater For Concert Hall

By ED HARRISON

Los Angeles - A major new drug store has been purchased by Starwood Records, the new multimillion-dollar drug store in the heart of Hollywood.

Starwood Records president and owner of the new store, said that the store would be opened in early spring.

The new store, which will be located in the heart of Hollywood, will be designed to attract the drug store trade.

The new store will be located on the second floor of the old Starwood building and will feature a large display area for records and other music merchandise.

The store will also have a large section for gift items and a magazine rack.

The store will be open from 9 a.m. to 9 p.m. daily.

The new store will be owned and operated by Starwood Records, Inc., and will be managed by Harvey Strayer, Starwood's vice president of marketing.

Stayer says he will not book acts that can't sell out on at least two shows.

"I won't run a show for the hell of it. It's not worth it to me.

But a complete entertainment facility.

On booked days the facility can be used as a large lawn studio and Stayer is willing to co-promote concerts or rent it out because of its location in the heart of Hollywood.

"The format has been well thought out to cover every need of the market.

(Continued on page 38)

RCA convention photos on pages 34, 35.

convention in San Francisco in a letter from Anthony Conrad, RCA Corp. chairman and president, congratulating all employees on the "fantastic" growth and development of recorded sound. I am sure that the achievements of your past will be equalled and even eclipsed in the promising and challenging years ahead.

Glancy himself, in briefly tracing the company's 75-year history during his keynote talk, emphasized that "we've come to San Francisco with pride in being part of a great tradition." However, he urged them to keep forever in mind that the label's future depended on everyone remembering that "we're in the business of selling music and art.

Although the record division began in its current location in the late 19th century, the emphasis was on the future—particularly the development of new talent and artists. The major role in the label's turn around over the last three years.

"At the beginning we weren't very pleased with the excellent performance of RCA Records," said How- ard and Hawkins, corporate group ex-

(Continued on page 8)

NEW YORK - Ken Glancy, RCA Records president and his parent RCA Corp. bosses have taken the expectation of future growth in the label's current areas of activity both in the U.S. and abroad.

The optimistic feeling was underscored at the recent diamond jubilee convention in San Francisco, in a letter from Anthony Conrad, RCA Corp. chairman and president, congratulating all employees on the "fantastic" growth and development of recorded sound. I am sure that the achievements of your past will be equalled and even eclipsed in the promising and challenging years ahead.

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"At the beginning we weren't very pleased with the excellent performance of RCA Records," said Howard and Hawkins, corporate group ex-

(Continued on page 8)
"I also went to Record Merchandising to advise them that CTI and Scepter Records were releasing 12-inch singles. They said they were not going to handle 12-inch records because they think there is no future in 12-inch singles and they are not worth stocking and distributing. I have many customers who fre- quently disk asking for these records, and I just can't get them on this cost, I am now going directly to the labels for 12-inch product."

The outlet, which was primarily known as a pop-oriented record shop although it stocked jazz, soundtracks and classical music along with its pop product, now stocks 9% 1/6 due to its disco trade. It houses approximately 300 disco singles and 50 LPs.

Its clientele has also changed. Fifty percent of its customers now come from the gay community, says Schumacher.

"The deejays from these disco help us to distribute the surveys in the clubs. They have all the business cards. When one of their customers asks about a record the deejay has not played, he will write the name of the record on the back of our business card. This brings in cus- tomers," says Branam.

"We are able to pull in the deejays because the deejays on the West Coast (Continued on page 72)"
The most requested cut from "Chicago*X"... one of the most requested Chicago cuts in history. "If You Leave Me Now" A new single on Columbia Records.

Yours with a kiss.
LOS ANGELES—Soul and pop 8-track tapes are the future, according to an industry veteran who has been in the business for over 40 years. Speaking at the Billboard Music Week, World Music Labo (L.A.); PRODUCTION BUSINESS MANAGER: FRANCE: Rafael Revert, 57, nikos Vorras, Thessaloniki. mark. Tel: (L.A.); TAPE MING: reto Chief N.W., Woodward Ave. Area Code 513. 329-9500. The Billboard Music Week, World Music Labo (L.A.); PRODUCTION BUSINESS MANAGER: FRANCE: Rafael Revert, 57, nikos Vorras, Thessaloniki. mark. Tel: (L.A.); TAPE MING: reto Chief N.W., Woodward Ave. Area Code 513. 329-9500. The Billboard Music Week, World Music Labo (L.A.); PRODUCTION BUSINESS MANAGER: FRANCE: Rafael Revert, 57, nikos Vorras, Thessaloniki. mark. Tel: (L.A.); TAPE MING: reto Chief N.W., Woodward Ave. Area Code 513. 329-9500.
Hummingbird: A potent and dynamic mixture of versatility and inventiveness in a sensational fusion of rock, jazz, and rhythm & blues from Max Middleton, Bobby Tench, Bernard Purdie, Clive Chaman, and Bernie Holland.

"WE CAN'T GO ON MEETING LIKE THIS" ON A&M RECORDS & TAPES

Produced by Ian Samwell and Hummingbird
FBI Bags Illegal Texas Tapes

*Continued from page 1*

The raids continued throughout the state during the week following the initial assault on July 24. "These things have a way of snowballing," says Ted Gunderson, special agent in charge of the FBI's Dallas office. "One guy we hit will tell us of others, and it just keeps spreading. So there will be a continuous investigation for months to come."

No arrests were made in any of the raids, but information obtained as a result of investigations related to the Texas operation will probably lead to arrests in the near future of manufacturers and suppliers of pirated product. FBI sources say. These are the primary objectives of the recent raids.

"As a result of this raid, we are gathering information for the U.S. Attorney's office and we would anticipate grand jury action against possible suppliers and manufacturers in the near future," Gunderson says.

"Although we hit the retail end here," says Charles Stedman, media relations officer for the FBI's Houston office, "our efforts are aimed at the distributors and manufacturers. The idea is to scare the retailer so he won't re-buy the illegal product. But hopefully he'll also identify the person who brought him the stuff, and that person in turn will identify the one he got it from."

Aside from directly removing the allegedly illegal material from the market, the raids were also intended to serve as a strong warning to deal-

ers that they will be arrested for any future violations.

Gunderson says that his office suspects that the manufacturers of the alleged pirated tapes are probably located in the Southwest U.S. None of the FBI spokesmen, however, would comment on a report that some of the bootleg factories are operating in Mexico and smuggling the pirated product across the border.

But Alfred Ortiz, editor and publisher of Mundo Musical Internacional, a Latin music magazine, says, "We know that some manufacturers are operating in Tijuana and Mexico. They bribe the border guards to look the other way while they slip the stuff across, then they ship it from there to places all across the U.S."

Ortiz helped organize a meeting between FBI agents and representatives of Latin record companies held a week before the raids started.

The Latin company representatives supplied the FBI with names of suspected pirate selling product dealers and helped instruct the agents on the identification of illegal Latin product which was included among the material seized.

The pirated tapes, which were selling on the streets from $1.50 to $2.50, contained material duplicated from dozens of record companies in the pop, country, and Latin fields.

Another FBI source refused to identify the specific artists or labels involved, one spokesman says the conglomeration and material was composed of "almost anything that is currently popular on a mixture of labels." The pirated material included current hit as well as older product.

Gunderson says the 50,000 tapes confiscated in the jurisdiction of the Dallas FBI were being stored pending possible court action. The other two FBI offices involved were also storing the confiscated tapes in their jurisdictions. Gunderson said there were 10,000 tapes in Texas and 17,000 in San Antonio.

The FBI in recent months has stepped up its operation against tape piracy. Losses to record companies were estimated by average as a result of underground production, FBI sources say.

The stepped-up FBI campaign reflects its recent policy shift, giving the music piracy problem a high priority on its list of world-wide crimes.

"We're not doing this because we're worried that Elton John is starving," explains the FBI's Steadman, "but the loss to the government in tax revenues from unreported sales is substantial."

This is the first time that raids of this magnitude have been conducted in Texas, although the FBI conducted similar operations in California, Arizona and Louisiana. Some FBI agents from Los Angeles and Phoenix were sent in to help with the raid in San Antonio.

San Diego and Phoenix were sent in to help, but the tapes were not as familiar to the tape piracy business. Los Angeles agents in particular are considered experts in the matter.

Although the FBI's Los Angeles office decided to take credit for finding the Texas operation, Fritz Bohne, news media coordinator for the FBI's office in San Antonio, says the raid was coordinated out of Los Angeles.

And an FBI spokesman in the Houston office adds: "The office in L.A. is pretty much responsible for what's going on across the country in the piracy thing. They're kind of coordinating from there."

Representatives of many American record manufacturers assisted the FBI in the operation as did industry organizations such as the RIAA and NARM.

**Storer Regains 646,229 Shares**

LOS ANGELES—Storer Broadcasting Co. has repurchased 646,229 shares of its common stock from the executors of the estate of founder George B. Storer for $22.50 per share or a total purchase price of $14,540,525.20 cash.

As a result of the purchase, the total issued and outstanding shares of Storer common stock have been reduced by 14,285,548.05 to 3,901,836. The repurchased shares will be held as treasury stock pending further determination by the board of directors.

**RCA Top Brass**

*Continued from page 3*

Executive vice president and president of RCA Communications, of which the label is a division, is a task for the future. Hawkins would only indicate that he will soon be called upon to respond more definitively on RCA's SelectaVision video disc project and RCA's "newbie" RAC Records might play in its development and marketing.

The conversation was focused on the role of talent and product. A 10-screen blowup of the presentation illuminated the major release titles for late summer and fall which Glancy says will produce a second half eclipsing the marks of the first six months.
ENGLAND DAN & JOHN FORD COLEY
WOULD REALLY LOVE TO SEE YOU TONIGHT.
OBVIOUSLY, THE FEELING IS MUTUAL.

England Dan & John Ford Coley have been singing together for quite a while. And their new hit single, "I'd Really Love To See You Tonight" proves it.

Their high, tight harmonies, and their soaring melody line have made "I'd Really Love To See You Tonight" a huge summer hit. But there's a lot more to England Dan & John Ford Coley, and you can hear it on their new album "Nights Are Forever."

England Dan & John Ford Coley. See and hear them every night on Big Tree Records and Tapes.

England Dan & John Ford Coley "Nights Are Forever" including the hit single "I'd Really Love To See You Tonight." On Big Tree Records and Tapes

Distributed by Atlantic Records

Produced by Kyle Lehning
BT 89517
Susan Joseph—
Twin Trumpets Production

BIG TREE RECORDS

www.americanradiohistory.com
LOS ANGELES—“We're in the artist development business,” says Don Zimmerman, Capitol's chief executive officer and executive vice president, “and that means singles to albums to long-range careers and relating the artist to the consumer.”

Artist development means building, cataloging an artist in such a manner that it always remains vital. In this regard, he mentioned the recent repackaging of the Beatles' "Rock 'N' Roll Music" two-LP set and previous repackaging of the Beach Boys. “Not only are sales of the Beatles package doing exceptionally well, but equally significant, it revitalized their entire catalog, both as a group and as individuals. All at regular price. It would say that catalog sales, as a direct result of the promotion hanging on the repackage, leaped threefold. We can run Beatles promotions all year long, of course, but that package gave us the perfect vehicle to merchandise them more effectively.”

He says that Capitol will continue to repackage Beatles. “But with a certain amount of integrity so that consumers won't be misled. If we or she may already have all of the songs on various albums, but would prefer the new concept version that we'll be providing.”

“In terms of profit, you can't make enough money on singles to support employment of reps. Perhaps a small company can make money with singles, but a large company (Capitol has roughly 2,500 employees) has to make valid budget projections. And you can't fool yourself on those projections.”

(Continued on page 72)

DEVELOP OWN ACTS

Ariola Sticks To Controlled Growth

By ED HARRISON

LOS ANGELES—After its first year in business, Ariola America is adhering to its policy of developing new talent instead of becoming involved in the competitive battle of signing established performers.

The objective behind Ariola, explains Jay Lasker, label president, is to continue to provide a small label that's highly personalized and flexible to meet the needs of budding artists whom larger companies don't have the time and finances for.

"Many acts leave a label because they weren't handled properly," says Lasker. "There's less chance of that happening with a smaller label because we're able to devote the attention.

With 10 acts currently on its roster, most with non-established tracks records, Ariola has had a number of singles on the pop and soul charts, most notably "Meet The New Gold Band (Hot 100 and LP charts) and Billy Ocean on the soul chart.

In holding steadfastly to expanding at a minimized rate, Lasker feels the economics aren't right for buying top name acts. Despite Ariola being owned by Bertiserman of Germany, the second biggest media association in the world.

"If our guess is wrong on a name act that previously sold well, our other acts can't balance the loss. There must be a balance between established acts with dedication to new ones.

Lasker says that you only see the winners in big companies and that "there must be 50 losers to every winner.

Similar as to what has selling potential, he feels it's a purely intuitive business. "It's like a fireman jumping when he hears the bell. When you hear a record with hit possibilities, there's a voice that says 'go and do something with it.'"

Lasker feels that advertisements for established acts are served up like a menu—here it is, we've got it.

Although he administers this approach sells records, it also makes it difficult on new acts because nobody has ever heard of them, therefore limiting its success. "Advertising must be done on a selected basis with the market in mind."
AMERICAN FLYER

Doug  Eric  Craig  Steve
Yule  Kaz  Fuller  Katz

Produced by George Martin.

American Flyer
SIDE ONE

Light of Your Love
eric kaz & craig fuller

Such A Beautiful Feeling
eric kaz

Back In '57
steve katz

Lady Blue Eyes
do u yule

Let Me Down Easy
eric kaz & craig fuller

M
steve katz

SIDE TWO

The Woman In Your Heart
craig fuller

Love Has No Pride
eric kaz & libby titus

Queen of All My Days
do u yule

Drive Away
eric kaz

Call Me Tell Me
craig fuller

End of a Love Song
george martin & eric kaz

produced by George Martin
**General News**

### New Companies

Marsel Records Inc., a division of Marsel Enterprises Inc., has been formed in Hollywood by Gavin Marrell, president of the label. Offices are located at 646 Sunset Blvd., with initial release planned for September.

M11a1111, ASCAP, is launched in Cleveland, Tenn., by Dr. Donald R. Gillson. First release is by Don Revere on the Revere label.

Skyl Child Records is formed in Osweego, N.Y., by Alvin Cahn, who previously released singles on the Yoyo and Schaefer labels. First release on Skyl Child will ship this fall.

VIZ Records, Inc., and VIZ Music Publishing, ASCAP, founded in Glen Ellen, Calif., by R. Jay Zak, are owned by I. M. S. Factors, Inc., formed by the late Art McGrew and an investor in the insurance industry.

Jin Mathieu & Associates, entertain ment and booking agency, will be known as Mathieu/Wasserman & Associates, Inc., with the addition of Paul Wasserman as a partner. The new offices in Beverly Hills will be located at 9885 Charlie Blvd.

J.W. & R. Lieberman of Rambus II Records have opened an independent distributorship in New York called the Ram/Cor Distribution Corp. First label distributed will be their own.

Kiefer/Stait, a new advertising firm with specialization in the audio/electronics fields, is formed in Los Angeles by Lawrence Jaffe and Townsend Kiefer.

Al Bunetta Management in Los Angeles has relocated to 4122 Wilshire Blvd. Associated companies involved in the move include Band Bus Co., Big Ears Music Inc., ASAP, and Gamma Annie Music Inc., BMI.

Kingdom Sound, a 16-track studio has opened in Sunset, Long Island, headed by Bill Civitella.

Phil Strauss Public Relations is formed in Los Angeles by the veteran newspaperman and publisher. Initial clients include Muledeer, Judy Carter and Eddy Mannos. Firm is located at 1515 Woodman Ave., Sherman Oaks, Calif. (213) 789-4812.

David Brokaw and Kathy Gangwish, previously associated with Brokaw Gangwish Public Relations in Kansas City, Mo. The agency will work in conjunction with the Brokaw Gangwish of Los Angeles.

Nice Men Management, Inc., a talent management firm, launched in Spencer, Iowa by Larry A. Johnson and Gregg Schiller (712) 262-7639.


David Lee Agency, a new booking firm, formed in Los Angeles by David Libert. First signing is Bootes' Rubber Band.

**FOR JAPANESE MARKET**

**N.Y. In Direct To Disk Parade With Pair Of LPs**

BY ALAN PENCHANSKY

CHICAGO: Two direct to disk albums were cut last week at Media Sound in New York City, indicating that a resurgence of interest in direct mastering is not restricted to California alone (Billboard, July 31).

However, the LPs are a big band, the other a small session will not be released in this country. They were cut here for the Japanese market, to appear on Nippon Phonogram's Eastwind jazz label.

N. Ito, president of Nippon Phonogram, was in the country for the taking direct disk sessions, being produced in conjunction with Ivan Mogull Music based in New York. In May, Ito had captured the Cedar Walton jazz sextet at Media Sound, using the direct disk process. Last year, Ito explains, Eastwind cut its first direct disk album, "That Three," featuring Shelly Manne, drums, Ray Brown, bass, and Joe Sample, piano, in California. The disk was supervised by the late Oliver Nelson.

**Copyright**

- **Continued from page 3**
- Under leadership of chairman Robert W. Kasenstern (D-WI), the euphoria produced optimistic estimates that the full Judiciary Committee might need only one or two hearings to vote its acceptance of the same bill.
- But uncertainties remain as the 34 members of the parent judiciary committee became embroiled in major issues like a cable TV companies licensing rate; the new concept of a permanent three-man copyright royalty commission; and a modified approach to the compulsory licensing work that the broadcast TV companies licensing rate; the new concept of a permanent three-man copyright royalty commission; and a modified approach to the compulsory licensing works. By the Broadcasting Service something equally new to the House Judiciary Committee.
- Among other changes from the basic wording of S.22, the Kasenstern Subcommittee dropped the Senate bill's copyright royalty commission concept, with its periodic meetings of ad hoc panels chosen from the membership of the American Arbitration Association. Instead, the subcommittee voted for a permanent, Presidentially appointed three-member royalty commission to conduct future statutory rate reviews.
- Still open to further amendments in the full Judiciary committee are methods of collecting the $500,000 that the subcommittee raised the compulsory licensing rate for recording music to $2.50 cents per tone, one cent per minute of play. The Senate bill's rate is $2.50 cents and $1 cent per minute of play.

**Dutch Holly 'Jesus'**

LOS ANGELES: The 'Jesus Christ Superstar' MCA soundtrack has reached the quarter-million sales mark in Holland, making it the best selling recording in Dutch history. EMI-Bovema is the MCA licensee in Holland.

**Record Retailers!**

Looking for

- **SERVICE** • **FILL** • **PRICE?**

Try

ALL RECORD DISTRIBUTING, INC.
44 Bond Street, Westbury, N.Y. 11590
516 997-7160

**The TOP Singles**
**The TOP Disco Singles**
**The TOP 20 Singles**
**The TOP Selling LPs plus 20,000 titles**
**The TOP SELLING TAPES plus large inventory**
**ALL CREATIONS**
**The SERVICE DISTRIBUTOR OF THE WORLD**

**What Others, Promise, All Records Deliver**
- • Same Day Service
- • Hit Sheets for LPs and 45s supplied FREE

Call or write for prices and weekly specials

TERMS: Domestic—COD
Foreign—Letter of credit

TELEX: 144821 ALLRECORD WERD

**Wholesale Only—Minimum Order to Ship $100.00**
(Member of NARM)

**Put your favorite albums on display in the ALBUM FRAME**

A creative new way to beautyfully your music or recreation room. The album frame offers easy access to records from top or side. Takes single or double albums.

**What are the dimensions of the ALBUM FRAME?**

**44 Bond Street, Westbury, N.Y. 11590**
516 997-7160

**Get it on American AMERICAN'S PRIORITY PARCEL SERVICE**

**Put it on American AMERICAN'S PRIORITY Parcel Service**

AMERICAN AIRLINES FREIGHT SYSTEM
633 Third Avenue, New York, N.Y. 10017 U.S.A.

**What will it weigh?**

- If it weighs up to 50 pounds and measures up to 50 inches in length, width and height, American can get it from here to there in hours, just as American does for its own passengers and cargo. American, at your service!

**NEW!**

**AMERICAN'S PRIORITY Parcel Service**

Get it on American AMERICAN'S PRIORITY Parcel Service

www.americanradiohistory.com
Guess when these two new Mercury albums will break onto the charts and win a date with Jennifer.

Graham Parker's "Howlin' Wind."
Featuring the single, "Soul Shoes." (73834)
(Graham Parker's debut American tour is now in progress)

"City Boy."
Featuring the single, "Haymaking Time." (73835)

Spend a fun-filled evening on the town with our seductive little temptress, Jennifer. You'll start off your dream date by slugging down beers (limit 2) at the world famous Ed & Marie's Tap. Then, a quick bus ride whiskers you across town for a full two-course dinner in the exclusive "V.I.P" Room at Elmo's Diner. For action, two complimentary lines of bowling await you at Strik-O-Rama (shoes not included). And to cap off a perfect night, free admission to the scenic, second-story observation deck at the airport. All-in-all it's an evening you'll find hard to forget. To win, just correctly identify the week that the new Graham Parker and City Boy albums will first appear on the charts. Write your guess on a 3x5 card and enclose it in an envelope along with the continent of Australia and the roof off your house. Send it to Mercury Records and if you win, we'll send you Jennifer. But hurry, the contest deadline is October 31, 1952 . . . and Jennifer's not getting any younger.
Judge Rules On Distros

fore the Robinson-Pathman act doesn't fully apply.

Maxwell Keith, counsel for the Zolaws, has filed a motion asking Judge Harris to reconsider his judgment.

Judge Harris held that plaintiff's contention that the two defendants were engaged in interstate commerce was not documented. He noted that an insignificant number of drop shipments had been made to defendants' customers from out-of-state sources. In the Eric-Mainland finding, an affidavit from Richard Orl, distributor controller, showed the following:

<table>
<thead>
<tr>
<th>Year</th>
<th>Value of Drop</th>
<th>Total S.F.</th>
<th>Shipments Sales</th>
<th>Bay Area Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>$10,844</td>
<td>$2,324,596</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>$9,539</td>
<td>$1,409,068</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>$4,643</td>
<td>$834,670</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>$900</td>
<td>$3,314,391</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No reference to 1974 was made except to note that no drop shipments were made in that year.

Judge Harris also emphasized that testimony indicated less than 0.2% of the indie label house business.

Waring At Festival

STROUDSBURG, Pa.—Fred Waring, with a 200-voice chorus rather than orchestra, will highlight the Song of America dinner to be staged Aug. 19, at the Worldwide Christian World of God Conference Center.

Contemporary Acts Spur WB Music $6

Chicagoland Flip Side Stores

New Gold Record Winners

Starland Vocal Band's "Afternoon Delight" on Windsong; disc is its first gold single.

 Albums

Heidi Robb's "Music, Music, Music" on Capitol; disc is its eighth gold album.

Steve Miller Band's "Fly Like An Eagle" on Warner Bros.; disc is its second gold album.

A PBR Followup

LOS ANGELES—PBR International has released another single through T.K. Records is "Baby Let's Go To Mexico" by J.J. Light. T.K. has already released "Baby Let's Go To Mexico" through T.K. Records, "Baby Let's Go To Mexico" through T.K. Records, and "Baby Let's Go To Mexico" through T.K. Records.

Silvers Only has 10 staff clerks, claiming "that's all we can handle on a one-to-one basis." Tim Wipperman operates the Nashville office of the store.

"Most of the writers are in Los Angeles," Silvers says, adding, "one of the things I am trying to do is develop the same image in New York that we have in Los Angeles." Silvers is planning to open a store in New York in the next few months.

Sands has also developed a new line of "Clothes for Men" which he plans to sell in his store.

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A new line of "Clothes for Men" which he plans to sell in his store.
Mickey Gilley.
"Bring It On Home To Me!"
(P-6075)

All the Rock 'n Rollers lay back in the Country while Gilley takes the road back to town.

Mickey Gilley.
Havin' a good time in the City on Playboy Records
Produced by Eddie Kilroy

www.americanradiohistory.com
Radio-TV Programming

Label Execs Assert Ads On TV Are Now Major Experimentation

By Paul Grein

LOS ANGELES—Television advertising of records and tapes—a field once limited almost exclusively to mail-order houses and outfits like K-Tel—is now an area of major experimentation on the part of key labels, a survey of advertising executives reveals.

This has happened as labels began to overcome their skepticism that TV is too expensive, that record ads on TV “look cheap,” that the TV audience is too broad, that the visual element of the spot is too strong, and that buy spring would be too complex to negotiate.

The increasing label involvement with TV is demonstrated by Joel Elfenbein, a vice president at Capitol. Island and the WEAG group, in addition to 40 other non-industry advertisers.

“Of the $90 million of broad- casting time we buy a year, roughly $55-million goes for label ads. The figure for the first six months of this year has doubled over the first six months of 1975. We’re not increasing our number of label accounts, but there is more activity with the ones we do have.”

Capitol has always been one of the most active labels in TV. Its first major national TV campaign was “Endless Summer” LP two years ago. cost $300,000, according to Dan Davis, the label’s merchandising and advertising executive services head, and resulted in a No. 1 charting and sales of 200,000 units.

Capitol’s biggest campaign to date is the $500,000 effort to promote the Beatles’ “Rock ’n’ Roll Music” LP, while a “Souful Summer” push is planned to pitch Tavaires, Natalie Cole, Nancy Wilson, the Sylvers, Bill Withers and a group Sun.

“We make spots on probably 50% of our acts now,” says Davis, who also heads the Pro-Bill Capitol, Helen Reddy and the Steve Miller Bang.

Still, Capitol is conscious of the cost issue, which has long been the major stumbling block to TV advertising.

Davis notes that “just production on an average 30-second TV spot will run $2,500 to $5,000. On a 60-second spot it can go as high as $10,000 to $12,000. But an average radio spot only costs $300 to $500 to produce.”

One reason for the limited availability of TV time and hence the inflated costs, is given by American Media Consultants.

“Eighty-eight more national advertisers have just started using TV. Scarcity is not the problem with the largest TV users, while until a few years ago they were print-only.”

Joseph Schulke, vice president of K-Tel, offers several other reasons for the high costs.

“Rates are high even four years because you have the primary and federal election coverage and also the Olympics using up available TV time.

“But this year we’re also coming out of a recession, so major adver- tisers are too. But I don’t think we’ll spend a year or two ago. And, as a result, you have TV stations jacking up their prices. Since the rates have become so astronomical, everyone’s looking for new ways to advertise.

Bill McLean, programming director for A&M, points out that the costs of a massive TV campaign may even be prohibitive on a small TV station. If you spend about $500,000 to promote an album, you could go gold and still wind up losing money.

A&M nonetheless is coming off a major “Christmas In May” TV campaign, is planning a TV push for “Frampton Comes Alive” aimed at the over-25 demographics in 50 sec- ondary markets and will have its most comprehensive campaign to date in the fall.

One problem with both the lack of

(Continued on page 26)

Radio-Music Trade To Meet In Boston

BOSTON—A regional radio and music industry meeting—the Northeast Secondary Radio Conference—will be held Sept. 10-11 at the Sheraton-Tara Hotel in the suburb of Framingham here.

Tony Muscolo of Ant/Muscolo Promotions, Los Angeles, indicates among the topics to be discussed at the two-day meeting will be manager cooperation, research, limited budgets, talent development, technical sound, dealing with long and short playlists, secondary market rack practices, how to get stores stocked, and general manager and program director relationships.

(Continued on page 26)

Years of Rock

CHRONICLED IN BILLBOARD’S LISTING OF THE TOP 1,000 HITS OF ALL TIME

Based on Billboard’s weekly pop singles charts.

Billboard’s Listing of the Top 1,000 Hits gives you the basics you need for pop record research for 1956-1975—it includes:

■ The Top 1,000 Hits, 1956-75, in order of popularity, listing title, artist, label, and years on chart.
■ For each period 1956-59, 1960-69, and 1970-75, you get: • Top hits (50 or 100) • Top 25 hits for each year • Artist listing by categories
■ EXTRAS: The superstars’ biggest chart hits! Top 100 artists on the Top 1,000 • Alphabetic cross-reference by title

(Continued on page 26)
YOU’LL HAVE THE WORLD OF MUSIC IN THE PALM OF YOUR HAND

SEPT. 7-11
FAIRMONT HOTEL
NEW ORLEANS

Special FREE Invitation to Radio/TV programmers and directors as well as Record Retailers. To pre-register fill-in and return coupon attached to your company letterhead.

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

A partial list of 600 companies coming from around the world to meet you...

MUSEXPO’76

INTERNATIONAL

YOU’LL HAVE THE WORLD OF MUSIC IN THE PALM OF YOUR HAND


offers an overview
of American popular music.
The group specializes in western swing,
a melange of country, blues and jazz
pioneered nearly 40 years ago by
Bob Wills and His Texas Playboys.
The versatile band also plays be-bop,
boogie, mainstream country, blues and
Cajun music with equal zeal!"

—Jon Bream
Minneapolis Star

Their new album
WHEELIN' AND DEALIN' (ST-11546)
includes their new single,
Bobby Troup's ROUTE 66! (4319)
When We Introduced
The Mama’s & The Papas, Steppenwolf, Three Dog Night, Jim Croce, Joe Walsh, Rufus and Steely Dan among others...

We Knew They Had It

Now We Introduce
LA SEINE

And We Know They Have It!
### Western Region

#### Top Add-Ons
- **KFLY** - Los Angeles
- **KZMO** - Kansas City
- **KBGF** - Burlington
- **KQYX** - Wichita
- **KZRN** - Rapid City

#### Top Request/Play/Airplay
- **KZMO** - Kansas City
- **KZRN** - Rapid City
- **KQYX** - Wichita
- **KBGF** - Burlington
- **KZQX** - Boise

#### Breakouts
- **KZQX** - Boise
- **KQYX** - Wichita
- **KBGF** - Burlington
- **KZRN** - Rapid City
- **KZMO** - Kansas City

### Midwest Region

#### Top Add-Ons
- **KHOL** - Des Moines
- **WTOC** - Savannah
- **KHHM** - Ham Lake
- **WCIW** - Iowa City
- **KBSU** - Bozeman

#### Top Request/Play/Airplay
- **WHHN** - Marion
- **WTOC** - Savannah
- **WCFX** - Champaign
- **KBGF** - Burlington
- **WZTC** - Topeka

#### Breakouts
- **WCFX** - Champaign
- **KBGF** - Burlington
- **WZTC** - Topeka
- **WHHN** - Marion
- **WTOC** - Savannah

### Southeast Region

#### Top Add-Ons
- **KFXC** - Columbia
- **WTOC** - Savannah
- **WAMQ** - Hilton Head
- **WAVV** - Charleston
- **WZLC** - Florence

#### Top Request/Play/Airplay
- **WAVV** - Charleston
- **WAVV** - Charleston
- **WTOC** - Savannah
- **WZLC** - Florence
- **WAMQ** - Hilton Head

#### Breakouts
- **WAVV** - Charleston
- **WAMQ** - Hilton Head
- **WZLC** - Florence
- **WTOC** - Savannah
- **WAVV** - Charleston

### Northeast Region

#### Top Add-Ons
- **WPNX** - New York
- **WBBK** - Buffalo
- **WJAR** - Providence
- **WOR** - New York
- **WABC** - New York

#### Top Request/Play/Airplay
- **WABC** - New York
- **WBBK** - Buffalo
- **WJAR** - Providence
- **WOR** - New York
- **WPNX** - New York

#### Breakouts
- **WABC** - New York
- **WBBK** - Buffalo
- **WJAR** - Providence
- **WOR** - New York
- **WPNX** - New York

---

**Add-Ons**
- The four key products added at the radio stations listed are determined by the possible Top 10 products ranking on the chart.

**Top Requests/Play/Airplay**
- Your top products registering the greatest listener requests and airplay, as determined by station personnel.

**Breakouts**
- Billboard Chart Data, summary of Add Ons and Requests/Play/Airplay. Information is reprinted, occasionally at national and regional levels.

---

**ADD-ONS**
- gel

**TOP REQUESTS/AIRPLAY**
- your products registering the greatest listener requests and airplay, as determined by station personnel.

**BREAKOUTS**
- Billboard Chart Data, summary of Add Ons and Requests/Play/Airplay. Information is reprinted, occasionally at national and regional levels.

---

**Western Region**

- **ADD-ONS**
- **KFLY** - Los Angeles
- **KZMO** - Kansas City
- **KBGF** - Burlington
- **KQYX** - Wichita
- **KBGF** - Burlington

- **request/PLAY/airplay**
- **KZMO** - Kansas City
- **KZRN** - Rapid City
- **KQYX** - Wichita
- **KBGF** - Burlington
- **KZQX** - Boise

- **BREAKOUTS**
- **KZQX** - Boise
- **KQYX** - Wichita
- **KBGF** - Burlington
- **KZRN** - Rapid City
- **KZMO** - Kansas City

---

**Midwest Region**

- **ADD-ONS**
- **KHOL** - Des Moines
- **WTOC** - Savannah
- **KHHM** - Ham Lake
- **WCIW** - Iowa City
- **KBSU** - Bozeman

- **Top Request/Play/Airplay**
- **WHHN** - Marion
- **WTOC** - Savannah
- **WCFX** - Champaign
- **KBGF** - Burlington
- **WZTC** - Topeka

- **BREAKOUTS**
- **WCFX** - Champaign
- **KBGF** - Burlington
- **WZTC** - Topeka
- **WHHN** - Marion
- **WTOC** - Savannah

---

**Southeast Region**

- **ADD-ONS**
- **KFXC** - Columbia
- **WTOC** - Savannah
- **WAMQ** - Hilton Head
- **WAVV** - Charleston
- **WZLC** - Florence

- **Top Request/Play/Airplay**
- **WAVV** - Charleston
- **WAVV** - Charleston
- **WTOC** - Savannah
- **WZLC** - Florence
- **WAMQ** - Hilton Head

- **BREAKOUTS**
- **WAVV** - Charleston
- **WAMQ** - Hilton Head
- **WZLC** - Florence
- **WTOC** - Savannah
- **WAVV** - Charleston

---

**Northeast Region**

- **ADD-ONS**
- **WPNX** - New York
- **WBBK** - Buffalo
- **WJAR** - Providence
- **WOR** - New York
- **WABC** - New York

- **Top Request/Play/Airplay**
- **WABC** - New York
- **WBBK** - Buffalo
- **WJAR** - Providence
- **WOR** - New York
- **WPNX** - New York

- **BREAKOUTS**
- **WABC** - New York
- **WBBK** - Buffalo
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**Add-Ons**
- The four key products added at the radio stations listed, as determined by station personnel.

**Top Requests/Play/Airplay**
- Your products registering the greatest listener requests and airplay, as determined by station personnel.

**Breakouts**
- Billboard Chart Data, summary of Add Ons and Requests/Play/Airplay. Information is reprinted, occasionally at national and regional levels.
MILLIONS OF YOUNG PEOPLE YEARN TO RETURN TO A SIMPLER WAY OF LIFE, ONE PERFORMER, VALDY, HAS BECOME A SYMBOL OF THAT DREAM.

He's called Earth Father: Reviewers refer to him as the Whole Earth Troubadour. Whatever the labels, Valdy's songs of working the land and returning to a simpler way of life have made him Canada's most popular singer/songwriter (2 Juno Awards and major album sales). But Valdy's songs are universal and express much of the feelings of young people everywhere who seek a more natural way of life.

Valdy's new album introduces him to many Americans for the first time and perhaps for the first time it breaks down the categories of "American artist" and "Canadian artist." For Valdy's voice and music reaches all of us who admire rugged virtue and natural courage.

VALDY "VALDY AND THE HOMETOWN BAND" ON A&M RECORDS AND TAPES

Produced by Claire Lawrence  American Representation by Steve Dahl/Stone County

www.americanradiohistory.com
Continued from page 18

Hartford was left without solid Top 40 radio, Craig says. "The last day of WPOP playing music was the saddest day in Hartford. WPOP and WDRC had one constant battle for years."

WDRC's number of listenersings to a number of people," adds Craig. "It cannot be called a Top 40 station, however." Craig is a firm believer that specialty formats will be the only way for stations to go in the future.

"Specialty formats have a strong image, and can be sold easily," he says. "In the first month of operation, WDRC had at least one dozen advertisers come in to know the format unique and appealing."

Other specialty stations have also fared well in Connecticut. WIOD, a semi-automated country station which is also in Waterbury, has done well in the Connecticut books. "I don't want to reveal any secrets about my 'cascades,'" he concludes.

---

45 rpm RECORDS

BY MAIL

All Original Artists

1949 thru 1972

pop - country - rock

soul + big band

top all-time favorites

FOR CATALOG of 6000 titles

send $1.50 c.o.d.

For fastest service, send money order.

IF AIR MAIL is desired for catalog:

U.S. and possessions, add $1.00

International, add $1.50

(Shipping in U.S. Areas)

BLUE NOTE RECORD SHOP

15 Central Avenue

Albany, New York 12206. U.S.A.

---

Changes of address

Radio-TV Programming

New Format At Conn. WWYZ For Adults

Continued from page 18

"But, what we basically do is set a mood in each segment, from begin-
ing to end."

The station's library consists of three levels of albums. It is about 1,000 titles strong, and growing daily. But the following series to see what is popular," says Craig. "Numbers have no bearing on what we play. Record sellers do not have a direct bearing on the format."

Craig says that the record company has been good to the station in supplying the type of music they need. He has special thanks to Merv Amoh of Capitol, Dave Denner of Columbia, Pat Rustico of Warner Bros., John Allen of MCA, Linda King of A&M, Tracy Garvens of Aquarius and Frank Berman of Alp-

pha. "They were all very extending in helping us," says Craig.

Craig uses file cards to index the LP's in the library. The announcers pull the index cards along with the LP's and use the cards to recap each music-

segment. Craig himself pre-pro-
grammed the music they will pull from the library.

"Our listener comments have been heartwarming," says Craig. "We have had calls from Vermont to Long Island, with people saying that it was 'about time' someone thought of playing the kind of music they like. It was really exciting to see that many people would spend the money for a solid call to us. Listeners have come in every day since the change."

Craig stands by his belief that good programming makes a station stronger.

"Regardless of whether a station is on AM or FM, it is good program-
ning that makes a station a winner. All the talk about AM losing to FM is nonsense. There are no AM or FM records, it is the station which sells to FM."

Craig believes that MOR stations in the area are programming tune-

out factors.

"Many AM stations are trying to cover too broad a base in MOR pro-
gramming. The result is they are airing tune out factors to the older, or more sophisticated listeners. YZ utilizes five full-time personal-

ities. They have a low key ap-

proach, and convey information about the music to the audience."

"Our personalities are a commu-
nicative vehicle to the audience. They speak on a one-to-one basis, in a warm personal manner, without expanding on words," says Craig.

In the morning slots is Glenn Colli-

man, who works from 6-11 a.m.

Bryant Thomas, formerly of WPOP, works the 11 a.m.-3 p.m. shift. Craig follows from 3-6 p.m. and Bill Calvert fills the two night-
time slots. Ted Sellers works week-

ends.

Craig began his career 13 years ago at WLTN in Littleton, N.H. He worked at WTNH in Hartford, and also part-time at WIDH in Bos-
ton. His longest stint was at WDRC, where he remained mid-day personality for six years. MIKE ADAKAVEG

A Major Experimentation

Continued from page 18

available tv time and the high cost

for it is that predicted by John.

Derek Church, advertising and merchandising manager for Mo-
town, notes that "the key to effective tv is repetition. It is better to hit hard for four days than to have ads on oc-

casionally for a month."

Motown's recent campaign fea-
turing Smokey Robinson, Diana Ross Marvin Gaye and the Tempta-

ions ran for two weeks in June in four markets: Los Angeles, New York, Atlanta and Buffalo.

Bob Siner, vice-president of ad-
vertising and merchandising for MCA, disputes this need for repeti-
tion by saying "it is misleading an artist isn't the same as merchandis-

ing soap. You can't take soap on tour or take it around the country or get it played on the radio." Siner feels that because an artist with hit product is promoted in magazines, newspapers, radio, television, and the soundtrack from "The Sting."

Another problem with soaring tv costs is noted by Moynor's Derek Church. "You can't just have a tv spot and expect the consumer without any radio or newspapers to go out and buy an album. Advertising has to be on several levels. But tv is so expensive that we have to en-

phasize or even exclude some of these other reinforcement forms."

Linda York, a record buyer for Warner Bros., indicates that WB has responded to this problem by cut-

ing back sharply on radio spots. This way the label has managed tv cam-

paigns on Rod Stewart and the Staple Singers' "It's Too Late Again."

Another main reason for the re-
fusability of labels to enter the tv field was a feeling that record ads on tv tend to "look cheap."

Mickey Eldenreich of K-Tel, which pioneered the field of advertising records on tv 10 years ago in Canada and five years ago in the U.S., de-
fends the attitude. "We think you need to really hard sell ads his company runs by buying. "We employ what we think are the broadest possible adver-

tising in moving large quantities of rec-

ords."

Barry Grief of A&M notes, "that's obviously worked for them, but they're selling a bargain, not an emotion. We're selling a solid line of artistry, and the artists that are at-

tracted to A&M's style wouldn't tol-

erate a hard sell. We have an in-

terest in the longevity of an artist: we're not just trying to get the max-

imum exploitation out of any one al-

bum."

Derek Church of Motown notes, however, that there are really two kinds of television ads. "One is put on by the manufacturer, and usually emphasizes the quantity of the prod-

uct, and the other is put on by the merchant, and just tells you

where you can go to get at the right price."

Church notes that most tv ads for records in the past have not been manufacturer-sponsored, but now that they are, there should be more sophistication, sublery and soft sell.

MCA is even investigating a new approach, according to Bob Siner. "In our past ads we've just let the viewer know one record was available; we didn't give him a reason to buy it."

Siner is also concerned with what was another long-time roadblock to label participation, the feeling that the tv audience is too broad. "Very few ads are conducive to tv. If they aren't music, they can't pay. All we're trying to do is the best buy in terms of efficiency, as you can key in much closer on a specific au-

cience."

For the most part even Joel Davis of American AM modestly that "in many cases the tv spots failed. He notes that there are matching tv de-

mographics for any artist, but says that in some cases the spots are so few shows that have the desired au-

dience that you can't wage an all-out campaign."

"You can count on one hand the number of shows that reach the audi-

cence. For this reason he feels a tv campaign on an Elton John or a Van Halen already getting maximum radio ex-

posure, would be a worthwhile ef-

fort."

Davies of Capitol also sees the sig-

nificance of tv advertising in possi-

bly widening the record's sales-

base. "Everybody's after that 25-40 'blue denim audience. in addition to

(Continued on page 32)

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Boston Meet

Continued from page 18

The advisory staff includes Tony Musaco, Jeri Gerber of WBAX in Wilkes Barre, Pa., Dick Smith of WCCO in Minneapolis, Mass., Billy Savage of WWBF in Rochester, N.Y.; Jeff Ryder of WJBQ in Port-

land, Me.; Gary Muscato of WGWY in Bangor, Me.; Bob Marshall of WOGN in Providence, R.I., and Mike Anderson of Chelsea records, Los Angeles.

Registration fees have been set at $250; $200 for sponsors in commercial radio and $35 for record executives.

Purpose of the conference, ac-

cording to the advisory committee, is to bring together secondary radio, major market radio, record retailer, ad-

sale, and promotion representatives to "solve some of the problems that exist and to show the influence the secondary market has on the en-

tire music industry."

For further details, anyone wish-

ing to attend should contact one of the advisory members.

---
MANN POWER

Personal Appearances Mixed By Herbie, But He Is Hyperactive

By ELIOT TIEGEL

MANN: stepping aside from doing personal appearances—for an indefinite period.

The reason: the studio musicians he's been using for four years are now being hired by top name contemporary pop acts, so each time he hires them out on the road, it's a matter of getting new personnel and by the time they've run through the books they're ready to come home to New York.

So Mann is trying an experiment: he's cutting out personal in favor of doing recording work, producing other artists and waiting until his agency, Sutton Artists, puts together a major 10-15 city tour for him in the right concert halls which will enable him to hire the right musicians and know they'll be with him and won't leave him.

Mann has three final dates left before he goes on tour: Friday (13) he and his group play with the Denver Symphony; Saturday (14) they play the Uptown Theater in Kansas City during the Republican Convention.

"The way I've been working, using studio musicians is on record and off, I'm never sure who my band will be," Mann admits.

"A lot of pop groups have stopped using their friends in the studios and are using regular studio musicians instead. Peter Frampton uses a drummer and Judy Collins my bassist." The lure of course money and more fame.

"The only way you can put together a band is to tour," Mann says. Mann's concept of checking out New York. Most of the time and going out on weekends to do concerts is not viable.

So while he waits for a major tour to be developed, he'll be doing recording work. He goes to Ger-

many in the next few months to cut an LP which Atlantic will distribute. He'll also be featured in a plethora of LPs—new and repackaged— which Atlantic will be issuing in the next several months. In the meantime, when he's not touring, he'll be Herbie Mann's March.

The flutist and vocalist Cassy McLaughin, Mirsanov Vitos and Herbie Hancock. The LP will be called The Best Of Emiyo— Ahead Of Its Time," Mann says.

The Latin LP features four bands doing "salsa" music in Mann's call it. They are Mann and the Machito rhythm section; Charlie Palmieri, Mongo Santamaria and Willie Rosario.

The Roy Ayers package is tracks that he produced for Atlantic eight years ago and which he has remixed.

Mann speaks of several adventurous recording projects like working with the Average White Band's rhythm section.

And while his music will be getting to the public via recordings, Mann envisions playing the Car-

negie Hall of the nation in person. "If necessary I'd rather do two shows for 6,000 people than one for 12,000 in a stadium where nobody can hear anything."

His recording company production, Five Faces Of Music, has vocalist Cassy Houston under contract. He has been doing a production deal with several labels, but isn't ready to reveal the affiliation.

12 Jazz Hours On Philadelphia WHY-TV Bill

PHILADELPHIA. While there is a dearth of jazz rooms now operating in the city, WHY-TV, public service station here, will fill the gap with a 12-hour long-hour jazz concert series, "At The Top." Produced by WXXI in Rochester, N.Y., the series will be taped on locations in night clubs and concert halls in Western New York state, including Rochester's Top Of The Plaza.

Saturday June 28th at 11:15 p.m., the music group begins with "Two Decades Of Brubeck."

Following programs spotlight The New York Jazz Quartet with Roland Hanna, Paul Desmond, Stanley Ture-

enine, trumpeter Freddie Hubbard and tenorist, Keith Jarrett.

With Herman, Count Basie, vocalist Gil Scott-Heron, Taj Mahal, and Dee Dee Bridgewater. Final concerts will be "1960's On Stage" (``77)

Old-Timers Prance At L. A. Festival

LOS ANGELES—There'll be a lot time in the old town of the night of Sept. 17 and the following two evenings when a legion of old-timers perform on the Wilshire Ebell The-

ater stage at what is being billed as the Los Angeles Jazz Festival.

John Lee Hooker kicks off the fest-
vities on a bill in which Little Brother Montgomery, Sunnnyland Slim, Lowell Fulson, Cousin Joe, Lloyd Glenn, Duke Durrell and Bob Hite also will appear.

On Saturday, producer Floyd Le-

win will produce A Night In New Orleans (featuring Joe Venuti, Barney Martin's Legends Of Jazz, Art Hodes, Red Callender, the New Or-
leans Society Orchestra, the Lafleur Brass Band and Roy McHughare's Ragtimers).

Saturday's session will be built around the music of Louis Arm-
strong with Barney Bigard, Coby Cole, Arvell Shaw, Teddy Hill, Trummy Young and Dick Cary sharing the stage.

Levin has solicited tickets from $4 to $7, all reserved, and performances the three nights will start at 8:30 P.M.

Chicago Edwards, 8:15 p.m. 1:15 a.m. Bill Holm, 10:45 p.m. 1:45 a.m.

Jazz Beat

LOS ANGELES—KJIM in Van, Cole, has a show called "Street Scene" which airs seven nights a week from 6 p.m. to 7 a.m. with music director John Bradley as host.

"We concentrate on old contemporary jazz but often feature doo-wop, the blues and virtually every sort of pop and present jazz," writes Bradley.

"He would like to expand the show," says Bradley. "It's been done for three hours, however, we are in desperate need of album services from all bands. KJIM has been on the air since the fall of 1947 and the present staff has been here since 1956."

KAXI in Denver is simulcasting "At The Top." The long-ago show done with KBBX TV, Salt Lake City, will air on the road.

The station airs a series of shows from the Agora Club in Cleveland which starts tomorrow (3) at 8 a.m. (that is, the station is presenting the CTI Summer Festival at the Red Rock Amphitheater.

John Sutton, personal and music manager, says that the show is also promoting an upcoming LP and giving a solid sendoff.

New personnel at the station include Steve Burke as operations and music director. He also puts a 3:15 to 8:15 p.m. spot. Other DJs in

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Narrator: Chuck Buell

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RCA Convention Highlights In San Francisco

Branch awards for top sales performance in the first six months go to, clockwise from top left: DALLAS—Front row, Peggy Graham, Wayne Edwards, Al Mathias, John Betancourt, manager Tom McCusker, Mel Iberman, division vice president, commercial operations; back row, Jim Atkinson, John Kane, Roger Moore, Edmond Hubert, Bert Williams; MINNEAPOLIS—Mario DeFilippo, RCA director, sales; Bob Heatherly, Jerry Cunningham, manager John Swenson, Ron Geslen; SAN FRANCISCO—Eddie Humber, Kent Mitchell, David Newmark, manager Charlie Rica, Charles Clendenin; DENVER—Ken Johnson, manager Mike Ketchum, Iberman, Robin Wren, John Rosica, division vice president, promotion, Del Wood. Branch managers receive plaques and all staffers get original mold replicas of the "Nipper" trademark.

Sales seminar panel, above from left, includes Mario DeFilippo, RCA director, sales; Russ Solomon, president, Tower Records; Harvey Campbell, vice president, and Brud Oseroff, president, Mobile One Stop, and Dan Heilicher, NARM chairman. At right, from left, are John Rosica, division vice president, promotion, and radio panelists Bill and Janet Gavin, Gavin Report; Keith Adams, KDIA program director, Oakland.

Showcase spotlight is shared by, from top, Waylon Jennings, who brought his own show, and wife Jessie Colter, courtesy of Capitol, who shared the stage on "Suspicious Minds" from the RCA LP "The Outlaws"; D.J. Rogers, who headlined the r&b show at Bimbo's Club, with selections from his new LP, "On The Road Again"; Rhythm, a new group signed to the label, with its debut album "Rhythm" this month; The Tymes, getting it down with selections from its upcoming LP, "Turning Point"; Free Beer, whose new LP "Highway Robbery" was recently released by RCA, appeared in the pop showcase closing night. Included are Sandy Allen, Werner Fritscheing, Michael Packer, Robert Potter and Dan Dudley, on pedal steel guitar.

RCA president Ken Glancy is on both the giving and receiving end. Above, he presents a gold record to Starland Vocal Band for its Wind-song single "Afternoon Delight," to manager Jerry Weintraub, group members Margot Chapman, Taffy Danoff, Jon Carroll, Bill Danoff and producer Milt Okun. At right, he is presented one of the first copies of John Denver's new LP "Spirit" by Weintraub, Management III chairman and Denver's manager.
Clockwise, from top: At opening night reception, from left, Eddy Arnold, Nashville chief Jerry Bradley, Ronnie Milsap, Chet Atkins, RCA commercial operations boss Mel Ilberman, Steven Young; Ken Glancy presents Daryl Hall & John Oates a gold record for the single "Cara Smiles;" Morris "Feelings" Albert with artist relations chief Frank Mancini, business affairs manager Marty Olinick; Ken Glancy with Red Seal A&R producer Peter Dellheim, Boston Pops conductor Arthur Fiedler; Nashville artists Gary Stewart and Steven Young with Mel Ilberman, division vice president, commercial operations; after the closing show, John Denver chats with Aztec Two-Step, Rex Fowler, left, and Neal Shulman; Mrs. Jack Kiernan, singer Lucio Battisti just signed to RCA Records. RCA Italy's international department manager Francesco Fanti; Jack Kiernan, division vice president, marketing; Jefferson Starship's Grace Slick talks with the group's manager, Bill Thompson, and Ken Glancy; Tokugen Yamamoto, RCA Records' Far East representative, with Ichiro Okuno, president of RVC Corp., RCA's Japanese joint venture with Victor of Japan; Mrs. Howard Hawkins; Howard Hawkins, RCA Corp. group executive vice president and president of RCA Communications, in which post he is in charge of RCA Records, and John Walton, the label's senior counsel.

Art Direction by Lee Lebowitz
L.A. Talent Search Successful
43 Schools Participate in Taylor Juve Competition

By NAT FREEDLAND

Talent Search winner: Flust Carole Chakian of Pacific Palisades High School leads her jazz-rock combo to first-prize victory at the 1976 High School Talent Search International finals.

Diamond L.A.
Run A Sellout
Within Hours

LOS ANGELES—Nei Diamond's Sept. 13-20, eight-show engagement at the Greek Theatre here has set a local attendance record and earned a standing ovation for as many as 11,000 persons showed up at the boxoffice to snap up the limit of two tickets each in one morning.

All 37,000 available tickets were gone shortly after noon as local community leaders sought back-up tickets and the Greek boxoffice went clean.

At one point, police had to be called out because traffic was backed up one mile down the Vermont St. main approach to the theater. Hundreds of Diamond fans camped out overnight to be at the Greek as soon as tickets went on sale at 9:30 a.m.

For each show, the first 26 rows were sold to the public with no seats held for industry or press V.P.'s. The ticket scale is $6.50-$12.50.

Diamond's New York stand this weekend (11-13), will be the first concerts allowed in the 14,400-capacity Forest Hills Stadium since a drug-crazed youth stabbed two concertgoers to death there five years ago.

Diamond L.A.

AUGUST 14, 1976, BILLBOARD
THE NEW SPIRIT OF JOHN DENVER IS COMING.
Chris Hillman: From the Back Seat to Front Row

BY JIM FISHEL

NEW YORK—For most of his musical career, Chris Hillman has chosen to take a back seat, leaving the spotlight to others. But he’s been recognized as the musical backbone of each band he’s been with. After a decade as his own bluegrass ensemble, The Hillmen, he went on to careers with several well-known bands where he usually went unnoticed or underrated. These include stints with the Byrds (where he gave the band’s name to Roger McGuinn and David Crosby), The Flying Burrito Brothers (Gram Parsons and RiFF), the Association (Steve Sillett) and the Southern-Hillman-Furay Band (J.D. Souther and Richie Furay).

Now, at long last, he’s decided to take a chance on his own with the Chris Hillman Band. In the beginning, Rick Roberts and Firefall served as his backup group, but they ultimately went on their own. Hillman is now out on the road touring with his new quintet—hoping to break into the spotlight on his own.

The release of his first solo LP on Elektra Records is a breakthrough, according to Hillman. "I put a lot of time and effort into the album and says it's a good indication of where his music is at today."

L.A. Starwood Annex Due

• Continued from page 3

record companies and there is no major market with a comparable venue," says Stayer.

"When both the Starwood and Annex are simultaneously showcasing events, Stayer plans to book contrasting acts, so as to compete with each other. "If a black group is at the Annex, then we’ll book a white group at the Starwood."

With a projected $60 ticket price, customers will be able to use the same ticket for admission to the Starwood once the show lets out. "It’s found business,” explains Stayer. "It will generate more business at the Starwood."

Unlike the Roxy which books two shows a night, the Annex will be a one-show a night hall.

"The Starwood allows room to move around, more audience dance with out being cramped. The bands enjoy it because they can relate to the crowd. We attract the cash customers, the street people who create the hype,” says Stayer.

To further distinguish the Annex from other venues will be the formation of a record store with eye catching window displays at the main entrance.

The other side of the Annex will include a first-class bar and deli. The Starwood is now installing new sound equipment while refurbishing its 1,000 seat main room. Stayer says that by September, "We want to establish the Starwood with the biggest and best sound and lighting systems in Los Angeles.”

Lambert & Potter

• Continued from page 36

Lambert & Potter had spent $20,000 on studio time and musicians.

The pair also owns the publishing and recording rights to the Starwood once the show lets out. "It’s found business,” explains Stayer. "It will generate more business at the Starwood."

"The Starwood allows room to move around, more audience dance with out being cramped. The bands enjoy it because they can relate to the crowd. We attract the cash customers, the street people who create the hype,” says Stayer.

Yes & Frampton Calif. Success

LOS ANGELES—An enthusiastic audience for a rock concert was racked up by the Yes/Peter Frampton July 17 show which drew the largest crowds and highest ticket sales in 10 days before the event for promoters Wolf & Roosmiller.

The show was also well advanced in advance at San Diego’s Balboa Stadium with 35,000 on hand on July 18, a first for the facility. Combined gross for both shows was shown $500,000.

Ziv Grabs Rights

LOS ANGELES—Worldwide distribution of the executive blue cross of Africa, “James Brown’s Future Shock” have been acquired by Ziv International. The 2-hour series features many top soul and rock names with Brown as host. Although concentrating on tours, Ziv will also package the footage for disco and theatrical release.

MICHAEL FRANKS "Popsicle Toes"

From the time Franks entered UCLA in 1963 until the early ‘70s when he was teaching and working on his doctoral research in Berkeley, his preoccupation shifted between academia and the music industry.

Music won out several years ago when he signed with Bull. A writing contract, with WB Music, followed six months later by a recording contract with Reprise, led to the release last February of "The Art Of Tea," the LP that includes the current single.

Produced by Tommy LiPuma, who produced the No. 1 Brecker album for George Benson, and featuring members of the Crusaders and L.A. Express as musicians "Popsicle Toes" is a soft, juicy cut that features cool, low-key vocals underplaying some clever, sly lyrics.

Now living in Los Angeles, 32-year-old Franks is without a manager or agent at the moment, but can be contacted through Carl Scott or George Gerrity at Warner Bros. in Burbank.

New Veto Of Rock Events In Burbank

LOS ANGELES—Richie Blackmore's Rainbow successfully went before the Burbank City Council for another concert and was given a green light.

Berwick explained that the Blackmore date had simply been shifted in order to accommodate a free municipal festival. An Average White Band date, also reported by Billboard as veted by the City Council, was never finalized due to commitments by the group to another local facility.

The shows this season at the Starlight are a CFI Jazz package Saturday (14) and Marshall Tucker Band with the Outlaws Aug. 20. Pacific Presentations put on the Blackmore show in conjunction with Berwick’s Cinevision Productions.

Many Topics At Mtg. Seminar in Arizona Sept. 13

NEW YORK—Two major groups of performing arts presenters will unite Sept. 13 to offer a public events management seminar in Scottsdale, Ariz.

Sponsored by the Assn. of Col- leges, Universities, and Community Arts Administrators and the Western Alliance of Arts Administrators, the one-day seminar will cover many encompassing topics.

Discussion topics will include programming, contracts and negotiations, publicity and promotion and technical management.

According to Lynn Bondi, semi- nar organizer from Stanford Univ., the sessions are designed to aid small presenters of performing arts and attractors, and to assist in upgrading their skills.

Staff for the meetings will be drawn from representatives of both groups. Faculty includes Tom Baccetti, director of public events at Stanford Univ., Kay Barrett, technical consultant at Technical Design and Management Services; Sheldon Slutsky, director of educational programs at Colorado State Univ.; Bob Stewart, assistant director at Simon Fraser’s Center for Communicat- ion and the Arts, and Drew Stew- art, agent for Herbert Barnett Mgt. Co., who handles national booking for the week-long annual booking meeting of the Western Alliance. This organiza- tion is comprised of independent agents of presents in the west and agents from throughout the U.S.

The other group has more than 550 members and its continuing mission is to present acting the professional presentation of live talent.

Univ. Retaining A Boston Agency

NEW YORK—In one of the more interesting booking moves of the upper echelons, the Univ. of Massachusetts at Amherst has re- tained Boston-based Natural Arts to act as talent coordinator for the school’s three clubs.

Although much of the talent booked into these clubs (the 1,500 seat Haelch, the Blue Wall, Top of the Campus) will be local, some of it will be nationally known.

As rideshotter Steve Snerson of Natural Arts, his firm was engaged by Eric Fox of the school to work with various student groups.

Among the acts booked for Sep- tember are the Rhinestones, Orch- estra Luna and Rhythm, while Sner- son says he is presently negotiating for the Gary Burton Quartet and the James Cotton Band.

Although the other duties Natural Arts will perform is concert promo- tion on campus in the future, Snerson says to his knowledge this is the first time a national agency has retained a full-time talent buyer.

More than 25,000 students are en- rolled in this school, he says, with another large number of students at neighboring schools.

Entertainment in the other halls on campus will continue to be booked by student activities and or- ganizations.
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JANIS IAN BILLY JOEL

Universal Amphitheatre, Los Angeles

A double-timed evening of high-quality, sophisticated, contemporary pop music by two of Columbia's most promising talents was served up by Ian and Joel Aug 7.

Jann Ian, the diminutive Grammy-winner, switched effortlessly between her electric guitar and acoustic piano and alone backed by her rhythm section, displayed her unique ability to communicate with her audiences. Ian's voice, which can range from a soft whisper to a piercing cry, is able to turn on a dime, and her musicianship is marked by a facile command of the blues and rock and roll genres. Her repertoire includes several of her own compositions, such as the pop classic "Piece of My Heart," which she performed with a driving beat and a vocal intensity that was almost overpowering.

Billy Joel, on the other hand, was a more restrained performer. His voice was clear and strong, and his playing was precise and controlled. He played several of his own songs, including "The Longest Time," "Don't Ask Me Why," and "Only The Good Die Young," all of which were received with enthusiasm by the crowd. Joel also performed several covers, including the classic rock anthem "Hey Jude," which he delivered with a sense of urgency and passion.

The show was a fitting precursor to the upcoming pop concert season, which promises to be filled with exciting and innovative talent. As we look forward to the coming months, it is clear that both Ian and Joel have much to offer in the way of musical excellence and innovation.

---

TOP BOXOFFICE

Talent In Action

July 29 had Lightfoot plunging into his set with a new-found confidence and a whirlwind of energy that was evident from the very first note. His voice was clear and powerful, and his playing was precise and tight. The set included several of his most popular songs, such as "Sundog," "Brother's Gone," and "Old Eyes," all of which were received with enthusiastic applause.

Lightfoot's opening was followed by a performance by the legendary singer-songwriter John Prine. Prine's style is characterized by a gravelly voice and a keen sense of humor, and his songs are filled with vignettes of everyday life. His set included several of his most popular songs, such as "Sound of Silence," "Small Townson," and "Hello In There," all of which were received with rapturous applause.

The evening concluded with a performance by the up-and-coming folk-rock band, the Stills-Lynne Duo. Their set included several of their own songs, such as "If I Could Only Win," "Nothing's Gonna Change My World," and "For What It's Worth," all of which were received with enthusiastic applause. The Stills-Lynne Duo's acoustic sound and passionate vocals were a fitting conclusion to a memorable evening of music.
The 'legend' of Bob Marley has a great following: Giovanni, Rudy Love, Persuaders and Even the Church of God.

Here's a multi-product release that's just got to produce results. Because each album has its own important message to deliver.
LOS ANGELES—The Fifth Dimension, Tom Waits, the Alessi Brothers, and Silver, continue to work on LP projects at Filmcity/Wally Heider Recording here. Independent producers Phil Gernand and Tony Scotti were in to mix some sides on Chuck Conlon with Mici Lietz engineering. Annette St. Marie was in to record for ABC Records under the aegis of producer Harold Beatty with L.T. Horn engineering. Indigo recorded some tracks for Sweet Reliable Productions with Eric Jacobson producing and Max Lietz at the board. Independent producer Richard Delvy was in to work on several television projects. Delvy arranged, produced and engineered “The Hot Ones” tracks for CBS TV network promo package touting next season’s shows. Delvy also produced and engineered some music segments for next season’s Bill Cosby CBS-TV special.

Rita Coolidge was in doing vocal overdubs on her A&M LP at Sunset Sound Recorders. David Andre produced and engineered a project handled by Marty Lewis, assisted by Jack Rouhen. Producer Steve Goldman was in doing tracks for John Klemmer LP for ABC/Dunhill Records. Billy Taylor engineered, assisted by Mark Howlett. Also, Steve Goldman was doing an LP for ABC/Dunhill artist Dirk Hamilton.

Billy Taylor engineered with Reed Stanley assisting. Valerie Carter with Columbia Records was in again to mix her album. George Massenburg engineered with Jack Rouhen assisting. Bill Schnee was in briefly to mix an A&M single for Charlie & the Pips Boys. Also, Bill was in to mix a single for an A&M artist Joe Green & The Gap. Stanley Sohn engineered a radio series for the Teamsters Union, featuring Irish tenor Phil Reagam. Walt Heebner produced.

Over at Hollywood Sound Recorders, Gary Germond wrapped up LPs for Capitol and Fantasy, respectively. Wayne Henderson produced and engineered a project for Rekikson handled engineering on both projects. Jimmy Bowen also just introduced a new engineer for Columbia with John Guice engineering. In progress are LPs for Steve Murch with Rick Pekkonen both producing and engineering, and Tom Jans with Joe Wissert producing and Tom Perry engineering.

Studio Track

By JIM McCULLAUGH

Eddie Harris was in recently at The Village Recorder in West L.A. doing some overdubs and mixing an album. He produced himself with Bruce Swenstrom and engineering and Tim Kramer, second engineer.

At Salisbury Sound, Buddy Carroll is producing his next single for Weena Records with Phil Salisbury engineering. Salisbury Sound is a new facility, located in the forests of Jack London State park, near Santa Rosa, Calif.

At Divista Studios here, John Brown III was in cutting tracks with David Colin both producing and engineering.

A lot’s been happening at the newDifferent Fur Music studios in San Francisco. Brian Auger and the Oblivian Express recorded a new album for Warner Bros. Auger is also working there on Lenny White’s new LP to be released by Nemperor. Neil Schwartz engineered both. Pat Gleeson, synthesizer card, will also be laying down tracks on White’s album, and is working on his own completely synthesized LP for Mercury assisted by Julian Priester and engineering by Neil Schwartz, Seth Dworick, and Skip Shimmin. All women band Belk Roche was also in recording its first LP on Olivia Records. Sandy Stone was at the console with Linda Tillery producing. Marjie Adam finished her first solo LP with Joan Lowe engineering. Neil Schwartz also engined the debut album of Larry Cross and Phil Ture. Danny Sofer, produced with Terry Delsing assisting.

In studio activity elsewhere, Olivia Newton-John an LP for MCA at Creative Workshop, in Nashville produced by Larry Farnar and engineered by Brent Maier. Larry Gatlin wrapped up LP for the Gatlin Brothers, and Brent Maier engineering, as did Grady Martin for Monument with the Gatlin Brothers. David Fish was in announcing the addition of two new specialists to his staff. Steve Blackmon will serve as vice president, manager of operations for the video production division, while Ian Wagner joins the staff as a photographer for production services.

Down at Studio in the Country, Bogalusa, La., Kanas has been recording its fourth album for Kirshner Records. Jeff Gilman and studio owner Bill Evans both produced and engineered on the studio’s new Harrison 3232 automated console. It was the first album recorded and the second LP for Kanas at Studio in the Country.

Cincinnati’s Fifth Floor Studios taped Paul Revere and the Raiders for an NBC special from Kings Island. The radio station broadcast a live concert with Ben Sidran, and in a separate concert the Sons of Chance at Studio FM. Radio station WEBN-FM. Charlie Daniels was also in recently to record an hour special for WMMS in Cleveland. Jim Krahe and Rick Goldmman engineered these sessions. In addition, the studio has added 16 channels of dB noise reduction.

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Sound Waves

The ‘Ideal Sound Source’

By JOHN WORAM

NEW YORK—“The Ideal Sound Source” is not the name of some new supergroup—no, not. The phrase is asked by acousticians to describe a condition which is predated of any particular feature or factor. It simply means that the sound is perfect. The phrase “the Ideal Sound Source” is that theoretically perfect speaker system which can produce the perfect sounds, which is unaffected by any possible limitation of its operation. This concept has been considered for several years, but recently the interest in it has increased as a result of advances in the field of loudspeaker design and construction.

The Ideal Source is not some great leap forward in the art of acoustics, but it is a practical, realizable source of sound. The ideal source of sound is to have a source that is perfect in every way, that can produce any sound that we desire, and that can be controlled in every detail. The Ideal Source is not a realizable goal, but it is a useful concept that can help us to understand the limitations of real systems.

Another consideration is the amount of space that is required for a source of sound. If the speakers are suspended at some distance from the wall—a common arrangement—the sound will radiate back to the wall and then forward again. Depending on the distances involved, some frequencies will cancel out, resulting in a very poor bass response. Some studios eliminate this problem by using a loudspeaker that is wall-mounted in the studio, so that all frequencies can radiate back into the studio.

A powerful loudspeaker can produce a sound that is very close to the Ideal Source, but it is not possible to achieve a perfect sound in all respects. The Ideal Source is a concept that is useful for understanding the limitations of real systems and for comparing different sources of sound.

Roy Allison, of Allison Acoustics, Inc., has done considerable research on loudspeaker placement and has developed a loudspeaker that can be placed close to a wall and still produce a sound that is very close to the Ideal Source.

The “Influence Of Room Boundaries” is a concept that is important in understanding the behavior of sound in a room. The Idea Source, as the name implies, is not influenced by the boundaries of the room.

One of the most important considerations in the design of loudspeakers is the ability to produce a sound that is not affected by the boundaries of the room. The Ideal Source is a concept that is useful for understanding the limitations of real systems and for comparing different sources of sound.

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Discos
TO AVERT RIP-OFFS

N. Y. Firm Offers
Gratis Club Advice

- Continued from page 10

Discos

N. Y. Firm Offers Gratis Club Advice

- Continued from page 10

collectors, everything from blueprints to finished product for all a specific type.

According to Rheiner, his company is interested in its opposition to package deals, because it has seen "too many companies ripped-off by this total concept proposal.

"Especially vulnerable in this sort of deal is the small businessman, the little shop with a limited capital who wants to turn a sagging business into a profitable discotheque," says Rheiner.

Rheiner discloses that Times Square Theatrical has discovered that many people advertising themselves as discotheque consultants, or package deal suppliers, or total concept designers, offer no service, no replacement parts, and in many cases cannot be reached on the telephone for help and advice after the project is completed. "Here is where the little guy who is trying to make an association of his discotheque gets the wrong end of the stick," says Rheiner.

The Times Square Co. executive suggests that entrepreneurs in the market who want to establish a discotheque, especially those without previous experience in the field, should shop around before committing themselves to any arrangement.

He feels that the best way to go about this would be to buy equipment piecemeal, then employ discotheque technicians to put the thing together. "In this way," the investor is assured of what he is getting for his money, and is guaranteed expert installation and service. He is also likely to save a lot of money over what he would pay in ordering a package," says Rheiner.

Rheiner admits that there are people who have neither the time nor the inclination to shop piece-

Vancouver Party Set

NEW YORK—The Pacific National Exhibition of Vancouver, B.C., will sponsor a disco dance party, Aug. 29, to aid a young entertaining the Isaac Hayes/Dionne Warwick concert which was originally scheduled as part of the Blackhawk and Forthright Star Spectacular Series.

The party, which will be held in the Vancouver Coliseum, will feature both live and recorded music, and will offer up to $3,000 in prizes for the best dancers in five dance categories.

The winning couple in each category will receive a $250 prize, with $150 going to the first runner-up and $50 to the second runner-up. There will be a $500 prize among the five successful couples for a grand prize of $1,000.

According to John Remien, general manager, Pacific National Exhibition, the show sponsors decided on the disco-dance party as an alternative to the concert when Hayes' agents informed them that they were canceling their appearance because a prospective, U.S. North-west tour, build around the Exhibition's concert date that did not materialize.

Cost of admission to the disco dance party is $2.50, and holders of tickets to the Hayes/Warwick show can turn them in for refunds or can trade them for admission to the disco party, with the exhibition paying the difference.

Jingle Rearranged

NEW YORK—"Give Your Cold To Contact," the popular jingle for Contact Corporation's new product, has been rearranged into a disco tune for a second commercial spot. It will be heard on national radio in its new guise.

The popular commercial, composed of the music of Tom Mudie of Lucas/Mudie, has already been used in a variety of arrangements, including rock jock, country, Latin, and jazz, and is being produced by David Scott, the firm's pre-}

(Continued on page 44)
Discos

Vegas Computerized Floor Pulls 'Em In

BY HANFORD SEAR

LAS VEGAS--A new, multi-computerized dance floor, complete with a computerized Lighting and sound system, has been installed at the city's most popular gay bar, Le Cafe on July 18 as part of a refurbishing effort by owner Marge Jacques.

"To my knowledge, it is the only such dance floor in the West Coast," says Jacques. "It is much more elaborate, specialized and intricate than the average lighted floor." A hangout for show business celebrities and locals, the 250-capacity club houses the 12 by 16 foot, six-inch raised floor alongside a semi-circular bar area. A one-year guarantee covers the plexiglass surfaced floor.

According to Jacques, seven-year owner of the bar, the computerized floor involves three basic colors--red, green and blue--transformed into a yellow chaser. Some 90 different patterns and 2,600 combinations are possible with the floor's three elements.

The elements include a matrix decoder, sound light-tube color organ and yellow chaser which can work both independently or together. The entire unit also is either fully automatic or can be operated manually.

Varaxon sent out a technician to set up the shipped floor which took four hours to assemble. The guarantee contains a clause which says the New York state-based firm will send an electronics expert if any difficulties arise.

Jacques reports a double expansion of floor expansion can be bought in sections at a $5,000 price tag. The entire unit uses basic watt voltage output at 15 amps. Located at the corner of Paradise Road and Tropicana Ave., near McCarran International Airport, about 10% of Le Cafe's customers are straight, says Jacques. A custom built four-speaker, two hanging component sound system provides stereo music.

A gradual change from a small, elegant piano bar over the years, the club offers locally as well as out-of-town produced drag shows from Los Angeles, San Diego and Phoenix. A lease is maintained on a seven-acre lot. Jacques has an 11-year lease on the building, which he hopes to expand when the building is sold. A second location to open yet a second club here. Le Cafe employs three DJs, gets about 15% of records a week and has many promotions before other discos and record stores, says Jacques. The club has a staff of 10 who coordinate activities and management.

Jacques credits Biddle's first disco confab for receiving more promo-record material and ideas for the best floor product, since that day Twigg attended the December show in New York.

Dance Scene Goes Into Concert Halls

PHILADELPHIA--The disco dance scene, following up on the increasing use of live acts at the clubs, here, has now converted concert halls in the area with disco dance concerts.

This week, the 8,000-seat Centrum, at nearby Cherry Hill, N.J., July 24, had Sutton & Ashley Productions promoting a discotheque with Archie Bell & the Drells, Double Exposure, Philly Devotions, Brother & Sister, Case and Earth Bound, and the Andrea True Connection. A disco fashion show was accompanied by "Disco Butch" présing over the dance contest that took a 57 ticket.

At nearby Ashbury Park, N.J., a "Beach Party" disco dance concert was put together July 30 by Tony DeLauro and Shore Productions in the resort's Convention Hall with stars by Steve Evans, who recently starred in "The World's Biggest Discotheque" at New York's Madison Square Garden. With deejay Pato presing, the groups were headed by Archie Bell & the Drells and Double Exposure and others.

Haunted House

New Philly Spot

PHILADELPHIA--The city's most haunted discotheque has turned to live music instead of a "spooky" décor to attract dancers. Called The Haunted House and located just across the street from the Colonial Sun, the club was opened by Bob Costello on the site of what had been Beanie's, Charlie Mess's and other restaurants. First disco group in a seven-piece called Medford Sans. Costello was formerly associated with the San Marco Restaurant nearby.
The Rodspeaker.

When Rod moved into his new home, he wanted the best speakers he could get—and that meant hiring top audio consultant Rick Riccio to design and assemble them.

For years, Altec/Lansing’s raw frame components have been the choice of people who listen for a living—and Rick knew that. So he got to work and created a system for Rod using Altec/Lansing amplifiers and speaker components.

When it was finished, Rod had a listen—and that famous Scottish smile spread from ear to ear.

When you pick up Rod’s new Warner Brothers album, “A Night On The Town,” bring it to your authorized Altec/Lansing dealer. He’ll be happy to audition any of our finished systems or help you in selecting the proper components, should you decide to build it yourself.

Altec/Lansing makes the best speaker components and finished speaker systems in the world—and that’s the Rod’s honest truth! But if this ad is the closest you can get for awhile—well, every picture tells a story...don’t it?

If you’ve been sitting around thinking about how to build your own ultimate speaker system, you can stop sitting and start assembling. We’ll even help. For brochure send one dollar (for postage and handling) to: Enclosure Brochure, Altec Sound Products Division, 1515 S. Manchester Ave., Anaheim, CA 92803.

Rod Stewart’s custom installation designed by Advanced Sound Systems. Advanced Sound Systems is headed by Rick Riccio.
DANSERIUM. The Ultimate Laser Disco.

1976. The Dancerium Corporation. DANSERIUM is a registered trademark.
WHAT IS DANSERIUM?

Imagine a discotheque environment where super-intense, seemingly three-dimensional laser illusions emanate simultaneously from walls, floor and ceiling—completely surrounding the dancers with brilliantly colored, specially programmed, constantly changing images.

Flashing, shifting, whirling shapes and patterns, all so closely choreographed to the latest disco hits—that it seems as if the music is being generated by the images themselves.

Danserium takes the laser technology pioneered and evolved through the International Laserium’s concert and extends it into today’s hottest music scene—with the result that Danserium is as far removed from today’s disco environments as the waltz is from the hustle.

Using powerful krypton lasers—capable of producing the purest spectrum of primary color ever seen—Danserium projects fantastic laser area illusions into the dance area through a complex matrix of sophisticated electronic components. The effect—overwhelming!

HOW MANY DANSERIUMS WILL FIT INSIDE A '49 FORD CLUB COUPE?

Approximately none. Although 316 '49 Ford Club Coupes will fit inside a Danserium. Because of the scope and size of Danserium, it is most profitable in a space accommodating about one thousand people. The recommended area should be at least 120 feet long, 60 feet wide and 18 feet high. Give or take a Club Coupe or two.

CAN DANSERIUM TEACH AN OLD DISCO NEW TRICKS?

That all depends on the size of the existing disco. Most clubs now in operation are really too small. So we feel that starting fresh is the best way to go. However, for an already existing disco of sufficient area, Danserium can be installed easily and economically.

HOW DOES DANSERIUM WORK?

Flawlessly! With overtones of spectacular. The perfection of a completely automated system gives us the ability to create consistent laser choreography for the latest disco hits—by the original artists. We design the illusions and program them weekly in our Los Angeles studio, then rush them to Danseriums around the world.

The club owner manages Danserium and oversees all usual operations including the DJ of his choice. The Danserium Corporation provides full service—including equipment, creative service, maintenance and on-site operation by our trained staff.

WHO IS BEHIND DANSERIUM?

Michael Levin and Jon Bassett, one-half of the founding team that built Laserium into a $7,000,000 box office phenomenon. These "seven million dollar men" will be bringing to Danserium all the experience and technological resources they developed at Laserium.

Daneserium will be franchised on an exclusive basis in every major national and international market. Club owners will have the advantage of exclusive rights in their particular market in order to maximize the profits of each franchise.

One contract price provides for the entire creative, technical and operational service. There are no additional charges for up to seven nights of weekly operation.

Not unless it's kidnapped by flying saucers. The Danserium Corporation holds an exclusive license with Laser Images Inc., the world leader in laser entertainment. This gives Danserium the rights to not only the design and manufacture of the Danserium projection system, but also all future technological developments.

In this way Danserium will continue to innovate and evolve to maintain its competitive advantages in the disco field.

Everything about Danserium is completely new in concept and design. We'd like to welcome you to the ultimate laser disco—Danserium.

DANSERIUM

THE DANSERIUM CORPORATION, 6901 HAYVENHURST AVE., VAN NUYS, CALIFORNIA 91406, (213) 997-6611
NEW YORK—While the industry is expressing general approval of the FCC's sanctioning of the CB radio expansion to 40 channels from 23 effective next June 1, Billboards, Aug. 7, the long-promised move raises some vital questions.

A slump already noted in the last two months following 23-channel sets could be extended to worries over the “new” 40-channel units, some of which already are in the works.

And a corollary fear that the FCC may turn its attention from the need for further CB frequency allocations to other matters is also evidenced.

Discount pricing, already a factor at the low end with $59.95 and lower specials of full 23-channel models, has many suppliers concerned.

While the FCC encourages further growth in the field the expect a giant shakeout of the newer, smaller firms who jumped on the CB bandwagon with limited capital and now have to content with new technology as well.

Others are interested in exploring what may lie ahead on the 23-channel future, since both the emergency channel 9 and the widely used trucker channel 19 have been expanded to 40 channels on the original band.

For the mass market, 23 channels are more than enough, if consumers, as opposed to the “hardcore” CB user who may wait for the 40-channel models.

Superscope, which previously announced its intention to introduce new CB equipment by the first quarter of 1977, will offer 40-channel units only, Fred Tushinsky, senior vice president, sales and marketing, indicates the company will not produce any 23-channel models.

Engineering reportedly has already been completed for Superscope’s 40-channel CB in anticipation of the increase in channel availability. “Consequently,” he says, “there will be no delay in Superscope’s introduction of CB units into the market.”

Another firm expected to be in the market with 40-channel models early is SBI, a pioneer in the phase-lock loop with digital synthesis circuits that are up to 80 more channels available with just one crystal.

The company is expected to incorporate its new Touch/Com feature into some of the higher end models, introduced at the recent CES with all key functions incorporated on the microphone. Also featured is an oversized LED channel selector for easy viewing.

(Continued on page 50)

NEW SPONSOR

Philly CB Expo Shaping

PHILADELPHIA—Although not as ambitious and expansive as anticipated by the original sponsors, the first 1976 Philadelphia CB Fair for consumers will go on as scheduled the weekend of Aug. 6-7, at the historic Philadelphia Sheraton Hotel.

Originally announced (Billboard, July 4) as being staged by Infinity Design Corp. of America, a local firm, with the sponsorship of WFIL, leading the charge, a list of CB exhibitors on the AM band, the new sponsor is another local firm, Advertising Distribution Services, headed by Mike Maguire.

According to John Maguire, handling the details of the show, some 50 exhibitors had been signed up by the end of July, including retail store chains such as Radio Shack and Venture Communications along with manufacturers and distributors. Eric Brown of Information Design, who was to be the show manager, is still associated with the CB Fair, which will be geared entirely to the consumer.

The radio station dropped out of the sponsorship reportedly, because of financial requirements.

While WFIL will still be at the show, that station along with WRIP, local country music outlet, here, will be used to advertise the CB Fair. A four-page ad in the three daily papers will carry coupons for ads as an incentive.

Oct. Noise Reduction
Tests On U.K. Radio

LONDON—The Independent Broadcasting Authority (IBA) Home Office approval to make radio tests of Dolby and Variable Pre-Distortion systems, announced by John D. Hawker, the IBA’s principal engineering information officer, has announced that the two stations carrying out the tests will be BRMH in Birmingham and Capital Radio in London.

RCA Video Investment Paying Off

By STEPHEN TRAIMAN

NEW YORK—RCA’s initial investment of some $35,000 in video tape, film and editing equipment is starting to pay off, multiple dividends. It is just one example of how the music industry is “getting with it” in new merchandising and promotion techniques.

The recent RCA convention in San Francisco provided a graphic set of examples—from the 18-screen multimedia presentation produced by Jack Weisman, Sony senior vice president, to the promotions of the ad quartet and custom label chiefs, to the additions of live talent to the library, “Steve Khahn is building.”

The multimedia presentation involved 540-foot film which jumped over a total span of 120 feet, by 10 slide projectors and a 16mm film projection. The film, shot at San Francisco Convention Center, was involved 5,500 color slides and a half hour between 1,500 visitors.

Another addition to the promotion, notes Schein, is that tape is now being used by other Columbia artists, and while not the Sony trademark, it is in use of the song “Big Break,” has an associated $79.95 stereo tape.

The conventional week inyend a special 8400 digital editor; Sony 3800 portable color VTR with AC power supply; 5 portable lights; 2 Kodak Ektaslide projector and imager, 12124 dissolve unit; (B)mm CB projector; and (9) Sony 2800 video player.

Decision Near On ‘77 Satellite Audio Expo

NEW YORK—By next week it should be apparent if the CES move to allocate Chicago’s McCormick Place to audio/bhi exhibitors has satisfied the team group that had been seeking a separate expo tentatively set for April 1977 in Las Vegas.

An HIF trade show committee is to meet Tuesday (10) with officials of CES in Chicago to discuss the plan of Jack Wissman, EIA/CEG senior vice president. It would set aside approximately 125 exhibit spaces and demonstration rooms at the Inn across from McCormick Place, at “gazette prices,” computed at $54.50 per square foot rate by the main entry hall.

Floor plans and prices are to be available by Aug. 21, and Waxman reports that Jack Stern, of Harman International, head of the team group, had agreed to go along with the plan if it is materialized.

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Intermagnetics Sets 3 New Tape Plants

By JIM McCULLAGH

LOS ANGELES — Intermagnetics, 15 month old Santa Monica, Calif.-headquartered corporation specializing in establishing new magnetic tape manufacturing facilities around the world is opening three new such facilities in Asia to produce cassettes to market in the U.S. and internationally.

The new plants are in Taiwan, Indonesia and Hong Kong.

In addition, the firm is close to finalizing three more contracts which are "virtually complete," according to Terry Wherlock, senior vice president in charge of international licensing. The other three will be in the Philippines, Malaysia and Thailand. On the drawing boards for the future are Latin America as well as Central Africa and Africa.

Intermagnetics set up fully integrated tape manufacturing plants in emerging industrial nations, a business plan that began nearly with a first venture in Korea (Unimec Magnetics). Each plant owns, operates, ships, spot cuts tape, as well as assembles cassettes.

Each plant is majority-owned by local interests with Intermagnetics getting a return on an ownership stake ranging from 15% to 30% in addition to royalties.

The new facility in Taiwan, which is called Intermagnetics Taiwan Corp., is located in the Industrial Park near Taipei. The company's activities include the production of magnetic tape, cassettes and cartridges.

The first of the new facilities to be completed, the Taiwan plant, is expected to begin operations in January. The plant will produce tape and cassettes for the Asian market.

The Indonesian plant, which was established in Surabaya, is scheduled to begin operations in March. The facility will produce tape and cassettes for the Indonesian and neighboring markets.

The Hong Kong plant, located in the Kwai Chung area, is scheduled to begin operations in June. The plant will produce tape and cassettes for the Chinese market.

The new plants bring the total number of Intermagnetics facilities to six. The company also operates facilities in the United States, Japan, and the United Kingdom.

Motorola Into 40-Channel CB & Combos

By ALAN PENCHANSKY

CHICAGO — Motorola will respond to the FCC's announcement of CB channel expansion with the availability of 40-channel underdash Micro mobile transceivers by January 1977, according to Ted Donhauser, CB sales manager in the firm's automotive products division.

Donhauser indicates that Motorola also at that time will bring to market its first in-dash CB AM-FM combos. In-dash combinations of CB broadcast receivers and cassette or 8-track "will follow sometime later," Donhauser adds.

Donhauser explains that the new combos are both to the manufactured and distributed by Motorola's automotive products division. The firm's Motorola line, introduced in April, is manufactured by its communications division.

"Since the automotive products division does have an inherent familiarity with what goes into the dash, it makes sense," Donhauser observes. "A lot of people can put some box together that has both a CB set and an AM-FM radio competitive.

The Hong Kong facility, which will be running this month, is called Sorel Magnetic. Intermagnetics recently entered into an agreement with Sorel Magnetic, Ltd., of Hong Kong, part of the Canadian-based Sorel group which has approximately $1.7 billion in sales, to build a total tape facility in the British crown colony. While Hong Kong boasts several dozen cassettes facilities, Sorel Magnetic is the first total manufacturing facility in that city.

"This plant," notes Wherlock, "has produced its first production trials and will be going into full production (Continued on page 50)

The good sound of "TEN" car Stereo.

Make the days go by in closer harmony. "TEN" sound systems for the automobile bring you nature, lifelike music that makes it possible. And the choice is as wide as the sound: 4- or 6-channel stereo, cassette and cartridge stereo, radio combo, or a variety of radios and stereo radios. New models with the latest features are constantly being introduced.

8-Track Car Stereo with AM/FM Stereo Radio DL-300
• Selector button for AM or FM stereo radio
• 8 track cartridge program selector with indicator through radio dial
• REPEAT button to hear favorite programs again
• Fits in dash of any 12V negative ground car, with control sections adjustable between 130mm and 160mm

Cassette Car Stereo with AM/FM Stereo Radio DP-450
• Easy in-dash installation in any 12V negative ground auto
• DIN Standard and adjustable sections between 130-160mm
• Automatic and Manual tape EJECT and FF/REWIND system
• Mono / Stereo / Mono / Stereo switching switch
• Power and Stereo indicator lamp equipped

Fujitsu California, Inc. 1135 East Janis Street, Carson, California 90746 Telephone: (213) 638-0858, (213) 537-8930

www.americanradiohistory.com
Sonny/Paramount Tie

- Continued from page 48

approximate $15 retail price, expected to lower as will the player/ recorder, which retails for the current $1300 when the market builds. The interest of the competition in the Sony-Paramount distribution venture is obvious. As an independent, profit-making entity, the joint company will be looking for the best possible product in both hardware and software, both Schein and Diller acknowledge.

As such, the network that emerges could be used by Sarno's V-Cord II, a 2-inch videocassette system incompatible with the 1-inch Sonot Betamux, but with a two-hour cassette versus Sony's one-hour limit and, etc., on the U.S. market later this year. Also echoing the new distribution system that finally emerges are the rival RCA and MCA/Phillips videodisk systems, both looking to market entries sometime in 1977, and currently developing their own pipeline plans that also involve the traditional kickback.

"I'm confident we'll have a better mousetrap, sooner or later," Schein maintains, adding to work underway at Sony on a longer cassette. "But if there's a better product, we'll get a license and produce it just as our competition was forced to manufacture the Sony U-Matic hardware and blank cassettes.

The Sony chief is pleased with the Gulf + Western affiliation in the project for some of its other subsidiaries as well as Paramount. Of particular interest is the associations Corp. of North America consumer finance division with over $1 billion in volume last year; a natural adjunct for the big-ticket video hardware/software package.

Other G + W companies include Oxford Filters, a major educational media supplier, Simon & Schuster, the book publisher, and a new large-screen projection venture that may also be included in future offerings of the new Sony-Paramount network.

Both Schein and Diller emphasize that much testing is ahead, and that no matter how good the product, timing is essential. They are determined to profit by the mistakes of the only prior home video marketing venture—the abortive Cartronix experience that cost parent Avco more than $40 million between the hardware and rental software.

4TH DAY FOR WINTER CES

WASHINGTON — The Winter CES officially opened Jan. 20 in 1977; run to four days, Thu-Sun, Jan. 13-16 at Chicago's Conrad Hilton. Announcement came from Jack Waynum, senior vice president of the sponsoring FAA/CIG. Exhibit space already is going fast, according to the new CES expo management team headed by Bill Glasgow in Chicago.

Good-bye, paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from

Good-bye, paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from

Expanded CB: Mixed Views

- Continued from page 48

some and simple, evenumbs and a push-to-talk switch.

Paul Van Orden of General Electric believes that the early announced by the FCC will permit an orderly transition to 40-channel units since the additional channels will be largely unneeded for a considerable time due to all the 23-channel units in use.

"Clearly, it will take some period of time after the first of the year to get the new units flowing to deal with the substantive questions and they will command a premium price," he maintains, though other sources say the FCC structure may be as low as 1,000 to 1,500.

Van Orden also emphasizes on the continuing problem of interference from CB, since the FCC established a new harmonic suppression limit at 60 dB, although both broadcasters and the CB consumer electronics group have recommended a limit of 100 dB or more.

He says that interference is real, but that the difficulties are shared by manufacturers of the tv and video equipment, not just by the CB firms alone. "The tighter specifications to be employed for CB equipment will help the situation, and other efficiencies will be required to meet minimum acceptability standards of the future." Accessories manufacturers are also bullish on CB channel expansion, with CFBA experts expected to buy more boom mike headsets in the future; according to Sid Kitrell, Telex Communications marketing director,

He claims that with present mobile telephone volume and capability, current fall-off in signal quality at the base- and low ends of the band will be more pronounced on a 40-channel set. Headset, delivering the signal directly to the ear, provides better clarity and intelligibility.

The noise-canceling mikes used in headsets like the CB-88 and other forms, produces much greater voice transmission. And many consumers likely to wait until the new 46-channel sets are on the market, dealers will be looking to de

RCA Video Pays Off

- Continued from page 48

live host who reads Mailer's script. Kahn; administrator, product merchandising; who coordinated talent for the presentation and produced the sound effects for the interview. Art director, Av. Lehman; who selected all the talent, and engineers, Paul Carter and Pat Martinez. The A.V. Services team includes producer Vincent Holbog, associate producer, Brian Sheen, Melissa Foster, Irene and Gary Gorman.

Kahn's own production involved the four aid casts—Tom Shepard, Red Seal: Mike Berniker, pops; Jerry Bradley, Nashville, and Ron Moses, etc. and independent artists of their own division's new artists and production complete with some natural selection methods that actually made the clips far more effective.

A separate segment highlighted the growing RCA custom label family, and independent production deals, with each label rep introducing himself, his company, and highlights of their product. Included were: Bob Biele, Flying Dutchman; Bud Prager, Phantom; Norman Schwartz, C.J.; Kevin Elgers, Topper; Harold Thud, Winsong, and Mont Wein, who spoke for both RCA West Coast International and/or Sherrin Rush of BBN Associates, Tansie, Norman Grantz, Pablo Colon and Dick Grilly, Soul Train, Kahn was one of the busiest persons at the convention, with his omnipresent video-camera taping every act showcased, for upcoming presentations, including the next "biggie," for the American International; Seth Israel, Hit Island, N.C.

In addition to some clips used at the recent L.A. Marshall video presentation, which was in July 1977, the L.A.'s first such effort, Kahn got some excellent shots in San Francisco, with John Rogers, Midland International, and Steve Young, Starland Vocal Band, Beck, Hoob's, Rosie Rhetym, the Tokens, the Price, Free and new comers Donald Banks and Steve Lander.
Billboard Top 50

UNACCOUNTABLE ROLE—Ballet superstar Rudolf Nureyev autographs albums during a promotion mounted by Angel Records at Korvettes. 5th Ave. Street, Brooklyn. More than 800 Angel ballet LPs were reported sold by the store that day, following heavy print and radio support. Backing Nureyev here are, from left: Renny Martini, Capitol branch manager; Tony Caronia, the label's classical director; Korvettes executives Ben Bernstein and Russell Graham; and Mario Di Maria, of Hurok Attractions.

18 IN ALL

New Horowitz, Old Caruso Bracket RCA Summer List

BY IS HOROWITZ

NEW YORK—RCA Records moves into the late summer selling season with its 18 Red Seal albums, among them a long-promised Vladimir Horowitz LP. Two unusual packages assembled from vault masters, each at long-reduced prices of $4.98 super specials.”

The spread of new product is designed to hit for dollars of a broad spectrum of consumers, with standard orchestral and chamber works, the popular, and perhaps crossover items.

The group of records, due to be released later this month and next, will be supported by a strong radio and consumer campaign, with special emphasis to be placed on the Horowitz entry.

This album, his first since returning to the label after 13 years, features the couples sonatas by Schumann and Scriabin, and was taped live during a recital tour by the pianist this season.

National publications will be used to plug the disk, say RCA execs, as well as “branch-initiated” newspaper ads. Radio time buy are planned in major markets, and the campaign will include a series of in-store promotions. In this area, WCN and WQXR will carry Horowitz spots, and KFWB will be the focus of a local dealer drive.

Use of a new computer restoration process in a Caruso album issued this month may portend a new stress on commercial exploitation of historic acoustic waxings in the RCA vaults. The process is said to remove hair resonances inherent in these old recordings and to provide startling improvements in their sound (Billboard, Aug. 7). Like others in the label’s “Legender Performers Series,” the album will list at $7.98, another departure for single-disk reissue pricing.

Also rescued from limbo is a group of recordings made by Arturo Casanelli and the Philadelphia Orchestra in 1941. Damage to the masters held back release, except for one title issued some 10 years ago, until the label was able to laboriously work the material to eliminate a large number of the technical flaws. Those that remain are said to be marginal in view of the overriding musical interest of the performances. The package of five disks, listing for the price of four, contains works by Schubert, Tchaikovsky, Mendelssohn, Berlin, Debussy, Respighi and Richard Strauss. Held to “The Pilgrims,” RCA’s first “super special” to carry a reduced list price for a limited time, and to be followed up by other similar projects on a periodic basis (Billboard, July 24). The Ormandy-Philadelphia Orchestra record will be offered to dealers at $2.54 (tape at $3.62), with distributor prices pegged at $2.36 and $3.36 respectively.

Other product in RCA’s late-summer list includes an original cast production of Stephen Sondheim’s show “Side By Side,” and an album combining the talents of pianist Claude Bolling and classical guitarist Alexander Lagoya. Set by Leo-pold Sokolowski, divisi of the Philadelphia Orchestra, will be offered to dealers at $2.54 (tape at $3.62), with distributor prices pegged at $2.36 and $3.36 respectively.

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30 DISKS HERALD MAJOR FALL PUSH FROM INDIE ORION

BY DAVE DEXTER JR.

LOS ANGELES—It’s something like David challenging Goliath as the relatively small Orion label here readiness to fall release to some 30 classic albums in competition with the mighty majors.

Based in San Francisco, Malibu, Orion’s popgun becomes a cannon in September with LPs ranging from a previously unavailable package of Lennie’s complete violin works performed by Endre Granat, accompanied by pianist Maria Curio, to new works by the South American Alberto Ginastera performed by Mozart; and the celebrated Irving’s orchestra conducted by Arthur Casari.

Composer Ernst Krenek plays piano in his second LP for Orion, his own “Aukushara For Holf, Are, Harp, Clarinet & Orchestra.” In other, serves up a program of sonatas by five Belgian composers from the piano and pianist Richard Teyler-Karos offers a little heard sonata and other selections by Glenn Gould.

Violinist Granat and Edith Kub-uck, at the harpsichord, are co-featured in a street-set of Bach’s complete works for the two instruments which Orion will market as a “technical achievement.”

Orion also has dipped into the parochial category with yet another package of the Goldmark Brown Duo performing Los Angeles composers exclusively in violin-piano duets. And Pearl Cherkass, harpt, will be represented in an LP devoted to solo harp compositions by American composers. See program, the label’s “Children of the West” entry.

There are numerous others, each pegged at $6.98 retail. By November, Orion executives report, the catalog will contain more than 360 albums, all recorded and released since the label was founded seven years ago.
By JEAN WILLIAMS

LOS ANGELES—WEAM in Washington is doing away with a month old Top 40 format to rnb in September.

The outlet, which brought in an entire new staff approximately six weeks ago to handle the Top 40 format, will now hire another staff to handle soul music.

Terry Watts from WRAP in Norfolk, Va., is the new general manager and Bernie Moody, a black deejay at WEAM hosting a night-time show, has been asked to remain.

According to Ed Rodriguez who is now program director of the station, the outlet went Top 40 following 15 years as a progressive rock station.

He notes that its ratings dropped to 1/2, its lowest in the history of the station, and because Top 40 seemed to be working for other outlets the format was changed.

"Three weeks after creating a whole new station via the Top 40 format, Howard Thoms, the owner of the station, died. We didn’t know him at the time, but he had planned to go to a black format before we went to Top 40," says Rodriguez.

"I feel that this move to a black format may be good, but it’s four years too late," he continues.

"We already have too many good black-oriented radio stations," he adds.

We have WKYS that’s doing disco, WHUR the Howard Univ. station with strong progressive music, WOL and WOOL. These stations are good and we are coming in behind them."

Rodriguez has also been asked to remain at the station to deal with operations. A new program director has not been announced.

WEAM was one of the first stations in Washington to go to a rock ‘n roll around the clock format in the late 50s.

Jazz oriented Norman Conners, who recently made his way up the r&b charts with his last two Buddah LPs, may lose his grip on the r&b market.

Although Conners has recorded four albums on the label, only his last two feature vocals by Michael Henderson, the most recent being "You Are My Starship." Henderson has also signed with Buddah, but as a single artist.

According to Henderson, he will no longer record with Conners because he feels that it’s too confusing to the public.

He contends that people purchasing the new Conners LP feel that Conners is singing, because when the deejays announce the record, they tend to omit mention Conners’ name. "It will not do him any career any good to continue with him," he adds.

Conners, who is a drummer and does not sing on his LPs, has a female singer, Phyllis Hyman, who records and performs with his group.

Henderson has never been a single vocalist. He formerly played bass for the Jackson Five, Aretha Franklin, Steve Wonder, Rolling Stones.

(Continued on page 33)
Continued from page 23

soul of the station.

The more they know about the music, the more confident they are in their decisions.

For Modern Radio Station owners, understanding and acting on the data provided by these systems can be crucial. It allows them to make informed decisions about programming, advertising, and station management.

The importance of these systems is emphasized by the fact that they provide valuable insights into the listeners' preferences and behaviors. This information can be used to create personalized content and strategies that cater to the specific tastes of each station's audience.

In conclusion, the role of these systems in Modern Radio Station management cannot be overstated. They provide a critical link between the station and its listeners, enabling a more targeted and effective approach to content creation and delivery.

The future of Modern Radio Station management will likely continue to be shaped by advancements in these areas, with a focus on leveraging data to enhance the listener experience and drive profitability.
Indepehends Form Co-Op To Solve Mutual Problems

NASHVILLE—Lower rates for pressing records and record sleeves, organizing a country music week show of art on independent labels, and providing a forum to help solve problems encountered by independents are three goals of the new Independent Label Assn. Co-op established here.

The organization plans to unite independent labels and work toward solving mutual problems as well as promoting new activities.

Besides the country music week show, the group will sponsor a hospitality room during the celebration to offer deejays and program directors the opportunity to meet with the artists performing on the show.

Leaders of the new association are Joe Lucas, Kansas Records, Nashville; president; Hal Freeman, Cink-Kay Records, Sherman Oaks, Calif., first vice president; Claude F. Brantz, Savage Records, Nashville, third vice president; Kit Johnson, Kansas Records, secretary, and Gene Kennedy, treasurer.

Continued on page 58

Country Tuners Lobby In Capital

NASHVILLE—A group representing the Nashville Songwriters Assn. International made its second trip to Washington July 27-29 for some face-to-face lobbying with legislators deciding the fate of the House copyright revision bill.

Patsy Bruce, Kenny O'Dell, Paul Richey, Don Wayne and Maggie Cavender met with more than 30 Congressmen on their trip on behalf of copyright revisions for songwriters.

They were joined by leaders of AGAC, writers Johnny Green and Eddie Elseo of California and Hal David of New York in the multi-market persuasion effort as the bill passes through crucial time period.

"Congressman Peter Rodino spoke to us for about 45 minutes," Cavender says. "He said the bill was high on his priority list and he felt we'd get a law this year as long as we didn't try to tear it back again

Unlike the group's last Washington appearance, the songwriters did not sing their plea. Instead they confined their efforts to speaking both in congressional offices and in a reception room next to the committee room.

Keeping a sharp eye on the Washington deliberations, the group plans a return visit Sept. 20.

Heavy Nashboro Promo On Fall Gospel Releases

NASHVILLE—Full color posters for in-store display and radio promotion spots are two of the marketing ideas being implemented by Nashboro Records in one of the strongest release groupings yet for the Nashboro-based predominantly gospel label.

Two new LPs by the Rev. Isaac Douglas are the first two in a series that will feature one of Nashboro's top artists along with various large choirs from different parts of the country.

"These are being issued because of increased interest in choirs as evidenced by national gospel charts and increased sales action on choir product already in stock," reports Nashboro's Shannon Williams.

B.S. Howell, Jr., Nashboro president, says of the six new soul-gospel albums—four are by artists making their debuts.

The posters feature all of the new releases while individual 60-second spots on each LP will be used for radio promotion. One Douglas album is arranged by the Temple Choir and the other with the Houston Mass Choir. The other releases are by the Selvaterras, the Gospel Keynotes, Evangelist Rosie Wallace Brown and Eddie Brown, and the Sione Quintet.

Bob Richardson produced the Soul Searchers disk at Master Audio in Atlanta; the other five were produced by Williams.

Chellmans Move In

NASHVILLE—Chuck Chellman, freelance record promoter, and his wife Georgia Twitty, who heads up Veesen International, radio production firm, have acquired the building at 1201 16th Ave. S. here.

Halsey Still Agent

Country Rolls On At Hughes Hotels


Despite earlier indications the 18-month association between Summa and Hughes has been on the rocks, the decision to continue the series was announced by Walter Kane, 75, entertainment director for the four major Hughes hotel main showrooms.

"At some long ago we considered changing the format," says Kane. "But at this time we have no intention of severing relations with the Halsey organization."

According to Kane, the multi-ethnic group has been profitable and has never gone in the red, although several packages out of the 22 shows offered in the 1,500 capacity Jubilee Room have drawn less than half-full houses.

Both Kane and Halsey agreed efforts were being explored to extend booking procedures to six-month limitation instead of act-by-act signings. The reported last show would have ended the series Aug. 12.

The best-drawing shows offered top name stars such as Johnny Tillotson, the Oak Ridge Boys, Johnny Paycheck, Leroy Van Dyke and Barbara Fairchild, who along with the Oak Ridge Boys have been billed with Halsey super-artist Roy Clark at nearby Summit property the Frontier Hotel.

Halsey, who operates his agency out of Oklahoma City, predicts he will work into the future as headliner and attempt to land bigger budgets from Summa for future facilities.

"We feel country isn't weak in Vegas. Every show has been profitable. We've never lost any money and always been in the black," says Halsey.

Southern California is seen by Halsey as a country market and feels the bigger name country stars at competitive Strip hotels help rather than hinder his packages, with his acts more crossover oriented.

Kane, who directs entertainment at the Desert Inn and Sands, says Hughes hopes to improve the shows and attendance figures at reasonable rates, but still reports definite plans have been set regarding a possible country review being booked at the Landmark.

The landmark charges from $8.95 for return to $14.50 (or the 8 p.m. dinner shows while the midnight minimum at two drinks is $7, much less than higher prices charged to see such Charlie Rich, Johnny Cash and Merle Haggard at other shows, Kane concludes.

WWVA Will Host A Truckers Party

NASHVILLE—Screen Gems radio station WWVA is holding its fifth annual Truckers Jamboree in Wheeling, W.Va., Sept. 4.

More than 5,000 fans are expected for the show to be presented on the stage of the Capitol Music Hall, home of the Jamboree.

As a special tribute to the drivers, a Jamboree USA Truck Drivers Award will be presented with entries submitted by WWVA listeners and judged by a special panel. The winning driver will receive a trophy and will be invited along with his family to be guests of the Jamboree during Labor Day weekend.

We've always felt a special affinity for the trucker and we feel our annual Jamboree is one measure of our appreciation," comments Glen Reeves, director of the Jamboree.

"Truckers have always been great country fans, and the emergence of country trucking music has added a vital dimension to the history of the genre."

Country stars will headline the two shows at the Capitol Music Hall.
For Religious Music, the Time Is Now

*Continued from page 1*

(Continued on page 38)

Religious music must be flexible, insisted Matthews who noted, "Suddenly it became commercial. With the market came the money. And with the money came problems. What worked yesterday won't work today. What works today probably won't work tomorrow, even if it is commercial!"

Commerciality and Christianity is an oil and water combination that simply seems to be mixing. That trend, plus the increasing integration of the various religious music forms into original new directions, portends a strong future for the music.

While Matthews, Bolte and others take a rock approach, the Continental Orchestra takes a symphonic tack. While Larnelle Harris sounds like a soul singer at times, the Rams sound like Sunday-down-South gospel and the Hawaiians sound almost operatic. The creative mixture prompted Kurt Kaiser to comment, "I've never been around so much talent in my life."

The concerts balanced a week of intensive seminars hosted by artists and executives, including publisher reading sessions in which various firm's copyrights were exposed by recordings and songbooks to artists, producers and other users of music.

"There's more quality in production now because the public is demanding finer product," commented Hal Spencer. Jim Murray of the Imperials agreed, adding, "Musical tastes have changed—and the

Exit/In To Receive $ Help From Radio

NASHVILLE—Local radio is coming to the rescue of Nashville's financially troubled club, the Exit/In.

Representatives of Nashville radio stations have met to form Nashville Radio which will sponsor and promote a benefit concert for the club that needs at least $80,000 to continue operating and successfully resolve bankruptcy proceedings.

"We hope to enlist the cooperation of every station in this market in sponsoring and promoting this concert," commented Ted Johnson, music director of WSM-AM.

The Country Duet

Everyone's Been Listening For

JIM ED BROWN and HELEN CORNELIUS

Together for the first time on their new single

"I DON'T WANT TO HAVE TO MARRY YOU"

PB.0071

EXCLUSIVELY ON RCA RECORDS
Johnny's greatest hit...

'I WONDER IF I EVER SAID GOODBYE'

Johnny Rodriguez

another great hit from

Also available on Musicassette and Stereo 8 Track Tape - MCR-4-1-1078, MC-8-1-1078.
Karon Blackwell
SINGS
"Dancin' To The Lies"
ON BLACKLAND RECORDS

BILLBOARD: "Recommended Pick Hit"
RECORD WORLD: "New Release, Left Field Comer"
Featured In
INSIDE COUNTRY MUSIC
Written by Bobby John Henry
Produced by James Garland

Pick Hit:
KVOO, KTWV, WWHO, KLRA

Play List:
KVOO — TULSA KTOW — TULSA
KOOO — OMAHA WWJN — JACKSON, MISS.
WWHO — ST. CLOUD, MINN.
KAPS — MT. VERNON, WASH.
WKCW — WARRENTON, VA.

The Time Is Now
Continued from page 55

public has been educated to like, and demand, better music.
Stillwell noted the arrival of gospel disco would be "a lot of big
band stuff coming, too." He also
pointed to strong marketing
ventures including religious music
labels "going into Penney's, Sears and other
secular outlets.

Several of the label and publishing
company executives cited the
youth of the performers—and the
audience—as additional favorable
factors which will influence the fu-
ture of religious oriented music.

Independents Form Co-op
Continued from page 54

Membership initiation fees have been
set at $100 with annual dues of

$35. Approximately 50 labels were
represented at the initial meeting
— and the next meeting is set for
Friday (20) at the Musicians' Union hall.

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permission of the publisher.
Loves

Includes:

Somebody

You've Done

For

I'm

Fool

Crystal Gayle.

"Somebody Loves You" (UALA 543-G) Featuring the latest Crystal Gayle hit, "I'll Get Over You" (UAXW 781-Y)


1976 UNITED ARTISTS MUSIC AND RECORDS GROUP INC.
CHART TOPPER

A New Pinnacle Achieved By Don Williams, Ex-Pop Singer

By GERRY WOOD

NASHVILLE—Hitting the top spot on Billboard's Hot Country Singles chart this week with "Say It Again" and enjoying unprecedented success in England with six LPs, Don Williams has reached a new pinnacle in a career that has taken him from pop to country.

Amid all his success, Williams plans some changes in his career; mainly less time on the road and more time writing.

"The road work is eating me alive," Williams claims. "I want to get things squared away where I can feel good about writing, recording and performing. That's a tough nut to crack because it constantly keeps getting out of proportion."

Williams, who writes most of his own material, notes he recently went three months without writing a song. When he goes that long without writing, he admits, "I just start getting out of sorts. I don't write because I want to, I have to."

Williams backed into country music after enjoying mixed success in pop music. He founded the Pozo Seco Singers which hit with "Time and I Can Make It With You." When the group disbanded, Williams repaired to Texas home, but later returned to Nashville to join the recent talent bank that Jack Clement was assembling at his JMI Records.

"I've seen some things like the creativity force country singles are sold to, but I probably never will again. The creative energy and effectiveness so far outstrip the administrative that it's coming down around our ears. Suddenly the Clement creative corner collapsed, sending Clement, Williams, Bob McDill, Wayland Holyfield, Chuck Vee, Dickey Lee and Allen Reynolds in different, though upward, directions."

Two Williams LPs surfaced during that time and he left in the production and mixing, and his writing skills improved. "I wrote more than I have at any other time in my life. I had the time and the encouragement. It was like a family."

Though he performs himself, Williams is aware of the dangers of self-production. "You have to be careful to keep your perspective and objective about what you're trying to do with yourself. Whether I write a song or somebody else does, it either savors honestly and straightforwardly or it doesn't. I like the music to say the same thing the song is saying."

Williams songs have been recorded by Sonny James, Johnny Cash, Lylest Fizzell and Lobo. He figures he has written more than 500 songs. He has also appeared in the movie "W & W: The Dixie Dance Kings" with Burt Reynolds and admits he'd like to do another movie if the role was right.

Though both ABC/Dot and the Jim Halsey Agency would like to see the pop-turned-country star adjust his trend back into the country-turned-pop crossover direction, Williams wouldn't want to consciously seek pop success if it affected the 'kinds of songs I do and the production when I go into the studio."

He philosophizes, "If it's going to happen, it's going to happen. If it doesn't happen, that's all right, too. I can't go in and try to contrive something that might get me a little better shot at the pop market."


The booking agent is the Bob. He feels the future of country music is unlimited but he voices a warning about trends in country music. "I hope country doesn't lose a lot of things that have made it what it is. It has some of the same, primarily, with country radio."

"I hate to see country music get on a format like Top 40 because one of the beautiful things about country music has been that the fans are still there no matter whether you have a Top 10 record or not.

"They don't leave you just because you don't have a Top 40, but stations have tightened up to 20. It's great for the artists that are popping, but it's unfair to the average country listener who wants to hear more than 20 records over and over."

Radio Aids

Continued from page 55

Six-time National All-Around Rodeo Champion Larry Mahan is busting out of Chute #1 over at Warner Bros. with his hard-ridding first album, King of the Rodeo. Produced by Snuff Garrett and Steve Dorff, it includes Larry's first single, "Stunt Man" b/w "Larry's Salty Dog Blues" (WB3 8254).

Stand back and listen up!

LARRY MAHAN'S

KING OF THE RODEO

another winning entry from the heart of Warner Country, BS 2959

Jukebox Programming

Singleton Labels Push Solid Promo At the Jukeboxes

By ALAN PENCHANSKY

CHICAGO—"Eighty percent of your radio station's singles are sold to the jukebox operators," Tom McConnell, national promotion director for the Singleton Corp., said here recently, explaining why his firm regularly services more than 750 operators with sample releases on its Sun, Plantation and SSS labels.

"If you don't sell to operators, you don't sell records," McConnell continues. "The best way to get to operators is to send a sample." McConnell says operators receive about 80% of all singles released by the Singleton Corp., with 10 title strips included for each 45. If the operator wants to go on a record, he knows the title strips will be available, without delay," McConnell says.

He says on average operators are mailed about two dozen sample singles per year.

With each mailing McConnell includes a survey card, asking the supplier and the operator sells the supplier and the operator sells the supplier and he explains how they have prevented him from losing a Webber Record, "Apple-"ed, backed with "That's Me Without You." When he went with "Apple as the single, he was getting any play but the stations weren't getting any requests. Then the operators began telling the others were registering play on the flip side, which had the old Webber piece sound. McConnell says they flipped the record and radio request response began. "But I would have completely lost that record," he explains. "I was beginning to go with a new record."

"You have to build up a line of communication with the operator," McConnell says.

"You can't depend on distributors to get records played. They're in there with 500 different labels."

Operators also react independently of radio stations, McConnell believes. "If they hear it and like it, they'll buy it whether it's getting airplay or not."

Fla. Conclave: Waive Reg Fee

MIAMI BEACH-No registration fee will be levied at the Florida Amusement Merchandising Association's annual convention and trade show that gets underway here Sept. 16, according to Bob Rhinehart, executive secretary for the association.

Rhinehart explains that a $35 fee and $100 fine have been deleted by the large number of exhibitors who are attending.

Staying at the Deauville Motel, the convention is keyed this year to a bicentennial theme.

"Our hope is to get a lot of the people who don't get up to Chicago for the big MOA convention," says Rhinehart.

A Cooper Salute

LOS ANGELES—"The Midnight Special" featured a two-part salute to Alice Cooper Aug. 6. The tribute traced Alice's career from "I'm Eighteen" through " Billion Dollar Babies" to his current Warner Bros. LP, "Alae Cooper Goes To Hell."
Perfect timing.

Last week "Golden Ring" went to #1 in all three trades. This week the album is here.

Never before has a George and Tammy album been so perfect in every way.

A perfect album.

Produced by Billy Sherrill, on Epic Records and Tapes.
### BRITAIN

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**MONTREAL**

Radio station CHOM-FM, one of the most listened to FM stations in Canada and English in French, has been told by the Canadian Radio and Television Commission that it must air French content from its programming. The station will fight the order.

The station came under pressure at a recent CRTC hearing from former station manager and now Montreal market that feels that CHOM should be serving only the English-speaking market.

Montréal is a bilingual city and CHOM has built its listening audience by using announcers that are bilingual and by running with a format that is progressive rock oriented and very popular with both the young English-speaking and French-speaking listeners. The station’s listening audience is now predominately bilingual.

The station’s general manager Leslie Sole says that CHOM is now competing with listeners and users for every minute of the CRTC to influence any programming policies of radio stations in Canada.

Doug Pringle, one of the founders of CHOM who recently left to become more involved in his own syndication company, feels that if CHOM were to drop its bilingual policy, not only would the station suffer but so would the public.

"CHOM has always captured the true spirit of Montreal. If you walk down the street in this city you hear two languages, French and English. The station is one of the most listened to FM stations in Canada, so obviously has the mandate of the public.

**BMi Of Canada**

**Gains Autonomy**

TORONTO: BMi Canada Limited is now a totally autonomous Canadian operation running under a non-profit organization. The company was formerly a subsidiary of Broadcast Music Inc. of the U.S. The creation of the company was recently acquired by the Music Promotion Foundation, a non-profit organization that will be supported by BMi and Canadian radio directors set up to hold shares for BMi.

The new board of directors is composed of Wood Moon, chair; Gordon F. Henderson, president; S. Campbell Ritchie, vice president and broadcasting director, and Glynn Smallwood, secretary.

Four more members will be elected in the fall in the CRTC. BMi holds its first official board meeting.

### August 14, 1970, Billboard

#### CHALLENGE EXPECTED

**FmER TOLD To DROP French Broadcasts**

BY MARTIN MELHUISH

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### From The Capitalism of the World

#### AUGUST 14, 1970, BILLBOARD

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"CHOM has always captured the true spirit of Montreal. If you walk down the street in this city you hear two languages, French and English. The station is one of the most listened to FM stations in Canada, so obviously has the mandate of the public.

**BMi Of Canada**

**Gains Autonomy**

TORONTO: BMi Canada Limited is now a totally autonomous Canadian operation running under a non-profit organization. The company was formerly a subsidiary of Broadcast Music Inc. of the U.S. The creation of the company was recently acquired by the Music Promotion Foundation, a non-profit organization that will be supported by BMi and Canadian radio directors set up to hold shares for BMi.

The new board of directors is composed of Wood Moon, chair; Gordon F. Henderson, president; S. Campbell Ritchie, vice president and broadcasting director, and Glynn Smallwood, secretary.

Four more members will be elected in the fall in the CRTC. BMi holds its first official board meeting.

### From The Capitalism of the World
Canada is a potent force in the international music world and the trend is growing daily. The Canadian music industry’s impact by means of its songwriters and artists has been firmly established. It promises to be even more aggressive as an exporter of music to the world.

Billboard’s 6th Annual SPOTLIGHT ON CANADA, in our September 25 issue, will be the most in-depth look at the workings of the Canadian music industry and its impact around the world ever undertaken!

We’ll leave no leaf unturned as we cover:
- Retailing
- Discos
- Broadcasting
- Concert Market
- Rack Jobbing
- French-Canadian Market
- Songwriters and Publishers
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Billboard is Canada’s International Music Communicator
Discount Chain Unnerves Dealers

• Continued from page 1

Basically, the retailers are worried that Dalei will start discounting records and tapes as it discounts other goods. At the same time, the practice of "retail price maintenance" is being questioned.

Dalei has annual sales in excess of $2.3 billion, largest for the retail trade in Japan, and has 129 outlets spread throughout the country. It owns 10, and 27 in the Osaka area alone. In comparison to Dalei's annual sales, the total annual turnover of the Japanese recording industry is approximately $700 million.

While Dalei has, in fact, handled recordings in the past, it only through retail tenants at certain locations.

The three labels that have signed "contracted store" agreements with Dalei are Nippon Columbia, Victor Musical Industries, and CBS/Sony. Canyon Records and Warnar-Pioneer, Sony and Apollon Music Industrial Corp. are the remaining two prerecorded tape manufacturers.

It's also understood that the chain is considering joining with King Records, Polydor and Telchiku Records.

Minomura, chairman of the board of directors of All Japan Retailer Records League, says, "The point of view being discussed is concerned with the most is the possibility that a giant chain of supermar- kets would sell records and tapes at a lower price, and also the threat to the retail record trade.

"There is no guarantee that we will accept this principle as a rule, and we will only accept the store that does not propose the price. But this is a sales cycle in the world, and we have to move in the convenient way."

This will interfere with the fair trade practice.

"I personally feel that the fixed price on records will be done away with in the near future. However, this practice is favorable for both manufacturers and retailers. Therefore, we must try to keep this system as long as possible. There is nothing that we want to give up," the retailer said.

There is no question of our being against the expansion of major supermarkets, but we don't want to cooperate with them. However, I am very concerned if the record retailers, who are facing the problem of 40 to 50 years, will be disturbed about the way these major supermar- kets will be doing business.

One of the Dalei chain stores located in Sannomiya, Kobe, has started selling used records with 10% price. And this person with ten 10% service tickets will be able to get one record free of charge. A first Dalei outlet that started to sell records after Dalei signed the contracts.

There are 1.120 stores comprising the major supermarket chain in Ja- pan, and it is said that they operate on a 15% margin. Since the whole sale price of records is 70% of the re- tail, it is possible for supermar- kets to discount records by 15%.

The Japan Phonograph Record Association, which is trying to keep the newcomers to the industry, and Takami Shobochi, president of the Retailer's Association, believe that the market would expand and sales of records and tapes as a music medium, as well as promoting the product of its own, is a positive factor.

One key component of the push will be a special ABC cassette compilation featuring pop artists such as Louis Armstrong, Bobby Vinton, Richard Harris, Pat Boone, Country and Western stars, and many others. It will carry a $3.54 list price.

Anchor's tape advertising begins this month and is aimed at stimu- lating through regular music shows as well as in non-traditional outlets such as gas stations and mar- ini.

According to general manager Mike Huston, the prerecorded tape business is moving along with records at present. "Our efforts are intended to encourage tape sales growth. We don't think about what they can buy in the way of prerecorded cassettes, and just whether we can sell them at the breadth of repertoire available."

Anchor is supplying dealers with posters, mobiles, and browsers.

Ship More U.K. EPs
In Phonogram Wake

LONDON—There are distinct signs here of a revival of sales for the EP in the wake of Phonogram's current success with the four-tracks per EP, which has four tracks on a single shop.

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WHAT IS CISAC?
CISAC is the INTERNATIONAL CONFEDERATION OF SOCIETIES OF AUTHORS AND COMPOSERS, comprised of 63 licensing societies in 43 countries.
In the U.S., ASCAP, BMI, and SESAC are members of CISAC, and in Canada both BMI of Canada and CAPAC are member societies of CISAC.

WHY A CISAC SPECIAL ISSUE?
(1) This is CISAC’s 50th Anniversary, marking half-a-century of the dramatic worldwide struggle for the protection of intellectual property rights.
(2) The CISAC story has never been fully told.
(3) Billboard’s editors around the world have put together ALL the facts on each society, each country—facts never before assembled that will immediately constitute the guidebook for today and in years to come in copyright regulations, income, laws, money disbursement, expenses, rates, etc., in 43 key countries of the world.
(4) A definitive guide for sub-publishing for all countries. There will be only ONE place to look for all information about mechanical and performance rights, the societies that collect, disburse and control the monies due each writer, author and publisher in each country.
(5) This story must be told and will be in the pages of Billboard’s special section in September, 1976.

WHY SHOULD YOU ADVERTISE IN THE CISAC SPECIAL SECTION?
(1) To have your sales message included in this important guidebook that will be the reference source for the next several years.
(2) The CISAC member societies will be distributing extra copies of this section to their own membership, and to the media and influential in their own countries.
(3) Extra copies will be distributed at CISAC’s convention in Paris in September, 1976—when CISAC celebrates officially its 50th anniversary.
(4) To tell the world that your publishing firm is the aggressive, hard-hitting company in your country, show its capabilities to build your writers, promote copyrights and offer leading copyrights for possible use in other countries; open the door to other firms to contact you for sub-publishing agreements in your country to impress upon all licensing societies around the world (all 63 of them) the importance and significance of your firm.
(5) Here is a unique opportunity to have your message go forth internationally and for it to live in this issue and in the minds of readers who will be using it today and in the years to come.

HOW CAN YOU SCHEDULE AN AD FOR CISAC’S 50TH ANNIVERSARY ISSUE?
By contacting any of the below named offices (and/or sales contacts):

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www.americanradiohistory.com
NEW YORK—Country music and the Spanish-speaking community here have embraced each other through WHN Country Radio's bilingual advertising and promotion campaign.

The recent high degree of interest in country vocalists of Spanish origin (Freddy Fender, Johnny Rodriguez) motivated WHN to mass a media attack geared exclusively for this market.

According to Dale Pon, WHN's director of promotion and former sales manager of WFLI, a number of commercials promoting the station were taken on Latin iv stations here, as well as the placement of billboards in Spanish neighborhoods.

"The billboards featured Fender with a promotion for the station written in Spanish," he says. "We found that between the two segments of the campaign we noticed an increase in Spanish listeners." Even before the large-scale success of Fender and Rodriguez, WHN had Latin listeners, but Pon

Fania Contributes

NEW YORK—The Leukemia Society of America and Harlem Teens For Self Help will each be recipients of cash donations from Fania Records honoring the memory of the late singer Tito Rodriguez.

The donations, made at the request of the artist's widow, Tobi Rodriguez, are being made in conjunction with the release of the album "Fania All-Stars' Tribute To Tito Rodriguez" and a "Tribute To Tito Rodriguez" concert at Madison Square Garden here Friday (6).

By JIM FISHEL

feels the interest in these artists didn't hurt the current demographic surge by the station.

"In my opinion, there are basically two reasons that Spanish-speaking persons listen to WHN," he asserts. "One is because they know they'll hear a certain artist like a Fender or Rodriguez, and secondly because country music deals with adult life experiences that most of these older people can identify with." Pon says another indication of the upward movement of Spanish listeners didn't hurt the current demographic surge by the station's request and contest lines.

Although New York has seen a boom in the amount of Spanish people listening to country music, Pon notes that other parts of the U.S. have also found a good crossover market.

"When I go to Texas several times each year, I can see that the Mexican community is becoming more attracted to country music," he states.

Acosia Segura New Owner Of Mexican Discos Rex

MEXICO CITY—Jorge Acosia Segura, adx and sales director for Discos Rex since its inception more than five years ago, has bought 100% interest from owner Luis Arturo Gil. No terms of the deal were announced, although Acosia Segura reports it was an outright purchase.

The new owner of the label, which basically was relegated to distribution of national product, says there will be a opening up of the foreign market.

"Already, within the past month, I have made new license arrangements with four different countries, most importantly with Pepe Garcia's Latin International in the U.S."

The other outside deals, which Acosia Segura claims are only for starters are: Duplicasette in Caracas, Fenix in Guayaquil; Discos Fania in Guatemala. Later arrangement includes all of the distribution in Central America. "I am in the process of negotiating with two other territories," adds the head of Discos Rex.

Acosia Segura, who started in the record business at the age of 11 in 1950, also is mapping plans for a tighter integration of the entire operation. Currently, the 12 pressing machines owned by Rex are scattered in different parts of the city. "We're taking over some property adjacent to our offices to put them along with a Stamper and other equipment, all under one roof."

The purchase of Rex now makes the Acosia family one of the most powerful and important running independent labels. Two older brothers, Guillerimo and Jesus, have been guiding the fortunes of Discos GAS at a steadily increasing pace also since the early 1970s. Their headquarters are only four blocks apart.

Gli, who is an architect by profession, will resume his career in that business. He also will retain his majority holdings in Lagard recording studios, which he helped to design along with partner Val Valentin more than 15 years ago. Rex.

Biggest bulk of interchange of product will be with Latin International, perhaps due mainly to the reason that Rex has a strong catalog in mambali and norteno type music.

Italian Award

LOS ANGELES—ABC Records' soundtrack LP from the film "Nashville," has been awarded best original soundtrack of the year by the Italian Discographic Critics. The award was made on the basis of sales results obtained by ABC Italian licensee CBS-Sugar.

NEW YORK

Roberto Benea (International) putting finishing touches on eighth album. He rushed into the studio right after finishing his last one because he was "dissatisfed" with it. ... Coco artist Charlie Palmieri will open the studio, the latest in a line of notable Victor Velazquez, currently with Orquesta Ideal (Art-Tip). ... Acosia artist Tommie Dolcenvisi in town and in high spirits after winning "best orchestra" award in Festival De Populared Da Musica in Puerto Rico. His next album will mark his 20th anniversary in the music business. Tommy, who is using vocals by Luis Rodriguez, is now singing Paquito Guzman and Simon Perez with on hand; La Primavera.

Ballad singer Yolanda Monge, with label at firm Floreciendo, on top of the charts, already is preparing for second Coco album, being recorded in Argentina.

Gilberto Menzo also working on new album, featuring five arrangements by Tito Falcone, and the balance of the work will be directed by Luis Del Rio and conducted by Mercury/Salou General Manager Joen Cano and will utilize string arrangements.

Veteran Cuban vocalist Frank "Nuchito" Cobo, who along with brother-in-law Mike Bauso, pioneered the Latin New York sound in the 1940s, and whose band has been in institution in New York for 25 years, will soon be recording for Discos Gas. Also, Rodriguez will be joining Machtos on the album.

Larry Harlow will be the final salsa band from New York to appear in London this month. Fania Records has just released a reunion LP

NEW YORK STATION PROMO

Latin & Country Co-Op On WHN

MEXICO CITY

Louis Goutier and Guillermo Infante president and international vice president respectively of RCA Mexico, left Aug. 2 for Tokio to set up what is described as the first "total internationally sales convention ever for the worldwide record company." The trade will be mid spring of 1972 and will include not only all of RCA's global affiliates but all of its licenses with TCF and RCA's Latin American director to concentrate more on the Mexican operation, the Caribbean territory and Spanish-speaking groups such as the Focus 7 gathering. He is being accompanied by Adolfo Pina, RCA Ltda. of Argentina.

Manuel Villalobos and his contingent of CBS executives backed July 26 from their company's "biggest convention in Puerto Van-

Billboard Special Survey for Week Ending 8/14/76

IN IN NEW YORK

IN LOS ANGELES

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 Held on a 740-site site for two days, the Woodstock-style venture, was intended to attract 200,000 fans. In fact it produced an estimated 10,000.

 Everything was conceived on an over-ambitious scale, even down to the 100-page program of paper to record the scene, a la Woodstock, for posterity.

Sudden U.K. Change

New Roles Mapped For Island Operation

By BRIAN MULLIGAN

London—In an unexpected change of responsibilities at Island Records here, Dave Smith has been replaced as managing director by Tim Clark, marketing director.

The move will give Betteridge, the chairman, a more consultative role in the running of the company and—towards the end of 1975, WEA made another purchase, which plans financially broke down nine months ago.

To separate the financial side of the other operations is late in a series of changes which have seen several staff departures, including that of Richard Williams, along with Robert White, business affairs manager, who has just joined Bell/Antics in a similar capacity.

Betteridge says that Island's turnover for the year has increased by £4% from the same period of 1975. "While output is heating up in terms of volume, we have been taking into account current market trends and streamlining everything to function more effectively and efficiently than before."

Tom Hayes continues to work directly with Betteridge while Fred Cantrell goes on as general manager and sales and promotion responsibilities.

Mountain Exes Killed In Crash

London—Bill Fehilly and Bob Storm, co-directors of Mountain Records and producers of the Panache Publishing, were killed when the Piper Archer plane they were traveling in crashed in its way to Blackpool Airport in the North of England.

Tom Hayes was also a victim. The three were returning from a visit to Nazareth group members “in the Philippines. Fehilly formed Mountain six years ago with Derek Nichol. He had a long-standing association with Nazareth, Alex Harvey and the Baker Gurvitz Army, all currently under the Mountain banner. He was also chairman of Top Flight Entertainment. Storm was the legal brain behind Top Flight and worked with Mountain in the capacity of legal and financial consultant.

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Mountain Exes Killed In Crash

London—Bill Fehilly and Bob Storm, co-directors of Mountain Records and producers of the Panache Publishing, were killed when the Piper Archer plane they were traveling in crashed in its way to Blackpool Airport in the North of England.

Tom Hayes was also a victim. The three were returning from a visit to Nazareth group members “in the Philippines. Fehilly formed Mountain six years ago with Derek Nichol. He had a long-standing association with Nazareth, Alex Harvey and the Baker Gurvitz Army, all currently under the Mountain banner. He was also chairman of Top Flight Entertainment. Storm was the legal brain behind Top Flight and worked with Mountain in the capacity of legal and financial consultant.
Rowdies, Rain Free Jazz Festival

By ROMAN KOZAK

LONDON–Scottish chain Bruce's Records has been taken over by the Guinness group subsidiary of Caledonian Pharmaceutical Holdings. A 76% interest in the chain, which has four stores in the US, has been acquired by Caledonian.

Under the new management, the board has been restructured. Brothers Bruce and Brian Findlay remain joint managing directors, but they are joined by Leon Roncone, Caledonian's director of CPH's retail arm, R Gordon Drummond.

Bruce re-opened the Bruce's branch in Rose Street, Edinburgh and the rate of expansion afterwards will, says Roncone, depend on site availability.

Bruce Findlay says: "We're delighted at the takeover. Instead of working for the banks and our creditors, we are working again for Bruce's customers."

"I admit we've over-extended ourselves at a time when business was going down, but we've been given an ownership which gives us the facility to give full potential."

The Drummond chain of retail chemists has itself expanded considerably over the past four years, from 12 stores to 50. Some 75 stores are spread throughout Scotland, the rest in England and Wales. Six of the central Scotland branches already have record departments and the expertise available to those through the Bruce's Records management is one reason for the takeover.

However, Roncone says the first priority will be to expand the Bruce's chain. "The current disk sales slump is purely to blame for the original cut-back of Bruce's stores, in only tempo.

Fatal Crash

MADRID—Well-known Disc CBS composer Cecilia was killed in an automobile accident while returning here from a concert Aug. 26.

SOhia Brando, a 29-year-old soloist who grew up in Philadelphia where her father served as Austrian consul. Early in her career she was a protege of popular Spanish artist Juan Carlos Calderon. Cecilia recorded five LPs for the CBS label, one of which is to be released internationally.

Latin Labels Split On New TV Series

LONDON—UK recod companies are split in their attitudes to new television series "Superpop 76" which is currently being independently produced by Mike Mansfield for screening by commercial stations.

Among those backing the show are Bell, EMI, RCA, Magnet, Spark and CBS. But some other companies, notably PYE, GTO, Polydor and DJM, have declined to support the show, asking for a fee for their activities.

The main area of disagreement is over the principle of whether record companies should pay for the underwrite the cost of the shows and, secondly, whether this method of financing should be used as an independent of Broadcast Authority regulations which forbid sponsorship.

Mansfield takes the view that the regulations refer only to stations originated programs and do not cover independent productions.

Eleven shows are being recorded, five each for transmission by London Weekend TV on Saturday mornings, beginning July 31. The arenas are booked up for screening later in the year.

Production is by Mike Mansfield Enterprises and record companies have been asked to contribute about $9,000 toward the cost of each 17-episode unit. Additionally, it is understood the record companies will pay the artists the Musicians' Union scale fees.

Apart from the expense potential of the series, companies taking part see the possibility of a return on investment through increased sales. Proceeds from sales abroad will be shared between the record company and the artist, which also offers the chance to produce a special promotional clip as part of the deal for artists.

International Turntable

• Continued from page 64

signed an April Music talent acquisition manager in London. Robert Eubanks has joined Bell/Arista, U.K., as business affairs manager, a position that was held previously by Peter Green of Island Records.

Peter Reichard has been appointed professional manager of Warner Brothers Music in London. Forrester with Island Records, Reichard is well involved in the promotion of Emet & Asylum and Warner Bros. Records. Reichard recently began his career in the music industry in the 1960s working for the Arcade label in London and Chicago, Chicago-based manager of the Beach Boys.

John W. Smith has been appointed technical director of EMI's Audio Visual Services Division, which runs EMI Sound and EMI Music, and is responsible for the promotion of EMI's comic book "The Beatles" and the Beatles' movies shown in the U.K.

They are the first two concerts to be shown on EMI's new "Superpop 76" television series.

DIO On the music side, EMI has sold its stake in the heavyweight record firm for $1.5 million. The company also announced that it has purchased the rights to the Paul McCartney albums which were due to be released next year, a move that is likely to include a series of satellite shows.

Bruce's Records Group, one of the main shareholders in the firm, has also agreed to sell its stake in EMI to the company. The deal, which is expected to be completed in the next few weeks, is expected to help the company's financial position.

The company has also announced that it plans to invest $10 million in new recording studios and a new distribution center. The new center will be located in London and will house the company's most successful artists.

The company's chairman, Robert Eubanks, said: "The sale of our stake in EMI is a major step in the company's expansion. We are committed to investing in new recording studios and distribution centers to continue our growth as a major international player in the music industry."
"Parental Guidance Suggested."

— R. Loud, L.A. FREE SOUND

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Widowmaker has arrived in America.
Please be aware that England’s hottest new band is on national
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Widowmaker’s debut album is already getting heavy FM airplay
and is selling through in major markets across the country.
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Thanks... A Million!

The secret is out: **Brass Construction's** album is closing fast on platinum. And the follow-up to the giant crossover smash "Movin" is here. "**Changin'**" The New Brass Construction Single Exploding From The Biggest First Album Of The Year. On United Artists Records.

Produced by Jeff Lane
New York -- Entry into the album field is planned by Amherst Records. Division of Buflalo-based Act One Records, Amherst is owned by Lee Silver, head of the Silver Fox group, and A&R man for Amherst.

"We've already had quite a few hits," says Lee Silver. "I've held off on the album for years, but now, with the operation as active as a singles company only since last May, in that time, we've accumulated an LP worth of material has been built up."

"And the way the operation is going, it's going to build up into something great," he says. "We'll get involved with a select few artists," explains Barry Lyons, manager of marketing and publicity. "The emphasis will be on acts that have already released product on major companies."

Lyons projects that a year from now the label should have five to six top ten hits on its roster.

"The key to the label's plans is the Daiva/Liam fame band, just recently signed by the label and a leader of the new detente in L.A.'s Young Day group, is completed an LP. Release of the album is tentatively scheduled for early September. We expect this album to be sold out by the time of its release, for a LP consists of 115 copies and they are being sold for $50 each."

Additional albums are planned from such recording artists as Patrick Steward, Sean Elio Santiago and the New City Jam Band. This last group featuring a country girl, is expected to be one of the LPs on the line of songs to follow.

"I've also been involved with the sale of the fields that are anywhere else. I came out of the field myself and, for that reason, take a good deal of pleasure in working with our field people."

"We get more merchandise ideas out of the field than anyone else. We are not a music company, but a music company, and we will be two or three markets. They are really just rap sessions. We have more merchandise ideas out of the field than anywhere else. I came out of the field of music and, for that reason, take a good deal of pleasure in working with our field people."

"Seven years ago, from this page, we've come a long way in the music business. We've had a hit record, and we've been able to make a living in the music business."

"This company has had its ups and downs. We are a music company, and we are totally involved in the company and totally dedicated to being successful."

MCA Peron LP Due

Los Angeles -- MCA Records will release “Evita,” an opera based on the life of Argentinean President Juan Peron. The album is expected to be released in December of this year.

"Evita" is the first piece of work that has been produced in Argentina. It has since been performed in several countries around the world.

"It is a very special release for us," says MCA Records president Bill Todhunter. "We are very proud to be able to bring this album to the American public."
Jet Lands in the U.S.A.

Electric Light Orchestra
Widowmaker
Fastbuck
Lynsey De Paul

On United Artists Records & Tapes

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In the Spotlight

**Country**

**Dealers:**

**Billboard's Recommended LPs**

**Jazz**

**Billboard SPECIAL SURVEY for Week Ending 8/14/76

**FATH, HOPE & CHARITY—Life Goes On, RCA APL 1827.** A high-quality progressive soul LP with this proficient doo-doo group doing justice to the writing and production of producer Dave Marks. McClymont, the album is a perfect demonstration of how technical skill does not have to cancel out high spirits or strong feelings. Most of the material is determinedly optimistic, with just enough brown tunes to keep the package from becoming overly syrupy. The group harmonizes proficiently and attacks the lyrics with thought-out intelligence. With a fast starting single from a song cut in February, RCA is moving up to the next major plateau in its career.

**Best cuts:** "You're My Peace Of Mind," "Positive Thinking," "A Time For Celebration.

**Trent:** Please make sure your VA McClymont fans know it's heavily involved in this package.

**BUCK TRENT—Brass Track, ARC/Old 01050-2058.** Trent, who has backed up Peggy Wagner and Roy Clark, steps into the spotlight with a lively LP, mainly featuring his up-tempo funny-ban funking boppy playing. Strong and piano help complement Trent's proficient brass work. Includes his current comedy re-recording. "The Wrestling Matches," "SaddleUp A Duck In" is even stronger. Radio stations should go strong with "Take Us Out To Lunch"-inspired material included from this fresh album. And that should spur sales. Possibly of vitality in production, from Green Session, and in conception, from Trent, result in a well-balanced, promising LP. **Best cuts:** "Breeze Breeze," "First Night Special," "Trent's Tornado."

**Dealers:** Trent is coming into his own as a solo entertainer. The LP will do well when playing his instrumental numbers. This will boost sales.

**ROGER WHITAKER—Reflections Of Love, RCA APL 1853.** It remains to be seen how sustained a following Whitaker has built on the basis of this one-off MCA cover song. But this full-length album of soft, tempo adult ballads shows that the artist writer has a skilled, versatile command of his genre. Soft of an England Robert McWhirter, Whitaker comes up with melodies that show his suitably sweet touch to best advantage. He is considerably more than just a pretty face and has a lot to say to his specialized audience. **Best cuts:** "Ain't She Pretty," "Here We Stand.

**KINGDOM—In White Satin, RCA OPL 5006 (Catena: Gianni Morandi, the Monica production which built Dona Summer's hits on this label from its inception. Not surprisingly, the LP's six tracks are long drawn outly, mainly instrumental with vocal insertions. "A Bird In The Hand" is the saddest and melancholy material. Even the Moody Blues title tune is broken up into this treatment. Gianni's hoarse, thick accented vocals are an obstacle to U.S. acceptance, despite moments of balance in the instrumental arrangements. **Best cuts:** "Knights In White Satin," "In The Middle Of The Night," "Oh, I'm Sorry."

**BURNT SPEAR—Man In The Hills, Island IFS 1417.** Another good seller LP by another group that hasn't made its presence particularly well-known in the U.S. yet. The LP's usual sibling, semi-hymnical musical effect, de spite bouncy protested lyrics. But it's still somewhat prob tematic how much of this material the current market will ap preciate. **Best cuts:** "Lost," "Man In The Hills," "People Get Ready."

**ELECTRO MAGNETS—6M 50101.** A pop group seven song instrumental set that is outstanding, but will appeal primarily to rock buyers. Material ranges from high power hard rock to high pop level, with even one smooth vocal included. Two-four songs to a side keeps the numbers from running. Best cuts: "So Far," "Onto," "Medium," "Beach Goth.

**EMO LIGHT & THE BRASS MERRY-GO-ROUND—The Beauty Of Brass, Polydor 32966." This "best of" three LP's runs the gamut of 1-60's theme, with their "The best of" three songs list. 24 songs of the band's complete run of 60's material. Good LP for all brass fanatics, as well as those who have only known the band in a LP. **Best cuts:** "Songs Of Love," "Love Of Money."

**THE JIMMY DANNES BAND—Sisterloin, Delmark DSM 84.** Dannes is a fine blues旗下 and this LP presents him on his natural setting—his own quartet aided by famed pianist Sonny Thompson. His guitar work is a shimmering one, and for the first time his vocals are beginning to come in his own. FM stations should pick up this album immediately. Brillante: This LP "shows a touch of blues"—by Jimmy Dannes.

**LOUIS STEWART & PETER MO—Brandle, Bangles And Breads, White LP.** This LP is probably his highly popular song of the J.C. Penney 1853. Although it is a little bit slower in it, it will be very good for the next few albums produced for Funk her. **Best cuts:** "Bodys And Soul," "Brandle."

**KINGDOM—In White Satin, RCA OPL 5006.** The LP's six tracks are long drawn outly, mainly instrumental with vocal insertions. "A Bird In The Hand" is the saddest and melancholy material. Even the Moody Blues title tune is broken up into this treatment. Gianni's hoarse, thick accented vocals are an obstacle to U.S. acceptance, despite moments of balance in the instrumental arrangements. **Best cuts:** "Knights In White Satin," "In The Middle Of The Night," "Oh, I'm Sorry."

**JAZZ**

**Best cuts:** "I'll Hurt So Much," "Gold In California," "Tell Me Control Again."

**Dealers:** Strong country and pop.

**DEALERS:**

**HIGH COUNTRY, Idaho LP5395.** It's hard to think of another Southern rock based band besides White Trash. But that's exactly what we have here, thanks of Jazzy rock LP. The basic essence of this LP is entertainment and the vocals could use more fullness. But there seems to be a lot of energy being channelled via Hank Williams co-production. This band ought to be able to generate enough general public interest in order to get somewhere if it can keep momentum building.

**Best cuts:** "I Ain't Feelin' The Same," "You're My Mother," "This Time Around."

**Dealers:** Good: head rock material.

**LA SEINE—Like The River, Aria America ST-5008.** Sometimes, 50-year-old composer of a collection of novelties of other LP's. For surprisingly, the lyrics and the musical construction show that some originality is being brought to their LP's, not only in a delicate retouch of old rhythms. Its strongest point is the total sound of each song, rather than any individual singer or instrumentalist.

**Best cuts:** "Sangs All Night," "I Want To Believe In You," "Let Go Home.

**Dealers:** A good display for college-oriented shops.

**JOAN ARMATRADING—A&M SP-4588.** With this, her third LP, the emergence of Joan Armatrading as one of the most refreshing and talented songwriters/performers becomes apparent. The West Indies-born singer's previous album "Back To The Night," while highly praised, was not as solid as her new LP should establish her as a most important female performer.

This LP offers enormous cross-over appeal, with each song as diverse in theme and vocal arrangement as its jazz, blues, gospel, pop and folk influences.

Armatrading's voice can be classified as a mix between Phoebe Snow and a funky Joni Mitchell, producing a sound completely her own. With the excellent production assistance of Glyn Johns, Armatrading appears so reached her creative maturity, where her lyrically touching tunes work well with Johns' orchestrations.

The first cut, 'Down To Zero," a gospel sounding hymn to those who have stratched the top, success and quickly fallen "down to the ground" and back to reality. Armatrading's acoustic guitar and a backup of electric guitar periments.

"Help Yourself," is a bluesy jazz introduction with Armatrading touching upon the vocal depth of Billie Holiday.

Probably the best cut on the LP is "Water With The Wine," a highly poetic ballad with a most commerci ally appealing pop sound. Armatrading's lyrics are comparable to the best of Janis Ian's and Joni Mitchelli's funny love songs. Her vocal chords seem to vibrate, creating a unique sound that goes one step be- yond Phoebe Snow.

"Love And Affection" is a soul sounding ballad with a jazz flavor produced by an all too small sax solo by Jimmy Jewel.

Concluding the side is "Save Me," which contains the best lyrics on the album and showcases Armatrading's songwriting abilities. The song is a well orchestrated and mel low probe of the human character done in a folk-blues vein.

Side two begins with "Join The Boys," in which a jazz introduction turns into a daco sounding rocker with a danceable beat. Vocally, Armatrading sounds unlike any of her previous tunes.

"Something Who Loves" is another lyrical love song similar to "Water And Wine" and one of the most pleasingly enjoyable cuts. Very pop oriented, Armatrading again takes on those Joni Mitchell vocals. Clever: of the mandolin and Armatrading's guitar further enhance this pretty lament. "Like Fire" is a return to roots jazz and blues, with a good rhythmic assistance from drummer Dave Mattacks and guitaristElvis (also known as Ray Haucoo).

The album concludes with "Tall In The Staddle," a blues lament to a great love that somehow eludes the reader and in light of the only good times.

"Joan Armatrading" is a brilliant work by the most promising of the lady performers before she gets the national recognition that is deservedly due.

**Close-Up**

**HEAT HARRISON**

**Volunteer Help**

**LOS ANGELES: Flash Cadillac & the Continental Kids have offered their services to do a benefit concert in an effort to raise funds to aid the flood victims of the Thompson Canyon, Colorado tragedy.**

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BEAUTIES IN THE NIGHT

THEIR NEW ALBUM ON RSO RECORDS INC. PRODUCED BY BARRY MANILOW & RON DANTE
INCLUDING THEIR SMASH SINGLE STREET SINGIN'
LADY FLASH WILL BE FEATURED IN THE BARRY MANILOW 98 CITY TOUR

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July 31 - Robin Hood Dell - Fairmont Park, Pa
August 1 - Merriweather Post Pavilion - Columbia, Maryland
August 5 - Blossom Music Festival - Cleveland, Ohio
August 6 - Forest Festival - Highland Park, Illinois
August 7 - Mississippi River Festival - Edwardsville, Illinois
August 9 - Forest Festival
August 11 - Red Rocks - Denver, Colorado
August 13, 14, 15 - Universal Amphitheater - Los Angeles, California
August 18 - Concord Pavilion - Concord, California
August 20, 21, 22, 23 - Toledo, Ohio
August 25 - Meadowbrook Festival - Rochester, Michigan
August 26 - Indiana State University - Terre Haute, Indiana
August 27 - Meadowbrook Festival - Rochester, Michigan
September 25 - Seattle, Washington
September 26 - Portland, Oregon
September 28 - Spokane, Washington
September 29 - Pullman, Washington
October 3-9 - Sahara Hotel - Lake Tahoe, Nevada
October 10 - Salt Lake City
October 13 - Houston, Texas
October 29 - Baton Rouge, La.
October 30 - Los Angeles
November 10 - Lakeland, Florida
November 15 - Atlanta, Georgia
November 14 - Nashville, Tennessee
November 26 - Norfolk, Virginia
November 27 - Richmond, Virginia
November 29 - Kennedy Center - Washington
December 2 - Tucson, Arizona
December 3 - Phoenix, Arizona
December 7, 8, 9 - New York
December 29 - Saratoga Arts Festival - Saratoga, New York
January 14, 16 - Chicago
January 29, 30 - Cleveland, Ohio
February 9, 10, 11 - Philadelphia, Pa.
February 23 - Pintugh
February 25, 26, 27 - Memphis, Tennessee
to be continued...
Where The Disco Labels Are At
All Those Turntables & Speakers
Who Designs The Discos?
Disco Around The World
and the colored floors go du dadu dadu dadu dudadu
The Disco Nightlife Of The Future

It probably all began because Americans, grown tired of the te
dium of the placard-waving, slogan-shouting, message-carrying tur
moil of the 1960s, wanted to laugh again, to dance again, to throw
their heads back and groove again.

Initially, few observers understood the sweeping significance of
the disco boom. Experts of the music industry, grown jaded by time
and hyperbole, watched the revolution exploding around them, mulled it,
puzzled over it for a while, then moved to dismiss it as a rehash of a
worn out fad. In doing so they almost missed out.

But the beat they were hearing would not go away... it would
not die. It was a new beat, exciting, intoxicating, moving even the
passionless to emotional response. It was a beat which drew its en
ergy from the earthiness of Latin music, and the relentless, energiz-
ing sensuality of African root... and the people were responding,
young and old, rich and poor, classy and tacky, all swept along by the
joyous rush of musical madness known as disco.

Suddenly discothèques were mushrooming all over New York,
and across the country, in hotel ballrooms, steak houses, old age
homes, American Legion halls, bars, coffee houses, and old fire sta
tions, and America's were learning the rudiments of such loose and
salacious dance steps as the hustle, the bump and salsa.

In the discothèques around New York where it all began, two
songs, "Don't Rock The Boat," by the Hues Corporation, and "Rock
Your Baby," by George McRae on the TK label, quietly turned them-
selves into monsters, and their artists into instant stars. In the pro
cess they also taught self-proclaimed music industry experts that
there were still markets for successful record merchandising of
which they had never dreamed.

Propped by the sheer force of the disco revolution, these tunes,
and others that followed, forced themselves out of the nocturnal en
vironment of strobe lights, gyrating bodies and universal looseness,
to the radio playlists and music charts of a startled industry.

Out of the discomadness that engulfed America with the all con
suming force of a tidal wave, new careers were launched, new jobs
created, and ideas were sparked. From the midst of this swirl of ex
citement emerged a new breed of disk jockey, his skills honed to a
fine point through awareness of the needs of the audience he served.

A breed that embodied that uncanny knowledge of when an audi
cence needed to be carried to the pinnacle of ecstasy, or brought back
to earth to luxuriate in the slow, laid-back beat of a loose melody.

They also took the flip sides of records that seldom gained expo
sure on radio stations to their audiences, and created smash sensa
tions for artists like Gloria Gaynor, whose "Never Can Say Goodbye"
racked up sales of more than 150,000 copies in New York alone.

Secondary record companies, more daring than their major label
counterparts, began latching onto the trend, and switched their pro
duction emphasis to specialization in disco product, thereby gaining
unprecedented sales volumes.

As disco expanded into other major cities like Boston, San
Francisco, Los Angeles, Miami, Detroit, Chicago, Houston and Den
ver, peripheral industries also began to capitalize on the boom. For
instance, the stereo component industry which, until discos came
along, was drifting placidly—like the water of a becalmed lake, su
ddenly began reaping a harvest of fruitful gain through the supply of
equipment to discs.

Others, like lighting equipment suppliers, interior decorators,
package deal suppliers, and disco programmers also began sharing the
profits.

Still there were the doubters, the myopic ones who refused to rec
ognize that over one third of Billboard's "Hot 100" chart was com
prised of disco product, that disco hits were being spun into gold
disks on the turn of a platter, and that the people's appetite for disco
music and dance was insatiable.

But even the dissenters are being forced into changing their atti
dutes. In the two short years of their existence, disco club grosses in
this country have topped the $4 billion a year mark, and the record
industry, initially slow to action, is more and more reflecting the in
fluence of the disco revolution.

Predictions for the future of this phenomenon include multi-en
tertainment centers that will feature dancing to disco deejay pro
gramming, live entertainment by key disco artists, audio/video
disco shows, the creative use of lasers, and coin-operated machines
for entertainment.

Disco music is still an embryo despite the radical changes it has
brought to lifestyles, and to attitudes of participating businesses. As
it moves through constantly changing styles and attitudes, more in
novation is being brought into it. The original "disco" beat is chang-
ing, big band sounds are entering the scene, and even old ballads
are being revived and given a new disco dress.

With this evolution, the word disco may eventually give way to a
broader, more descriptive term. Nonetheless, it will remain, inim-
itably, the music of the 1970s. One thing is certain, it is not a fact
that will fade into the cobwebs of obscurity, but an unalterable fact
that will move on to become a permanent fixture in the realms of phe
nomenal U.S. entertainment.

Cover scenes and those above from Big Daddy's in Marina del Rey,
California with assistance of deejay Peanut and designers Michael
Mulle and Brian Edwards of Creative Audio.
CASABLANCA MAKES MUSIC FOR EVERY BODY

Bodies with Soul

Bodies that Steam your Senses

Bodies that Burn with Sound

Bodies for Sensuous Pleasure

Bodies that Love to Love

Bodies with Built-in Funk

Bodies that Dance

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Music for Every Body

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IN AMERICA

Questionnaire information from a cross-section of 1,000 U.S. discos.

ATTENDANCE WEEKLY:
- Under 1500: 28%
- 1500-2499: 26%
- 2500-3499: 21%
- 3500-5000: 14%
- Over 5000: 11%

ALCOHOL:
- No Alcohol: 5%
- Beer/Wine Only: 11%
- Drinks Only: 16%
- Beer/Wine & Drinks: 68%

ADMISSION CHARGE:
- None: 36%
- $.01-$1: 22%
- $1.01-$2: 26%
- $2.01-$3: 5%
- Over $3: 11%

DUES (if club):
- None: 83%
- $1-$99: 15%
- $100-$299: 1%
- $300-$500: 0%
- Over $500: 1%

George McCrae: One-half of the hottest husband-wife team in disco whose "Rock Your Baby" was one of the earliest No. 1 disco hits.

Billboard's International Disco Sourcebook • August, 1976
Van McCoy: Massive media attention and acceptance greeted his multimillion-selling "The Hustle."

The Hues Corporation: "Rock The Boat" opened the door for four dozen disco hits that have since made the top 10.

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<th>SQUARE FOOTAGE:</th>
<th>Under 5,000</th>
<th>5000-7499</th>
<th>7500-10,000</th>
<th>Over 10,000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>40%</td>
<td>22%</td>
<td>13%</td>
<td>25%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NUMBER OF TITLES IN BASIC LIBRARY:</th>
<th>Under 500</th>
<th>500-Under 1000</th>
<th>1000-Under 2000</th>
<th>2000-Under 3000</th>
<th>3000 or more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>49%</td>
<td>16%</td>
<td>15%</td>
<td>11%</td>
<td>9%</td>
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</tbody>
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<table>
<thead>
<tr>
<th>DAYS OPEN PER WEEK:</th>
<th>Less than 5</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4%</td>
<td>8%</td>
<td>28%</td>
<td>60%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CLOSING HOUR WEEKDAYS:</th>
<th>Before 2 am</th>
<th>2 am before 3 am</th>
<th>3 am before 4 am</th>
<th>4 am or later</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23%</td>
<td>53%</td>
<td>6%</td>
<td>18%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPENING HOUR WEEKENDS:</th>
<th>Before Noon</th>
<th>Noon before 8 pm</th>
<th>8 pm before 9 pm</th>
<th>9 pm before 10 pm</th>
<th>10 pm or later</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10%</td>
<td>48%</td>
<td>19%</td>
<td>19%</td>
<td>4%</td>
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</tbody>
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<table>
<thead>
<tr>
<th>CLOSING HOUR WEEKENDS:</th>
<th>Before 2 am</th>
<th>2 am before 3 am</th>
<th>3 am before 4 am</th>
<th>4 am or later</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>28%</td>
<td>53%</td>
<td>6%</td>
<td>13%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCENT 45s:</th>
<th>Under 40%</th>
<th>40% under 60%</th>
<th>60% under 80%</th>
<th>80% of more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>40%</td>
<td>26%</td>
<td>26%</td>
<td>8%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCENT 12&quot; 45s:</th>
<th>Under 40%</th>
<th>Under 5%</th>
<th>Over 5%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14%</td>
<td>50%</td>
<td>36%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPENING HOUR WEEKDAYS:</th>
<th>Before Noon</th>
<th>Noon before 8 pm</th>
<th>8 pm before 9 pm</th>
<th>9 pm before 10 pm</th>
<th>10 pm or later</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9%</td>
<td>48%</td>
<td>21%</td>
<td>17%</td>
<td>5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCENT TAPES:</th>
<th>Under 10%</th>
<th>Over 10%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>43%</td>
<td>37%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCENT DISCO MUSIC:</th>
<th>Under 60%</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>19%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCENT OLDIES MUSIC:</th>
<th>Under 10%</th>
<th>10% Under 20%</th>
<th>20% or more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7%</td>
<td>31%</td>
<td>16%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TYPICAL PRICE PAID FOR LP'S:</th>
<th>Under $3</th>
<th>$3 under $4</th>
<th>$4 under $5</th>
<th>$5 or more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6%</td>
<td>31%</td>
<td>37%</td>
<td>26%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TYPICAL PRICE PAID FOR SINGLES:</th>
<th>Under $.80</th>
<th>$.80 under $1</th>
<th>$1</th>
<th>Over $1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>38%</td>
<td>30%</td>
<td>18%</td>
<td>14%</td>
</tr>
</tbody>
</table>

K.C. & the Sunshine Band (left) are the only act in the history of disco to string together two consecutive No. 1 singles, while Barry White (top) had disco hits before they were called disco hits.
RSI has been an invaluable asset to my own Discoteque TRAMPS, as well as to the Discos I have organized and opened in the past. I have established over 50 Discoteques throughout the world including the Dimples Chain, and would never consider an opening without your package.

Michael O’Harro
Discotheque Consultant of the Year Disco ’76

JOIN THE TRENDSETTERS . . .
GET AHEAD OF THE HITS!

TWO SERVICES AVAILABLE

1 The RSI Starter Package:
50 singles and 90 albums to make an instant Disco library... Disco standards plus the current hits.

2 The RSI Disco Subscription Service:
2 new LPs and 3 new singles or 2 new LPs and one new 12" disco single per shipment... 52 shipments per subscription. Double copies of vocal/instrumental singles for continuous Disco play.

*2 copies of a part 1-part 2 single may make up 2 of the 3 selected disks

Packages are shipped approximately every ten days. RSI guarantees 52 packages in the course of a full subscription.

RECORD SOURCE INTERNATIONAL, 1 Astor Plaza, N.Y.C., N.Y. 10036
YES, I want the best in discotheque programming. Please enter my order for:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>[ ] The Disco Starter Package: 50 singles and 90 albums</td>
<td>$210</td>
</tr>
<tr>
<td>[ ] The Weekly Disco Subscription Service: 5 singles (or one 12&quot; disco single) and 2 albums per package</td>
<td>$232 + $34 postage and handling</td>
</tr>
<tr>
<td>[ ] Special Disco Subscription Trial Service: 3 singles (or one 12&quot; disco single) and 2 albums per package</td>
<td>$87 + $17 postage and handling</td>
</tr>
<tr>
<td>Massachusetts 5% sales tax</td>
<td>Tennessee 5% sales tax</td>
</tr>
<tr>
<td>New Jersey 5% sales tax</td>
<td>New York 8% sales tax</td>
</tr>
<tr>
<td>Ohio 4% sales tax</td>
<td>California 6% use tax</td>
</tr>
</tbody>
</table>

Tax $ 
Postage & Handling $ 
Total Amount Enclosed $ 

NAME:  
STATION CALL LETTERS OR DISCO NAME:  
ADDRESS:  
CITY, STATE, ZIP:  
Full payment or purchase order must accompany your order form.

February 17, 1976

Mr. Dennis Nyland
Record Source International
1 Astor Plaza
New York, New York 10036

Dear Dennis;

As "Consultant of the Year", an award I was honored to receive at the recent Billboard Disco Forum, I would like to thank Record Source International for helping me make my consulting business a success. RSI has been an invaluable asset to my own Discoteque TRAMPS, as well as to the Discos I have organized and opened in the past.

I have established over 50 Discoteques throughout the world, including the Dimples chain, and would never consider an opening without your Record Package. This package has been a dream, a best beginning inventory and supply available. The music is the most up-to-date, the quality fantastic, and is by far the best buy on the market.

I am now in the process of organizing the International Discoteque Association. This non-profit trade organization will be geared towards the Disco owners themselves but will include the industry people as well. One of the objectives of the Association will be to keep people informed of important concepts and ideas, as well as aware of opportunities and products available. We plan to send out newsletters and urge existing and future Discoteques to take advantage of it.

I want to thank Billboard and Record Source International for making such a fine service available.

Sincerely,

Michael O’Harro
Discotheque Consultant of the Year Disco ’76

1238 Wisconsin Avenue, N.W. Washington, D.C. 20007 (202) 333-2200
International designers and creators of super Discos

Specialized in long term rental of light & sound systems including various computerized control units.

International Electronic Production Ltd.
8070 Metropolitain East Blvd. Montreal, Canada, H1K-1A1
(514) 353-9933
ATTENDANCE WEEKLY:
- Under 1500: 25%
- 1500-2499: 43%
- 2500-3499: 9%
- 3500-5000: 13%
- Over 5000: 10%

ALCOHOL:
- No Alcohol: 1%
- Beer/Wine Only: 23%
- Drinks Only: 15%
- Beer/Wine & Drinks: 61%

ADMISSION CHARGE:
- None: 7%
- $.01-$1: 11%
- $1.01-$2: 21%
- $2.01-$3: 21%
- Over $3: 40%
Blue Swede (left) brought that disco sound into the top 10 in 1974 with “Never My Love,” while Elton John (below left) got disco, pop and soul play with his 1975 monster, “Philadelphia Freedom.”

Silver Convention (left) broke in the discos with “Fly Robin Fly” and then took on r&b and pop with “Get Up And Boogie.” The disco wave brought David Bowie (above) his only two top 10 singles and, yes, fame.

Dues (if club):
- None: 60%
- $1-$99: 34%
- $100-$299: 6%
- $300-$500: 0%
- Over $500: 0%

Club Status:
- Permanent: 84%
- Mobile: 14%
- Permanent & Mobile: 2%

Square Footage:
- Under 5,000: 47%
- 5000-7499: 29%
- 7500-10,000: 7%
- Over 10,000: 17%

Number of Titles In Basic Library:
- Under 500: 18%
- 500-Under 1000: 6%
- 1000-Under 2000: 15%
- 2000-Under 3000: 15%
- 3000 or more: 46%

Number of Titles Added Per Week:
- Under 20: 52%
- 20 Under 30: 31%
- 30 Under 40: 1%
- 40 or more: 16%

Opening Hour Weekdays:
- Before Noon: 4%
- Noon before 8 pm: 25%
- 8 pm before 9 pm: 35%
- 9 pm before 10 pm: 18%
- 10 pm or later: 18%

Closing Hour Weekdays:
- Before 2 am: 18%
- 2 am before 3 am: 39%
- 3 am before 4 am: 11%
- 4 am or later: 32%

Percent 45s:
- Under 40%: 11%
- 40% under 60%: 13%
- 60% under 80%: 30%
- 80% of more: 46%

Percent LPs:
- Under 40%: 82%
- 40% under 60%: 7%
- 60% under 80%: 5%
- 80% or more: 6%

Percent 12” 45s:
- 0%: 51%
- Under 5%: 36%
- Over 5%: 13%

Percent Tapes:
- 0%: 19%
- Under 10%: 44%
- Over 10%: 37%

Percent Oldies Music:
- 0%: 8%
- Under 10%: 22%
- 10% Under 20%: 33%
- 20% or more: 37%

Typical Price Paid For LPs:
- Under $3: 3%
- $3 under $4: 7%
- $4 under $5: 3%
- $5 or more: 87%

Typical Price Paid For Singles:
- Under $.80: 5%
- $.80 under $1: 8%
- $1: 51%
- Over $1: 36%
Record Companies with Disc Product

The following is a listing of record companies with disc product. Only those labels actually having disc product are listed.
The Disco Co.

Archie Bell & The Drells
Biddu
B. T. Express
City Limits
Don Covay
Earth, Wind & Fire
The Emotions
Fania All-Stars
Maynard Ferguson
Herbie Hancock
Harold Melvin & The Blue Notes
The Isley Brothers
Kokomo
Labelle
Ramsey Lewis
The Manhattans
MFSB

The O'Jays
People's Choice
Lou Rawls
Santana
Boz Scaggs
Dee Dee Sharp
Bunny Sigler
Sly
Soul Survivors
Taj Mahal
Johnnie Taylor
Tempreess
Dexter Wansel
Weather Report
Willowman Band
Bill Withers

Columbia/Epic
Philadelphia International
TSOP/T-Neck Records.

Record Companies With Disco Product

Diicommia from Motown!

**DISCOTECH**
**THE MAGIC DISCO MACHINE**

- BRAND-NEW DISCO INSTRUMENTALS
- Non-Stop Music You've Gotta Dance To

**DISCOTECH #1**

CLASSIC DISCO TUNES Includes:
- Stevie Wonder "Uptight (Everything's Alright)"
- Marvin Gaye "Heard It Through The Grapevine"
- Smokey Robinson & The Miracles "Going To A Go Go"

**DISCOTECH #2**

RECENT DISCO HITS Includes:
- The Commodores "I Feel Sanctified"
- The Supremes "Bad Weather"
- Rare Earth "Chained"

**MOTOWN DISCOTECH #3**

**MOTOWN MAGIC DISCO MACHINE**
**VOL. II**

Everywhere... on Motown Records and Tapes

© 1976 Motown Record Corporation
The future prosperity of individual discotheques will depend, not only on the special ingredients of each disco's success, but also on continued public interest in the general disco movement.

We're working to sustain and intensify public consciousness of the disco phenomenon. As a non-profit trade association, we represent the total disco industry—our members include discos, firms providing goods and services used in discos, and individuals personally involved in the movement.

Your business is our cause. If you're committed to the future of disco, join the International Discotheque Association.

Believe in disco. Tell me how to join.

---

**Name:**

**Discotheque/Firm:**

**Street Address:**

**City, State, Zip, Country:**

**Send to:**

The International Discotheque Association
1800 M. Street N.W.
Washington D.C. 20036

**202-452-8100**

---

**Billboard's International Disco Sourcebook • August, 1976**

---

**www.americanradiohistory.com**
An important message for Disco DJ’s
Special 12” disco versions available:

★ Side Effect
“Always There”
Fantasy Single F-769-D
★ Blackbyrds
“Happy Music”
Fantasy Single F-752-D
★ Patrice Fushen
“Kick n’ Back”
Prestige Single F-764-D

★ Billy Perry and Rammit
“Funky like a Donkey”
Fantasy Single F-773
★ Stanley Turrentine
“There is a Place”
Fantasy Single F-772-D
From The Hit Album
“Everybody Come on Out”
★ Pleasure
“Ghettos of Your Mind”
Fantasy Single F-774-D
From Their Hit Album
“Accept No Substitutes”
The best steppin' music in the world is steppin' out with us.

Lou Rawls • Harold Melvin & The Blue Notes • The O'Jays
Archie Bell & The Drells • People's Choice • The Jacksons
The Three Degrees • Biddu Orchestra • Doc Severinsen
Sly Stone • The Temprees • UPP • The Soul Children
Wild Cherry • Willowman Band • Labelle • MFSB
Webster Lewis • Isley Brothers • Chairmen of the Board

On Epic/Associated Labels
Record Companies With Disco Product

Pres: Denny Lucano, A&R; Joe Fortunato, Disco Contact
Lou Mele: Promo Mgr.-Sal Angelo
Label: (Owned) Motown

Mainstore, see Jankis.
Mother Clock Prod Inc., PO Box 521, Sunbury, Neberry, S.C. 29108. Tel: (803) 276-0639 Exec Prod: Haynie Davis, Mgr. Dir.: Polly Davis, Sales, Mktg. & Publicity.


Labels: (Owned) New Directions, Greenstar.

Note: See Worldwide

New Sound, see Sound Genia.

O-Bag, see Bingo Man.


Labels: (Owned) New Directions, Greenstar.

Note: See Worldwide


Movieland, see McAninch.


Music Factory Inc. 357 NW 27th, Miami, Fl. 33127 Tel: (305) 576-2600 Pres. Robert Archibald.


N.A.R. see New Dimensions.


Label: (Owned) Abet


Branch: Reading, Mass., 21 Jacob Way. Zip 01567 Tel: (617) 934-1033 Pres. Carl Stuber

Label: (Represented) Aquila

New Directions Recs., 13308 Ogden Ln., Silver Spring, Md. 20904 Tel: (301) 358-5192, 551-7761 Owner & Pres. Robert J. Williams.

Labels: (Owned) New Directions, Greenstar.

Note: See Worldwide

New Sound, see Sound Genia.

One Way will meet or beat the everyday shelf prices of any one-stop in the U.S.

ONE WAY

• JOHNNY GUITAR WATSON
• CHICAGO GANGSTERS
• OZO
• WHOLE DARN FAMILY

We will not be undersold

ONE WAY OF NEW JERSEY

1080 Garden State, Union, N.J. 07083
201 964-6222

Billboard’s International Disco Sourcebook • August, 1976

www.americanradiohistory.com
What the Disco Company of 1975 is into in '76

Trammps

SD 18172
Single: "Where the Happy People Go" ATLANTIC 3306
Produced by Ron Baker for Baker, Harris, Young

Impact

SD 36-135
Single: "Happy Man" ATCO 7049
Produced by Bobby Eli for WMOT Productions

Margie Joseph

SD 9906
Produced by Lamont Dozier

Barrabas

SD 36-136
Single: "Desperately" DSKO 73
Produced by Fernando Arbex

Luther

SD 9907
Single: "It's Good For the Soul" COTILLION 41200
Produced by Luther Vandross

PASSPORT

SD 36-132
Single: "Ju-Ju Man" ATCO 7045
Produced by Klaus Doldinger

It's a great year on Atlantic, Atco and Cotillion Records & Tapes.
"I'm Gonna Do My Best To Love You" A New Single (PLG 40602)

Photo: Norman Starr Design: Pat Hall

MCA RECORDS
A listing by category follows this master listing.

**The Model 100**

**Professional Stereo Power Amplifier.**

From the same people who shook the plaster off the ceiling of Grauman's Chinese Theater.

The tremendous low-frequency energy needed to create the special effects in Universal's "EARTHQUAKE" was achieved by using the rugged BGW power amplifiers. Now, from the same power and quality crazed Californian engineering minds comes a smaller version:

**The Model 100.**

For the small tremors in your life.

---

**BGW SYSTEMS**

1310 South Yukon Avenue
Hawthorne, California 90250
(213) 973-8090
discover meteor ...... the disco masters

DJ mixers for every application from the simplest mobile to the most complex permanent installation.

Modular projector systems with every imaginable effect - start with just a basic unit and build up to a complete system without obsolescence.

High power lighting controllers featuring automatic sound-to-light, chase, dim and sequence functions, plus manual control for special effects.

Professional strobes - three units cover the full range of brightness for maximum coverage of any area.

You'll probably never need to look at the precision design and construction that make Meteor the industry leader for reliability and performance.

Meteor Light & Sound for the complete discotheque.

For more information, write to:

www.americanradiohistory.com
IT ALL STARTED WITH BARRY WHITE'S "LOVE'S THEME"

UNDER THE INFLUENCE OF LOVE—LOVE UNLIMITED
AS FAR AS WE FELT LIKE GOIN'—11TH HOUR
CAN'T GET ENOUGH—BARRY WHITE
KUNG FU FIGHTING—CARL DOUGLAS
MY FIRST, MY LAST, MY EVERYTHING—BARRY WHITE
BABY BLUES—LOVE UNLIMITED ORCHESTRA
ESCAPE FROM TOMORROW—LALO SCHIFRIN
SATIN SOUL—LOVE UNLIMITED ORCHESTRA
SEARCHIN' PT. II—IMAGINATIONS
WHAT AM I GONNA DO WITH YOU BABE—BARRY WHITE
BLUE EYED SOUL PT. I & II—CARL DOUGLAS
I'LL DO FOR YOU ANYTHING YOU WANT ME TO—BARRY WHITE
BUS STOP—SOUTHSIDE MOVEMENT
HOLLYWOOD HOT—11TH HOUR
BRAZIL—RITCHIE FAMILY
I WANNA DO SOMETHING FREAKY TO YOU—LEON HAYWOOD
CAN'T TAKE MY EYES OFF OF YOU—GERRI GRANGER
LET THE MUSIC PLAY—BARRY WHITE
ALVIN STONE—FANTASTIC FOUR
DANCE WITH ME—RITCHIE FAMILY
GET OFF YOUR ASS AND JAM—FUNKADELIC
FINGER LICKIN' GOOD—DENNIS COFFEY
MUSIC MAESTRO PLEASE—LOVE UNLIMITED ORCHESTRA
STREET TALK—B.C.G.
LUCK BE A LADY—BROADWAY BRASS

AND THIS IS ONLY THE BEGINNING OF THE GREAT
DISCO HITS YOU'LL BE HEARING FROM

NATIONAL DISCO OPERATIONS - TOM HAYDEN - 20TH CENTURY RECORDS 8544 SUNSET BLVD. LOS ANGELES, CA. 90069
(213) 657-8210
At the SOUND & LIGHT co. we strive to design into each of our products the highest quality, reliability, and performance technology can provide—without compromise.

Our mixer II typifies this philosophy—a rack mountable mixer that utilizes conservative, proven design with all circuitry on modular plug-in boards. Inputs are provided for two turntables, a tape machine, and microphone fed to both channels as well as 2 channel pre-cue for all inputs and program. Four meters monitor the output from the system’s power amplifiers.

The SOUND & LIGHT co.’s products are backed by a 5-year, no cost service agreement and a team of professionals ready to provide in-depth assistance and solid factory back-up.

For dealer information and product specifications call or write today.

Captain Disco & His Moving Music Machine, 21511 Malibu Rd., Malibu, Calif. 90265, Tel: (213) 456-2436. Co.-Owner Les Miller

Product: Planning/Construction—Consultants

Ceramic Collection, see Hancock Co.

Century City Sound & Video, 1901 Ave. of the Stars, Suite 6 F, Los Angeles, Calif. 90067, Tel: (213) 553-1888 Pres Hal Hoker

Product: Planning/Construction—Consultants


Product: Games—Wall Games/Computer Animated


Product: Projection Systems/Film/Move Projectors

Center Systems, Inc., 75-75 Harvard Dr., Houston, Tex. 77026 Tel: (713) 784-2557 Pres. Clark Tidwell

Product: Audiotracks—Spoken"
Feel the Difference

SOUND IS ROUND

The musical sounds you listen to are in fact concentric waveforms similar to the impression you get as an object is dropped into water. The rings displayed on the surface are visual images of the way sound waves travel. Because sound is round we felt it was quite obvious to use a sphere to project and reinforce the sound wave. So, using this application, we designed the soundsphere. The soundsphere loudspeaker enclosure allows you to actually feel the difference. Dispersion characteristics as well as efficiency vs. fidelity problems are vastly improved. In the past, just about all loudspeaker enclosures offered one plane of sound coming from a box, whether we talk of your present home stereo speakers or the conventional and out of date “black boxes” used for professional sound. Either way, the result was sound coming from a box and sounding like a box. The soundsphere is a magnificent conception; its shape suggests a resolve.

As the bass and midrange transducers pump their response into the two reflector dishes, the sound wave is propelled around the sphere, which houses the transducers, thus creating a cleaner, more accurate and highly dispersed sound.

MORE WITH LESS

Truly, your ears get more with less. Functionalism and utility are unique benefits of the soundsphere. Economy of space and amplifier power used to attain desired levels of distortion-free sound are examples. Weight and size are always significant, especially if you’re on the road. You’ll really appreciate the amount of level with two soundspheres, instead of three or four conventional boxes and large heavy horns for your P.A..

The soundsphere is a full range loudspeaker enclosure that will fulfill any mission from club, restaurant, or disco, to concert stage and even stadiums. The enclosure works so well that the soundsphere will handle 400 watts RMS without doubling up or breaking up in any way, although the actual transducer we’ve employed may have a maximum stated power handling capacity of only 150 watts RMS. We realize that how loud a speaker plays is not the total measure. Highlighting the soundsphere’s economic and functional design, less amplifier power is necessary to produce desired levels for P.A. use, musical instruments and home entertainment. Each component works less and realizes more. Superior dispersion allows for less level resulting in a clean full sound, without distortion, reducing listener fatigue.

Nothing forces customers away from a club or disco faster than loud, distorted music. With the soundsphere, headaches and irritability are eliminated. Those vicarious psycho-acoustic benefits are the continued economic application of the “sphere”. The soundsphere can deliver 360° of dispersion in low and mid-range and well over 200° in high end.

Don’t just take our word for it. Les McCann has been using our enclosure almost since its beginning. The word is out. Stop listening to “square” music. Remember, sound is round, you’ll feel the difference. Feel for yourself. Drop us a line or just ask your nearest professional instrument dealer or other fine audio supplier about the revolutionary soundsphere.

SONIC SYSTEMS, INC.
Darien, Connecticut USA 06820

www.americanradiohistory.com
**Disco Equipment & Services**

92803 Tel (714) 956-1410 Ops Dr John Felten Product Planning/Construction Consultants

Concurrent Audio Video and Sound 7519 Tel (216) 526-1636 Fm: Chuck Conzel Product Audio: Mixers, Speakers, Planning/ Construction Consultants

Crown Ind 27 Crane St. Newark N.J 91704 Tel (210) 481-1400 Pres: William Lifton, Sales Mgr: David Frank

Product Dance Floors/Walls/Ceilings—Floors

Crown Ind 1718 W. Milwaukee Rd Elkhart Ind. 46514 Tel (219) 245-5711 Pres: Bruce C. Moore, Sales Mgr: James Grez the 8th Floor

Product Audio—Amplifiers, Pre-Amplifiers, Speakers, Tape Recorders

Cue-Theater use, Cue System

John T. Curran Sound Co. 5453 Camelot Dr. Suite 3 Anchorage, Alaska 99504 Tel (907) 377-4745 Owner: John T. Curran

Product Planning/Construction—Designers, Installers


Custom Cue Systems Co. 130 Eden St., Elkhart Ind. 46514 Tel (219) 294-2899 Owner & Pres. Ken Yoder

Product Audio—CUEHEUD CUE Systems

Custom Designed, see El Rojo & Red Rooster Discos.

D
b k inc. 286 New St. Watertown, Mass. 02154 Tel (813) 999-8990 Pres: Darin Blackman, Maj. & Ad: L. Darby Blakeley, Sales Mgr: Michael Land

Product Audio—Noise Reducers. Dynamic Range Enhancers

D L Inds Inc., PO Box 1957, Kansas City, Mo. 64141 Tel (816) 361-3228 Pres: Dave Saw (Disc Jockey Program Syndicate)

Product Audio—Mixers, Pre-Amplifiers, Speakers, Console Cabinets—Lighting—Chasers, Sequencers, Color Organs, Strobes, Spot Laser Planning/Construction—Consultants, Designers

D T Electro-acoustics, PO Box 16049, Seattle, Wash 98116 Tel (206) 836-0366 Fm: Ferg. Hemph 

Product Audio—Decks, Drum Boards, Strip Mixers, Amplug—Pre-Fab. (Schoeller-Axustik Mixers, Disk Jockey Units, Decks, Speakers, Amps, Pre-Fab. (Schoeller-Axustik Mixers, Disk Jockey Units, Decks, Speakers, Amps, Pre-Fab. (Schoeller-Axustik Mixers, Disk Jockey Units, Decks, Speakers, Amps)

De-Live Screen Co. Inc. State Rd 15 N. Warsaw Ind. 46580 Tel (219) 287-8101 Pres: George H. Lenke, Sales Mgr: Roland H. Gatze & Sales Prom. Dr. Elmer D. Jackson

Product Projection Screens


Product Lighting—Lights, Projector Systems—Special Effects Projectors, Dance Floors/Walls/Ceilings—Walls, Planning/Construction—Consultants

Display, see Displays


Product Audio—Speakers

Deors Inds Inc. See Audio Devices Div. 350 E St. Theta Philadelphia Pa. 19134 Tel (215) 426-9700 Pres: Robert S. Licht, Sr., Gen. Mgr, Sales Mgr: Sam Blumberg

Product Lighting—Color/Lights, Color Organs, ZENON Stribek, Ultraviolet Blacklight


Product Display—Mixers, Disk Jockey Units, Dance Lighting—ALUMINUM/Chasers Sequencers, Color Organs, CCI Chasers, Sequencers, Dimmer Boards, Strobes, Spot, Track Special Effects—Mirror Balls, Signs, Computerized and Illuminated, Dance Floors/Walls/Ceilings—Walls, Planning/Construction—Consultants, Designers, Installers

Digital Games Inc. 545 Terrace Dr. San Dimas Calif. 91773 Tel (714) 566-1636, (714) 599-3333 Pres William H. Pratt, Sales Mgr: James P. Schwind Product Games—Video Electronics


Dive-Ath; see Disco Assocs

Disc-O-Matic Ltd. 919 W Aughie Apple Chicago, Ill 60640 Tel (312) 828-0586 Pres: Jerome McCarthy

Product Dance Floors/Walls/Ceilings—Floors Ceilings Planning/Construction—Installers

Disc-O-Matic Inc 1383 Beverly St. Long Beach, Calif. 90804 Tel (213) 287-7310 Pres: Edward Watlock, Sales Mgr: Jerry Watlock Product Audio—DISCO VOICE Mixers, Disk Jockey Units, Equalizers, Lighting—DISCO A—Chasers, Sequencers, Strip Special Effects—0:00:30:40, Sign and Computerized and Illuminated, Dance Floors/Walls/Ceilings—Walls, Ceilings, Planning/Construction—Consultants, Designers, Installers, Builders

Dolby Labs Inc. 9411 Tel (415) 392-0300 Teks: 34490 Pres: Dr Ray M. Dolby VP Mktg: John Allen Adv. Mgr: Penny

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**Billboard's International Disco Sourcebook • August, 1976**
A Disco Speaker is a different speaker

Until very recently, the speakers that were used in discotheques were speakers that had been designed for other uses. And they didn’t work out very well. Monitor speakers, meant for loud playback in small rooms with just a few listeners, have good fidelity. But they can’t possibly stand the high power needed to drive them to fill a large hall. And when used in multi-speaker arrays, the cost is way out of line.

Theaters horns can have high output, high efficiency, and good projection, and might seem well-suited for disco use. But most of these units squawk like a PA system or blare like a small radio when pushed to discotheque sound levels.

GLI’s new Disco 1+ is a carefully engineered balanced of the clean, bright sound of the studio monitor, and the projection and efficiency of the theater horn. But with much greater power handling capacity than either type.

The bass end of this 3-way system is handled by two 15-inch woofers, with high-heat resistant voice coils and high compliance suspensions. The midrange is taken care of by a heavy-duty exponentially flared diffraction horn, designed for maximum smoothness and definition, as well as broad dispersion and high output. An array of three ceramic element super-tweeters projects the high frequency sounds, with unusually wide dispersion, low distortion, and high reliability.

Overall bandwidth is 30 to 25k Hz and power handling capacity an amazing 175 watts RMS.

And that’s what makes a GLI Disco speaker different.

Suggested retail price of the Disco 1+ is $1075 per pair. Other models are available at prices up to $1975 per pair.

The Creative Controller — it’s ready now!

For almost a year, our customers have waited and our competitors have worried. And now it’s ready. The ultimate discotheque preamplifier/mixer, the GLI Creative Controller. With quality and versatility and ease of operation unmatched by anything else in the business.

The main section of the Creative Controller system is the #3880 mixer module ($425). Its two primary inputs accept either phono or high input levels, and have individual level controls as well as a sliding transition fader. There’s also a universal impedance microphone input and an auxiliary input, and any of the inputs can be pre-cued for level setting. There’s also a head-

phone jack, master gain control, and mike talk-

over switch. Circuitry is all state-of-the-art, with noise level typically — 85 dB.

The #1000 signal processor module ($200, available in June) is a complete preamplifier that works off the 3880’s power supply. It adds considerable versatility, with a 5-band frequency equalizer, stereo balance control, two tape monitor circuits for dubbing or auxiliary inputs, and VU meters that can be switched to display left and right levels, or program and cue levels!

A third signal processor module (#2000, $350, July delivery) includes all the features of the 1000, plus an “RG” peak unlimiter/downward expander. And the meter illumination switches to red at overload.

The Creative Controller system is an extremely versatile system that not only fills every discotheque sound need — easily, economically, and reliably; but is the ideal mixer for a wide range of professional and audiophile applications. Nothing else comes close.

45 York Street, Brooklyn, New York 11201.
(212) 875-6992

Write for product literature and dealer franchise information.
Our Mixer's Switch will make you Switch Mixers

"Autofade" control

The Mixer is the brand new Cerwin-Vega DM-1, and the Switch is its incredible "Autofade" control. Together they give you so many exciting features that spending five minutes with one will make it hard for you to go back to using anything else. (Fortunately, it's priced so attractively that you won't have to.)

With the DM-1, Cerwin-Vega now has the hottest disco lineup going, with ultra-rugged power amps, a new graphic equalizer, and speakers of every size (including the original and still the only real E-LAKE bass systems).

Our dealers have all the details, or write us for your free copy of our informative booklet "Discotheque Sound Systems."
Professional Mobile D.J. Console.

- Rugged, modular construction – travels easily, sets up fast
- Large handles & heavy-duty rubber casters for easy handling
- Professional QRI turntables with super-isolating shock mounts
- Highest quality Cerwin-Vega electronics

From the Largest, Cerwin-Vega, disco equipment dealer on the West Coast.

In addition to the equipment & console shown above the special “BILLBOARD SOURCEBOOK” system consists of:

FOUR (4) Cerwin-Vega 218 P full range 300 watt speakers
TWO (2) Cerwin-Vega A-1800 amplifiers (1000 watts of power)
250 wt/per channel
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ONE (1) Cerwin-Vega (DB-10) Bass Excavator & subsonic filter
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For additional information on equipment & SPECIAL low price on this system that is guaranteed to out perform other manufacturers’ systems costing 50% more, contact us immediately at our SHOWROOM.

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DEALER FOR THESE FINE LINES


Billboard’s International Disco Sourcebook • August, 1976
Know Before You Go DISCO

DISCOTEX, Professionals in Electronic Entertainment, knows when you invest in a computerized dance floor and back wall system you want VALUE. DEPENDABILITY: DISCOTEX offers all three and more.

The ELECTRO GLIDE Dance Floor is available in various shapes, designs, colors and patterns.

The ELECTRO GLIDE Dance Floor is available in many different colors including milk white, bronze, grey, and can be designed to compliment the décor of your disco. Shown below are just seven patterns that are available:

The patterns are scarcely visible when the floor is off, but when the floor is turned on they burst to the surface as if by magic. Satisfied clients include HOLIDAY INN, MARRIOTT HOTELS, ASTRO WORLD, THE SPEAK EASY, CAPONE'S, CHRYSTAL PISTOL, etc. DISCOTEX is a virtual warehouse of disco equipment - Mirror balls. Spotlights. Chase lights. Laser and audio equipment.


Billboard's International Disco Sourcebook • August, 1976 D-39
Disco Equipment & Services


With Marlboro, everyone can afford Disco! Disco Mixer Modules retail from $149 to $299. Complete Consoles retain from $759 to $799. (All prices subject to full dealer discount) Dealer, Rep inquiries invited.

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just as a stone cast in a pond reverberates its impact—so is the essence of sound... Sound is conical, circular, radial—it’s nature’s way.

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These speakers have been driven to shattering power levels without a single failure; they’ve been applauded by millions of music fans around the world. Discover the phenomenon of Pyramid speakers for yourself...hearing is only half of it, the feeling is believing.

Also available the Model 2501. Electronic Frequency Dividing Network especially designed for the Pyramid 1000.

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How much sound have you been missing? Showco’s stereo Mixer/Preamplifier takes control of the show for you and allows perfect performance with a perfect blend. You don’t miss a note. You can depend on this mixer for the most demanding professional applications in night clubs, discotheques, large halls, and motion picture theaters.

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That’s where DiscoSound comes in. The largest, oldest and most experienced company in the field. We specialize in total disco planning. Every item blends together — because they were designed to go together from the start.

DiscoSound is proud to have received the “Specialist Company of the Year” Award from Billboard Magazine — one of our industry’s most prestigious honors. This award recognized our pioneering role in the complete creation of some of the country’s most successful discos. For the past six years our team of marketing experts and technical innovators have blended together to provide the most modern, sophisticated expertise available anywhere.

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Disco Equipment & Services


- Trufier, see BML Electronics.


Yamaha Intl Corp., 6600 Orangegrape Ave., Buena Park, Calif. 90022. Tel: (714) 522-9105. Sales Mgr: Stewart Greenberg.
Product: Audio—Mixers, Amplifiers, Pre-Amplifiers, Tuners, Receivers, Speakers, Turntables, Tape Recorders, Headphones.


Z
Zenon, see IMS Corp.

Yamaha Intl Corp., 6600 Orangegrape Ave., Buena Park, Calif. 90022. Tel: (714) 522-9105. Sales Mgr: Stewart Greenberg.
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Z
Zenon, see IMS Corp.
### AUDIO

#### mixers (including consoles)
- **A & K G (Philips Audio Video Systems Corp)**
- **Audio Div**
- **Aristocrat Discotheques Inc**
- **Kuschel (Aristocrat Discotheques Inc)**
- **18 Inputs, 2 Outputs**
- **Atec**
- **Amstrad**
- **Mini-Track**
- **12-4 Inputs, 2-1 Outputs**
- **Ampex**
- **Audition (New York Sound Co)**
- **Audio Technica Eng**
- **5 Inputs, 4 Outputs**
- **Audio Concepts**
- **Up to 24 Inputs, 6-2 Outputs**
- **Audio Electronics Components**
- **Audio Innovations**
- **Audio Innovations**
- **Broadcast**
- **2 Inputs, 1 Output**
- **Broadcast Electronics**
- **C C A**
- **Capron**
- **30 Inputs, 4 Outputs**
- **Clare Tats (Full Compass Inc)**
- **Component Audio**
- **Custom**
- **D & B**
- **8 Inputs, 4 Pre-Amplifier, Mixer**
- **Design Circuit**
- **Custom**
- **Disco Construct**
- **Custom**
- **Disco Scene**
- **10-4 Inputs, 3 Outputs**
- **Disco Sound Assocs**
- **Disco-Technics**
- **Disco-Broadway**
- **Disco-Scene**
- **Disco Assocs Inc**
- **6 Inputs, 4 Outputs**
- **Dymalux**
- **Dyma**
- **Dynamirc**
- **Even VDM**
- **Fenton**
- **Ferrograph (Bipack Mtg Inds Inc)**
- **Futurist**
- **G I L (Bertram Labs Assocs)**
- **Gallien-Krueger**
- **12 Inputs, 4 Outputs**
- **Glennstar**
- **84 Inputs, 6-3 Outputs**
- **Gronenroth-Potsdam (Precision Electronics Inc)**
- **Harris**
- **Heac**
- **Interface**
- **Up to 32 Inputs, Up to 15 Outputs**
- **J & B (James & Lansing Sound Inc)**
- **Jefferson Audio**
- **Johnson**
- **K & J**
- **Up to 24 Inputs, Up to 8 Outputs**
- **Koehn**
- **24 Inputs, 4 Outputs**
- **Kuchel (Arcoart Discotheques Inc)**
- **Malnich**
- **Marbello**
- **Dyma**
- **Dynamirc**
- **McMullen**
- **Meister**
- **Metro-Trak**
- **Miltbank (Sound By Guy)**
- **10 Inputs, 2 Outputs**
- **Nexos (Futon Electronics)**
- **Nimrod**
- **5-4 Inputs, 2 Outputs**
- **Ospatek Labs**
- **Pandora**
- **Fraye**
- **Power Audio**
- **Push Dynamics**
- **D.R.K**
- **4 Inputs, 3 Outputs**
- **Quantum**
- **6 Inputs, 2 Outputs**
- **R & M (DTS-electro-acoustics)**
- **Module System**
- **Ramco**
- **R & K (D.G. Electronic Prod.)**
- **8 Inputs, 3 Outputs**
- **Roberts**
- **Roe**
- **Custom**
- **Roussett**
- **Scheiter-Kusnet (DTS-electro-acoustics)**
- **Separate Equalization for Microphone Wireless Microphone Input Output for Light Control**
- **Snow**
- **Sirene**
- **Signature & Sounds**
- **8-4 Inputs, 2-1 Outputs**
- **Smithall**
- **Signature (Sony Corp of America)**
- **Sound Investment**
- **Custom**
- **Sound & Light Co**
- **6-3 Inputs, 4-2 Outputs**
- **Sound Workshop (Audio By Zemir Inc)**
- **Spina**
- **Speck**
- **Studi**
- **Custom**
- **T & P (TanDen Prod ns)**
- **8 Inputs, 4 Outputs**
- **Tascam (Tec Corp of America)**
- **Theater Workwron**
- **1-4 Inputs, 2-2 Outputs**
- **Teclonic Audio**
- **14-6 Inputs, 3-2 Outputs**
- **Teclonic Transduction**
- **1 R & E (Unived Rec g Electronics Inds)**
- **To Up to 30 Inputs, 4-2 Outputs**
- **Univox (Unicord Inc)**
- **Video Audio Anthony**
- **Visca**
- **Vision White**
- **Custom**
- **Vanilla**
- **Yorkshire**
- **Custom**

#### amplifiers
- **Acoustic Research (Tec Corp of America)**
- **Aloe**
- **Ampeg**
- **Sam Ash**
- **Audio Electronic Components**
- **Audio Research**
- **Automated Processes**
- **Auto-Tec (Unived Research Lab Corp)**
- **B G W**
- **Bogen**
- **Blau**
- **Broadcast Electronics**
- **C & M Labs**
- **Crown Vega**
- **Corion (Hoffman / Kardon Inc)**
- **Crown Int I**
- **Dacores**
- **Dumble Cipher**
- **Dyna**
- **Dynaco**
- **Dynacord**
- **Dynadyne (Dynaco Inc)**
- **Dykos**
- **ESS**
- **Electro Sound**
- **Epicure**
- **Evans CDM**
- **Custom**
- **Fret Foxes**
- **Fracas**
- **Galbert (Push Dynamics Mfg Corp)**
- **Galien-Krueger**
- **Gilchrist**
- **H H (Audiotechnics Inc)**
- **Harco (Holzer Audio Eng'g Corp)**
- **Hannam Kardon**
- **Harms**
- **Heat**
- **Hitchich Sires**
- **J B L (Lansing Sound Inc)**
- **J & V America**
- **Johnson**
- **Klimowood**
- **Kuchel (Arcoart Discotheques Inc)**
- **Lux**
- **Micro (Macro Sound)**
- **Mariani (SuperScope Inc)**
- **Mariburo**
- **McDermott**
- **McMartin**
- **McLor**
- **Micro-Trak**
- **Milbank (Sound By Guy)**
- **Omega (Hoff Sound Ltd)**
- **Onkyo**
- **Ospatek Labs**
- **Paol**
- **Paco**
- **Paley**
- **Phase Linear**
- **Pioneer (US Pioneer Electronics Corp)**
- **Pragmasotech**
- **Precision**
- **Quad (AudioPhilophile Imports)**
- **RCA**
- **R & M (DTS-electro-acoustics)**
- **Rexico**
- **Revco**
- **S & E**

### disk jockey units/decks (including portable)
- **Alca (CCA Electronic Corp)**
- **Allen & Heath (AudioTechniques Inc)**
- **Antech**
- **Sam Ash**
- **Audionic Engg**
- **Audio Concepts**
- **Audio Design Int I**
- **Audio Innovations**
- **Audio Technical**
- **Audio Transport**
- **Audio Visual Systems**
- **Capron**
- **C F S**
- **Design Circuit**
- **Custom**
- **Disco Construct**
- **Custom, w/a Deck**
- **Disco Scene**
- **Disco Sound Assocs**
- **Disco Technics**
- **Discoteck**
- **Discopix (Disco Assocs Inc)**
- **Power Audio**
- **Pragmatics**
- **Q R K**
- **Relinco**
- **Custom**
- **S & I (Disco Entertainment Ltd)**
- **Scheiter-Kusnet (DTS-electro-acoustics)**
- **Signature & Sounds**
- **Sound Controls**
- **Sound Invitations**
- **Custom**
- **Sound & Light Co**
- **Sounds Unlimited**
- **Sound Unlimited**
- **Sovran**
- **Sound by Guy**
- **Sっぽo**
- **Suhlman**
- **Thumper Custom**
- **Total Concept**
- **Tomino**
- **Visco I**
- **Yorkshire Custom**

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**Billboard's International Disco Sourcebook • August, 1976**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
to the beat of the music. Clubs and Discos nation-wide are now taking advantage of the lights that move to highlight the great Disco sound now taking the nation by storm. With our super-four-way control unit, you can send our disco light strips into many fantastic light patterns, that will have your customers talking about your club for months to come. Add extra profits now by letting your customers see the sound you provide as well as hear it...by adding the only light show you will ever need—

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DANCE SYSTEMS

OF CANADA

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(Music by MO MO)
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Toronto, Ontario M4Y2B6
Phone Area Code 416-964-1414

OF BUFFALO, N.Y.

Charles D. Hacic
(By Disco Charlie)
Angell Road, Lot #73
Silver Creek, N.Y. 14136
Phone Area Code 716-934-4071

Disco Equipment & Services By Category

speakers
- A.D.C. (Audio Dynamics Corp.)
- A.R. (Acoustic Research Inc.)
- Advent
- Alice (CCA Electronic Corp.)
- Atec
- American Acoustics
- American Monitor
- Sam Ash
- Cabinets
- Audio Holes
- Audio Electronic Components
- Audio Innovations
- Audion
- Audio Phase
- Audio Research
- Audio Technical
- Audio Transport
- Auratone
- Axedy
- B & C Ventures (British Inds. Co.)
- Bowers (Bang & Olufson)
- Big Red (Audio Tech Inc.)
- Blaupunkt
- Boston
- C.E.L. (Community Electronics)
- C.M. Labs
- Century Systems
- Cerwin-Vega
- Cherryl Disc Systems
- Custom B-Amp
- Community Light & Sound
- Fiberglass Enclosures & High Frequency Horns
- Concord (Benjamin Electronic Sound)
- Creative Sound
- Crosstalks Audio
- Crown Int'l
- Custom Designed (Eli Robbins & Red Rooster Discos)
- DLS Enclosures
- David Moon
- Disco Scene
- Disco T7 (Precision Communications Inc.)
- Disco Sound Associates
- Disco-Technics
- Dynac
- Dynaco
- E \$ S
- Electro-Voice
- Emder
- Epicure
- Equipments
- Equadisound
- F.M.R. (Fulton Electronic)
- Fairlay
- Freedom Electronics
- G B L
- G.L. (Garrard/Grandeum Labs Assoc.)
- Geus (Cetic Audio)
- Gilchrist
- Grenadier (Empire Scientific Corp.)
- Grommes (Precision Electronics Inc.)
- Half Shot (White Electronics)
- Harman/Kardon
- Harwood
- Heath
- Heil
- Hi-Fi Sales
- I.M.F. Inc. (Post Horn Rec's)
- Infinity
- J B L (James B Lansing Sound Inc.)
- J V C America
- Janus
- "Private Label"
- Jupiter (Empire Scientific Corp.)
- K.L.H.
- Krierwood
- Klein & Hummel (Goldin Audio Corp.)
- Koehn
- Koss
- Kuechen (Audioacoustics Inc.)
- Kustom Acoustics
- L.T.C.
- L.T.L.
- Leak (Encon Corp.)
- Living Sound
- Loudmouth (Phoenix Mfg.)
- M & K (Mills & Kreider Sound Inc.)
- Mac (Macrossound)
- Magnaplan
- Magnaplan
- Magnum Opus II (Precision Communications Inc.)
- Malachi
- Marantz (Superscope Inc.)
- Marjen
- Marlboro
- Including Systems
- Martin (Eastman Sound Mfg. Corp.)
- Metaea
- McDonald's
- Custom
- McIntosh
- Merapi
- Sound Panels
- Nakamichi
- New York Sound
- Nomad
- Onkyo
- Omnitronic
- Low-Frequency Enclosures
- Onkyo

turntables
- A.R. (Acoustic Research Inc.)
- Acoustic (Audio Dynamics Corp.)
- B & C (British Inds. Co.)
- Broadcast (Bang & Olufson)
- Broadcast Electronics
- Cordy (Benjamin Electronic Sound Co.)
- Dyna
- E.M.T. (Gotham Audio Corp.)
- Empire
- Garrard
- Harman/Kardon
- Harris
- Hi-Fi Sales
- J V C America
- Kenwood
- Koehn
- Lenco (High Fidelity Consultants Inc.)
- Lux
- Marantz (Superscope Inc.)
- Micro Seas (Tec Corp. of America)
- Micro-Tek
- Maricord (Benjamin Electronic Sound Co.)
- P & E (Jimmer Inds. Inc.)
- Pioneer (US Pioneer Electronics Corp.)
- Q.R.A
- R C A
- Ramco
- Sansui
- Sony (Sony Corp. of America)
- Sparit
- Stanton
- Technics By Panasonic (Panasonic Co.)
- Thorens (Epa Mfg.)
- Transportation-Michal (Audiophile Imports)
- Yamaha

tonearms
- Audio Call (Audiophile Imports)
- Audio-Technica
- Broadcast Electronics
- Dyna
- Grace (Sumiko Inc.)
- Harman/Kardon
- Micro Seas (Tec Corp. of America)
- Micro-Trak
- Keith Monks (Audio Technologies Inc.)
- Kl (US Pioneer Electronics Corp.)
- K & R
- Ramco
- Sansui
- Sony (Sony Corp. of America)
- Technics By Panasonic (Panasonic Co.)
- Technics By Panasonic (Panasonic Co.)

phono cartridges
- A.D.C. (Audio Dynamics Corp.)
- A.C.G. (Philips Audio Video Systems Corp.)
- Audio-Technica
- Bang & Olufson
- Broadcast Electronics
- C.M. Labs
- Denon (American Audio Inc.)
- Dyna
- E.M.T. (Gotham Audio Corp.)

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bubble machines

chaser lights

mirror balls

projectors

strobos

follow spots

track lighting

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D-49
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Disco Equipment & Services By Category

Equalizers
A D C (Audio Dynamics Corp.)
Altec
Audionics Eng'g
Automated Processes
Auto-Tec (United Research Labs. Corp.)
Bogen
Burwen
Cirrus-Web
Diosk-Voice (Disco Associates, Inc.)
Dolby
Dynaco
Dynakits (Dynaco Inc.)
Elseline
ES S
Equisound
Evans EDM
Fager
Furrman Sound
G L L (Geranium Labs. Assocs.)
Heath
J V C America
Klein & Hummell (Gotham Audio Corp.)
Koch
t M X R
Stereo Graphic
Marboro
Masterson Lab (Audio Techniques Inc.)
McIntosh
Melcor
Multi-Track
Neve
Ohm
Oplex Lamps

Technics By Panasonic (Panasonic Assocs.)
Electric
Thomson-CSF
Wireless
Univox (Unicord Inc.)
Condenser, Dynamic

Decoder & Demodulators
Audionics
Bang & Oluson
CD-4
Dynaco
Dynakits (Dynaco Inc.)
E L L (Geranium Labs. Assocs.)
J V C America
Marboro
Mara
Pickering
Pioneer (US Pioneer Electronics Corp.)
Pioneer
Universal Audio
Univox (Unicord Inc.)

Headphones
A K G (Philips Audio Video Systems Corp., Audio Div.)
Audio-Technica
Bevat (Dinamic, Music Light & Sound Co.)
Cadleone
Dyno Sound Assocs.
E S S
Editor
Electronic Systems (EAV Standard)
Wireless
Kake
Marboro
Mara
Pickering
Pioneer (US Pioneer Electronics Corp.)
Rozen
Custom
Sennheiser
Sennheiser
Sony (Sony Corp. of America)
Sound & Light Co.
Stanton
Stax (American Audioport Inc.)
Suprex
Technics By Panasonic (Panasonic Co.)
Tela
Uher
Yamaha

Jukeboxes
Rock-Ola
Rowe
Seeburg

LIGHTING

Chasers/Sequencers
A-1 Amusement
Custom
Alumnareva (Design Circuit Inc.)
10 Channels
American Chase Lighting
From 4 Channels
Apple Lighting
Up to 26 Channels
Audio Concepts
From 1-12 Channels

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**Disco Equipment & Services By Category**

- Edmund Scientific
- 4 Channels
- Electronic Designers
- 4 Channels
- Entronics
- 6 Channels
- Focallight
- 4 Channels
- Focus Lighting
- 4 Channels
- Gilchrist
- 4 Channels
- illusion (Illumision Lighting Int'l Corp. & Exciting Lighting)
- Jabrige
- 3 Channels
- Kliegel
- 9-3 Channels
- L . T . D
- Lights Fantastic
- 3 Channels
- Loral
- 4 Channels
- Luna-Line (IMS Corp.)
- 3 Channels
- Mariboe
- 3 & Expandable Channels
- Maetronix
- 8 , 6 , & 3 Channels
- Maytronics
- 8 , 4 Channels
- Messenger
- Sonostic 4 , Sonostic 3 , Zero 3000
- Mode (Numrod Corp.)
- 4-3 Channels
- R . M . (DTS-electro-acoustics)
- Roctronics
- 3 Channels
- Schoeller-AKAUSTIK
- (DTS-electro-acoustics)
- Science Workshop (Electronic Designers Inc.)
- Showco
- Custom
- Smithall
- 4-3 Channels
- Roger Square (Sound By Guy)
- 4 Channels
- Swivelier
- 3 Channels
- Times Square
- 4-3 Channels
- Toledo Theatre
- 4-3 Channels
- 2001 Inds

---

**dimmer boards**

- American Chase Lighting
- Audio Visual Systems
- C C I (Design Circuit Inc.)
- DLS
- Digital Lighting
- Diversitronics
- Electric Display
- Illusion (Illumision Lighting Int'l Corp. & Exciting Lighting)
- L . T . D
- Lights Fantastic
- Loral
- Mariboe
- Maetronix
- Maytronics
- Meteor
- Mini-Strobe, Midi-Strobe, Maxi-Strobe
- Min-Maker
- Numrod
- Package Lighting
- Roctronics
- Schoeller-AKAUSTIK
- (DTS-electro-acoustics)
- Audio-Controlled
- Smithall
- Roger Square (Sound By Guy)
- Smidol
- Times Square
- 2001 Inds
- Whiteline Design
- Xenon (IMS Corp.)
- Zenon (Decora Inds Inc.)

---

**strobos**

- A L . S
- A-1 Amusement
- Custom
- American Chase Lighting
- Audio Concepts
- Barnett
- C C I (Design Circuit Inc.)
- Neon
- C D S (Cherry/Disco Systems)
- Ellipsoidals
- Capitol
- Custom Designed (El Robbo & Red Rooster Discos)
- DLS
- Digital Lighting
- Diversitronics
- Electric Display
- Illusion (Illumision Lighting Int'l Corp. & Exciting Lighting)
- L . T . D
- Lights Fantastic
- Loral
- Mariboe
- Maetronix
- Maytronics
- Meteor
- Mini-Strobe, Midi-Strobe, Maxi-Strobe
- Min-Maker
- Numrod
- Package Lighting
- Roctronics
- Schoeller-AKAUSTIK
- (DTS-electro-acoustics)
- Audio-Controlled
- Smithall
- Roger Square (Sound By Guy)
- Smidol
- Times Square
- 2001 Inds
- Whiteline Design
- Xenon (IMS Corp.)
- Zenon (Decora Inds Inc.)

---

**lasers**

- American Laser
- Capitall
- Cosmic Light
- Dairatron
- Diversitronics
- Electric Display
- Illusion (Illumision Lighting Int'l Corp. & Exciting Lighting)
- Kaplin
- L . T . D
- Laser Physics
- Lazertronix (Entertainment Inc.)
- Maetronix
- Meteor
- Laser Effect
- Numrod
- Panacre
- Smithall
ultraviolet / blacklight
Barrett
Capitol
Mercury Vapor, Fluorescent
Capitol
Blacklight
Color Grip (Blacklight Ink Man)
Custom Designed (El Robbo’s & Red Rooster Discos)
Decora
Enertrostix
Illusion (Illumination Lighting Inc. & Coop. & Exciting Lighting)
Luna Lite (Mob Grip)
Blacklight
Masterson
Masterton
Mastrox
Mini-Market
Nimrod
Packaged Lighting
Rochronics
Shawmen
Shubin
Times Square
Toledo Theater
Times Square
2001 Inds.

spot
Altman
Fresnel, Ellipsoidal
Barrett & McVickar (SOS Photo Cine Optics Inc.)
Fresnel, Ellipsoidal
Capitol
Fresnel, Ellipsoidal
Cosmic Lights
Fresnel, Ellipsoidal
Custom Designed (El Robbo’s & Red Rooster Discos)
Fresnel, Ellipsoidal
D LS
Edmund Scientific
Budget
Eco-Contrasts
Halo
Kligi
Fresnel, Ellipsoidal
Mastrox
McDonald’s
Custom, Fresnel, Ellipsoidal
Masterton
Truly Flood—Multi-Color
Nimrod
Fresnel, Ellipsoidal
Packaged Lighting
Rochronics
Fresnel, Ellipsoidal
Recessed
Fresnel, Ellipsoidal
Royer
Pin
Sights & Sounds
Sightwall
Fresnel, Ellipsoidal
Swivelier
Fresnel
Times Square
Fresnel, Ellipsoidal
2001 Inds.

follow spot
Altman
Capitol
Custom Designed (El Robbo’s & Red Rooster Discos)
Electro Controls
Kligi
McDonald’s
Custom
Nimrod
Packaged Lighting
Rochronics
Shawmen
Times Square
2001 Inds.

track
Audio Concepts
C C I (Cascaded Circuits Inc.)
10 Channels
Capitol
Cosmic Lights
Custom Designed (El Robbo’s & Red Rooster Discos)
Digital Lighting
Globe Sound
Custom
Lightoiler
Mastrox
McDonald’s
Custom
Masterton
Nimrod
Packaged Lighting
Royer
Mini—Trackless
Swivelier
Times Square
2001 Inds.
Yorkshire
Custom

strip
American Chase Lighting

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For Everything You’ve Ever Wanted in Disco Effects, and Then Some . . .

**PROJECTION SYSTEMS**

**film/movie projectors**
- Argus
- Bell & Howell
- Beastr
- Buhl Projector
- Century Projector
- Empro
- G A F
- General Auto-Visual
- I A V Standard
- Kaiser Victor
- 16mm
- Kodak (Eastman Kodak Co.)
- Maribora
- Optical Reducer
- Tokiwa (GOS Photo Cine Optics Inc.)
- Viewex

**large screen television/video projectors**
- Advent
- Videoform
- Cinema IV (PM Systems Corp.)
- Cinema Vision (Wolman Mason’s Stereo Unlimited)
- Global Vision
- Image Magnification
- Kaiser Victor
- MAGNA-Screen (Visco-1 Inc.)
- Magna-Phoenix (Mfg.)
- Manni Projections
- Mami (Mami-Efman Mfg., Inc.)
- Pioneer Cine-Vision (Melody Rec Corp.)
- Projection Systems Inc
- Tandem
- Tele-Video
- Tele-Theatre
- Video-Escapade
- Video-Master (Giant Screen TV Inc.)
- Worldwide Entertainment

**video tape recorders**
- Ampex
- Concord (Benjamin Electronic Sound Co.)
- Matchabahan
- I.V.C. (International Video Corp.)
- JVC (JVC Indus)
- Javelin
- Panasonic
- Philips Audio Video Systems Corp.
- Broadcast Pros Div
  - RCA
  - Sanyo
  - Sony (Sony Corp. of America)

---

**slide projectors**
- Armatron
- Argus
- Beastr
- G A F
- General Auto-Visual
- I A V Standard
- Kiegl
- Kodak (Eastman Kodak Co.)
- Lenti
- Charles Mayer
- Optical Reducer
- B C (Bony Optical)
- Sawyer’s (GAF Corp.)
- Sound-on-Slide

**screens**
- Capitol
- Custom, Motor-Driven
- Dome
- Table Top, Wall, Ceiling, Electric
- Disco Sound Annex
- Custom Sprayed Fiberglass
- Draper
- Front or Rear-up to 30’x60’
- Hudson Polarizone
- Front Projection—Up to 48”x96”
- Kodak (Eastman Kodak Co.)
- 40”x40”
- Charles Mayer
- 12”x14”
- Rawi
- Sony (Sony Corp. of America)
- High-Brightness Front Projection
- Stellar (Ideal Image Inc.)
- High-Brightness Front Projection
- Video-Beam (Advent Corp.)
- Tele-Motion
- Victor
- Universal Mosaic’s Stereo Unlimited
- 4x6” Aluminum Screen

**special effects projectors**
- Blackstone
- Polarized Animation, Total Custom Logos
- Capitol
- Deseretum
- Lasers
- Digital Lighting
- Edmund Scientific
- Including: 2-Wheel
- Electro Display
- Illusion (Hudson Lighting Int Ltd)
- Impulse
- Laser
- Kiegl
- Lightizer
- Lights Fantasia
- Maribora
- Matsumura
- Charles Mayer
- Meteor
- Nomad
- Omegatron (Matrix Ensign)
- Organ Grinder
- Pig Light Show
- Rocktronics
- Sawyer’s
- Times Square
- Tutor II (Meter Light & Sound Co.)
- United Audio Visual

**liquid projectors**
- Blackstone
- Edmund Scientific
- Electro Display
- Focus Lighting
- Illusion (Hudson Lighting Int Ltd & Exciting Lighting)
- Lights Fantasia
- Maribora
- Mavronix
- McDonald’s
- Meteor
- Nomad
- Omegatron (Matrix Ensign)
- Pig Light Show
- Rocktronics
- Roger Square (Sound By Guy)
- Sawyer’s
- Times Square
- Tutor II (Meter Light & Sound Co.)

**projector attachments**
- Apple Lighting
- Breakthrough
- Polarizers
- Capitol
- Lenses, Prisms, Cassettes, Wheels
- Edmund Scientific
- Electro Display
- Focus Lighting
- Liquid, Cassette for Kodak

---

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Special Effects

**Mirror Balls**
- Animated Display Creators
- Capitol
- Capron
- Design Circuit
- Digital Lighting
- Custom
- Disco Sound Associates
- Discotec
- Edmund Scientific
- Electra Display
- Goodwin Sound
- Custom
- Illusion (Illusion Lighting Int'l Corp. & Exciting Lighting)
- Klieg
- Lights Fantastic
- Madonna
- Mattinson
- Mirror Paddle (Cherry) Disco Systems
- Nimrod
- Packaged Lighting
- Rotronics
- Sight & Sounds
- Smithhall
- Sound Chamber
- Starlite (IMS Corp.)
- Sundance
- Times Square

**Bubble Machines**
- Animated Display Creators
- Capitol
- Capron
- Digital Lighting
- Custom
- Discotec
- Electra Display
- Illusion (Illusion Lighting Int'l Corp. & Exciting Lighting)
- Lights Fantastic
- Madonna
- Mattinson
- Nimrod
- Packaged Lighting
- Rotronics
- Smithhall
- Times Square

**Fog Machines**
- C & S Cloud 9 (Cherry) Disco Systems
- Dry Ice
- Dry Ice & Liquid
- Capron
- Digital Lighting
- Custom
- Disco Sound Associates
- Discotec
- Electra Display
- Focalwatt
- Focus Lighting
- Gatemik
- Illusion (Illusion Lighting Int'l Corp. & Exciting Lighting)
- Lightlab
- Madonna
- Mattinson
- McDonald's
- Nimrod

**Signs/Computerized/PSYCHEDELIC/Illuminated**
- Audio Visual Systems
- Blackstone
- Polarized Display
- C.D.S. (Cherry) Disco Systems
- Centennial Collection (IMS Corp.)
- Cosmic Lights
- Computerized Design Circuit
- Custom
- Digital Lighting
- Custom
- Disco-AI (Disco Associates, Inc.)
- Disco Scene
- Discotec
- Electra Display
- Entertainer
- Focuswest
- Grasshopper
- Light Fantasia (Total Concept Sound)
- Darrel Mand
- Custom
- Mattinson
- McDonald's
- Mini-Markee
- Motion-Graphic (Matrix Entls.)
- Motronics
- Pig Light Show
- Rotronics
- Showco
- Custom
- Smiwall
- Sound Unlimited Systems
- Star
- Vanax
- Custom
- Vinylight
- Whistle Design
- Yorkshire
- Custom

**Games, Video/Electronic**
- A-1 Amusement
- Score Tables, Custom Cabinets
- Allied Leisure
- Alvis
- A-Man
- Astro-Hockey
- Chicago Coin (Chicago Dynamic Inds. Inc.)
- Coleco
- Computer Games
- Digital Games
- Cocktail—Dual Knockout, 474; Upright—Dual, Heavy Traffic, Air Combat
- Disco Scene
- Discotec
- Turtles
- Ectone
- Electra
- 40” Disco Table; Oak Whiskey Barrel Style
- Electra Eliminator IV, Avenger, 3-Game Cocktail Table, Wings
- Video Action

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- AND lighting design and installation for discotheques, restaurants, halls, recording studios, public assembly spots, live entertainment with media shows or touring artists. ALSO video and projection systems installation.

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(August 14 issue)

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## Disco Equipment & Services By Category

2001 Inc.
- Incandescent: Computerized, Non-Computerized, Custom
- Vibration: Incandescent, Computerized, Non-Computerized, Custom
- Vignettes
- Custom
- Wanda White: Incandescent, Non-Computerized, Custom
- Whiteline Design: Neon, Incandescent, Computerized, Non-Computerized, Custom, Kits
- Thomas E. Williams
- Custom
- Wawa: Lighting & Sound: Neon, Incandescent, Computerized, Non-Computerized, Custom, Kits

## DISCOTHEQUE PLANNING / CONSTRUCTION

**Consultants**

<table>
<thead>
<tr>
<th>Acoustics/Noise Control</th>
<th>Audio, Lighting, Projection, Flooring &amp; Decor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action Equip &amp; Supply</td>
<td>Audio, Lighting, Decor</td>
</tr>
<tr>
<td>Alladin Sound</td>
<td>Total Package</td>
</tr>
<tr>
<td>American Chase Lighting</td>
<td>Audio, Lighting, Planning</td>
</tr>
<tr>
<td>American/Fr Ital. Attractions</td>
<td>Audio, Lighting, Flooding, Decor</td>
</tr>
<tr>
<td>Antech Labs</td>
<td>Total Package</td>
</tr>
<tr>
<td>Ant scopes/Discotheques</td>
<td>Total Package</td>
</tr>
<tr>
<td>Bright Idea's . . . in Motion</td>
<td>Bright Idea's . . . in Motion</td>
</tr>
</tbody>
</table>

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☐ designer/architect  ☐ disc jockey  ☐ other, please specify

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**Disco Equipment & Services By Category**

- **Entrances**
- **Audio**
- **Tramp’s Entrs.**
- **Vanacon**
- **Video-Disc**
- **Vestalight**
- **Vision**
- **Village**
- **Versa-Tone**
- **Vane White**
- **Vari Ltd**
- **Yorkshire**
- **You'll**

**designers**

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- Acoustics/Noise Control
- Audio, Lighting, Projection, Flooring

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Promotion
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When any of these three men pushes the record business' Biggest Button, America's number one record distribution machine goes into action.

We refer, to end the nagging suspense, to the Warner/Elektra/Atlantic distributing organization. As its intimates call it, "WEA."

Who Cares If WEA Is Number One?
The trades do. Billboard computerized its charts for the first half of '76, and found Warner/Elektra/Atlantic came in first with 24.3% of the LP's and singles action. (The nearest competitor came in second at 16.8%.)
The income tax people do. They nearly dropped their teeth to learn that, partly because of Joe's Big Button, both Elektra and the entire WCI Music Group's sales are running way ahead of their sales last year.

And Elektra's artists do. The Eagles, for example, thank Joe and Co. for pushing that Big Button. That push on the WEA tush helped sell over 3,000,000 "One of These Nights."

If I Wanted a Big Button Could I Develop One?
Certainly. No one is born with a Big Button. It needs to be developed. Warner/Elektra/Atlantic began developing its Button about five years ago. Since then, the company has sold more albums and tapes than the entire 1975 Gross National Product of Paraguay.

W/E/A has since then also become the biggest seller of records in America. Number One. And '76 looks even bigger.

If you really wanted to develop a Button like Joe's, it would help if you had—as does Warner/Elektra/Atlantic's distribution machine—seven full-stock branches, 11 sales offices, 92 full-time salesmen, 198 chart records in the past six months, 55 gold records in the last year, and great hunger.

Elektra/Asylum may claim to be a cozy, artist-developing, small-number-of-releases company. Which it is. But out back, it's comforting to have that tiger in your tank.
LINDA RONSTADT—That'll Be the Day (3:32); producer: Peter Asher; written: Al Kooper, B. Hong & P. & S. (-publishing: SpottingBrickell). This is an excellent example of Linda's ability to deliver a classic soul-rock performance with a touch of country influence.

STEVE MILLER—Rock Me (3:00); producer: Steve Miller; written: Steve Miller; publisher: SpottingBrickell. This is a great example of Miller's ability to mix different genres into a cohesive whole.

THE BARRYS—Shake Your Hips To the Funk (2:58); producer: Allan J. Osborne; written: L. Thomas. This is a great example of the Funk/Disco genre.

THE KENNY BURCHETT BAND—In the Night (3:39); produced & written by Marty Firestone. This is a great example of the Country genre.

TAMMY WYNETTE—You Are (Me 'N) (3:27); produced & written by Billy Sherrill. This is a great example of the Country genre.

TENNESSEE PULLETTSON/The Tonight, The Bottle Let Me Down (3:20); produced & written by Harry Nilsson. This is a great example of the Rock genre.

BILLIE JOE BUSH—Kiss Me & Say Goodbye (2:56); producer: Merrell Fain & Sonny Barger. This is a great example of the Rock genre.

SAM HAMMOND—Take Me To Heaven (2:54); Producer: Sonny Barger. This is a great example of the Rock genre.

SCOTT HOMERSON—You're The Reason I'm Living (3:10); producer: Ronnie Just, producer. This is a great example of the Country genre.

JIMMY CARROLL—Misty Mountain Memories (3:30); produced & written by Sonny Barger. This is a great example of the Country genre.

THE BARBS—Shake Your Hips to the Funk (2:58); produced & written by Allan J. Osborne. This is a great example of the Funk/Disco genre.

MAMELLE—Sunset Boulevard (3:42); produced & written by Don Perry. This is a great example of the Rock genre.

BUDDY LULL—In the Night (3:39); produced & written by Marty Firestone. This is a great example of the Country genre.

BRUCE SPRINGSTEEN & THE E-STREET BAND—The River (3:11); produced & written by Bruce Springsteen. This is a great example of the Rock genre.

JIMMY HUGGINS—If I Had A Fight With Love (1:12); producer: Sonny Barger. This is a great example of the Rock genre.

MARVIN GUMM—You're The Reason I'm Living (3:10); producer: Ronnie Just, producer. This is a great example of the Country genre.

BUDDY HOLLY—It's So Hard (2:59); produced & written by Buddy Holly. This is a great example of the Rock genre.

ROCKY VAN KLEEF—Let Me Go (3:20); producer: Rocky Van Kleef. This is a great example of the Country genre.

JOE BONAMASSA—You Are (Me 'N) (3:27); produced & written by Billy Sherrill. This is a great example of the Country genre.

TINA TAYLOR—Foolish (3:35); written & produced by G. Tomlin, Jr. This is a great example of the Funk/Disco genre.

BILLY JOE BUSH—At Last (2:56); produced & written by Merrell Fain & Sonny Barger. This is a great example of the Rock genre.

TINA TAYLOR—Foolish (3:35); written & produced by G. Tomlin, Jr. This is a great example of the Funk/Disco genre.

THE TASH—The Night (3:39); produced & written by Marty Firestone. This is a great example of the Rock genre.

DONNY HATHAWAY—The Night (3:39); produced & written by Marty Firestone. This is a great example of the Rock genre.

JIMMY CARROLL—Misty Mountain Memories (3:30); produced & written by Sonny Barger. This is a great example of the Country genre.

ANDY PRATT—You're The Reason I'm Living (3:10); produced & written by Ronnie Just, producer. This is a great example of the Country genre.

JIMMY CARROLL—Misty Mountain Memories (3:30); produced & written by Sonny Barger. This is a great example of the Country genre.

O'BRIEN LYRIC CONTEST WINNER

LOS ANGELES—Ireland-born Sinead O'Brien has been awarded first prize worth $10,000 in the 1986 Billboard Song Festival’s first lyric competition.

“O’Brian’s ‘If Angels Are Listening’ not only took top honors, but three other O’Brian lyrics placed in the contest’s top 10.”

Second prize: $500. went to Robert Jesser, Amsterdam, N.Y.; third went to Mary R. Jones, New York, N.Y. and to Dickie Jay, Garden City, Kan., who tied, and fourth prize was awarded Glenn King, Los Angeles.

Winner O’Brian moved to Los Angeles from Dublin in 1964.
MCA Records proudly welcomes and presents a new album by

**Grand Funk Railroad - Good Singin' Good Playin'**

Produced by Frank Zappa

Includes the impossible single:

**Can You Do It**

MCA-40090
### Billboard Hot 100 - 1976

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#### Star Performers

- **STARR 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 10 positions. For more information, check the Recording Industry Association of America (RIAA) certification scale as "million seller." For more information, check the Recording Industry Association of America (RIAA) certification scale as "million seller."
“Woman Goin' Crazy On Caroline Street' is another example of Jimmy Buffett's out front candor. It's about one of those Blanche du Bois types one can find in any bar, the ghostlike aura of once splendid good looks still hovering about her, drinking too much and flirting with a desperate, lonely urgency. Buffett doesn't allow it to become stagey or melodramatic, but balances along the razor edge of a lyric that is half unblinking observation, half understanding compassion.”

— Stereo Review, July '76

WOMAN GOIN' CRAZY ON CAROLINE STREET
Jimmy Buffett's new single — the one you've been requesting.
From his album, "Havana Daydreamin" (ABC 914)
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For the week ending August 14, 1976, the Top LPs & 45s chart shows a variety of artists and songs, with notable entries by George Benson, Bob Dylan, and the Eagles. The list also includes a mix of rock, pop, and soul music, reflecting the diverse sounds of the time. The suggested list price for many of these records was around $7.92, indicating the pricing for that era.
Presents

Music For The Next 200 Years

Part I.

Our most extensive marketing campaign to date, built around our most exciting current releases.

Supported by multi-albumed mobiles, multi-rotational radio spots, posters, 3-D Desk Pieces, fanzines, shirts, and many unique surprises.

From Sire/Passport Records

Marketed by ABC Records

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<td>Beach Boys</td>
<td><em>Surf's Up</em></td>
<td>Capitol</td>
<td>California</td>
<td>1967</td>
<td>1</td>
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<td>The Monkees</td>
<td><em>The Monkees</em></td>
<td>Atlantic</td>
<td>New York</td>
<td>1967</td>
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<td>SUPREMES</td>
<td><em>Suggested</em></td>
<td>Motown</td>
<td>Michigan</td>
<td>1964</td>
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<td>Norman Connors</td>
<td><em>A Love Song</em></td>
<td>Motown</td>
<td>Ohio</td>
<td>1975</td>
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<td>Donna Summer</td>
<td><em>Love to Love You</em></td>
<td>Atlantic</td>
<td>New York</td>
<td>1975</td>
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<td>Tony Orlando &amp; Dawn</td>
<td><em>(Why Don't We Do It) In The Spring</em></td>
<td>Epic</td>
<td>New York</td>
<td>1974</td>
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<td>Electric Light Orchestra</td>
<td><em>1972</em></td>
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<td>Leon Gordy</td>
<td><em>Hear and There</em></td>
<td>Motown</td>
<td>Detroit</td>
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<td>The Salsoul Orchestra</td>
<td><em>Don't Go Breaking My Heart</em></td>
<td>Salsoul</td>
<td>Philadelphia</td>
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<td>The Captain &amp; Tennille</td>
<td><em>Let's Go Together</em></td>
<td>Asylum</td>
<td>Los Angeles</td>
<td>1975</td>
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<td>Candio Station</td>
<td><em>Kangaroo Run Free</em></td>
<td>Epic</td>
<td>New York</td>
<td>1973</td>
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<td>Roy Ayers Ubiquity</td>
<td><em>Lonely Lovers</em></td>
<td>Casablanca</td>
<td>New York</td>
<td>1977</td>
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<td>SAM &amp; MAX</td>
<td><em>Weird Out</em></td>
<td>Epic</td>
<td>New York</td>
<td>1972</td>
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<td>Bee Gees</td>
<td><em>To Love Somebody</em></td>
<td>Atco</td>
<td>New York</td>
<td>1968</td>
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<td>George Benson</td>
<td><em>The Other Side of Abbey Road</em></td>
<td>War</td>
<td>New York</td>
<td>1976</td>
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“It is fortunate for all of us who love music that Tommy West has now given us a deeper glimpse into what goes on inside of him. The result is warm, sensitive, and direct just like Tommy.”

—Terry Cashman

TOMMY WEST: A SINGER WHO HAS TRULY FOUND HIS SONG

TOMMY WEST / HOMETOWN FROLICS

Produced by TERRY CASHMAN and TOMMY WEST

AVAILABLE ON LIFESONG RECORDS AND TAPES

DISTRIBUTED IN CANADA BY POLYDOR, LTD.
GOVT. VS. ILLEGAL DUPERS

Tape Aust, in Vermont, is now in the limelight, with his challenge to Justice to prosecute (Billboard Aug. 7).

The tapes are the basis for a suit since courts have largely dismissed duplicator demands for injunctions against Justice Department. They want regulation by the Copyright Office, which deals with injunctions, and for advisory rulings on future cases.

Express language against the use of the copyright law's compulsory licensing provision is contained in many copies of existing recordings but is not part of the copyright revenue legislation.

The Senate Judiciary committee report on $22 points out that this was the original intent of Congress and the major U.S. Appeals Court decisions in Fourth Circuits have correctly construed this.

MILDRED HALL

Clapton LP Soon

LOS ANGELES—Eric Clapton's next album for RSO Records will be released in September with plans for a U.S. concert also in the works. Among his collaborators are R&B LP Bob Dylan, who wrote the song "Sign Language" specifically for Clapton and sings backup on the cut.

Executive Turntable

NEHI SELLS RACKJOBBER TO HANDLEMAN

By JOHN SIFFEL

23 Salesmen Spread the Word

Los Angeles—Word Inc. has established itself as the world's largest religious record/tape entity and Jarrell F. McCracken, president of its religious division, continues to show growth in its religious operations.

"In 1964, we put on our first eight Word-only salesmen to supplement our existing religious staff, and we're continuing to grow," McCracken points out.

"And we could not lose sight of the religious market. Word's sales force spends 80% of its time in approximately 100 stores... We have found it needed a different kind of salesperson. Today, only one of our 12 salespeople has record sales experience. First of all, I look for religious commitment. We are a religious company.

"With the addition of Canary and then the contemporary Mythrod product, I found that it couldn't be a longer burden a salesmen with the entire printed music and book and record/tape catalog of Word.

"Our 23-man staff now concentrates and the results are encouraging. The individual salesman is spending too much time on his store visit and couldn't be an expert in so many fields," McCracken says.

The record/tape regional staff, begun six months ago, has added its fifth man, Dave Alderer, who covers the Northwestern United States.

The second man now appointed were: Cy Jackson, Los Angeles; James High, Waco; Tom Ramsey, Atlanta and John Mehl-0, vice president of sales and promotion. Word Inc. holds sales meetings. A December gathering in Waco is following another in Dallas.

A second national conclave takes place yearly in conjunction with the Christmas Merchandise conclave. Radio promotion, too, has improved with the concentration provided by the new religious division.

McCracken states: Dan Johnson acts as national director corporately. He is assisted by Frank Edmondson, who works on Myth; Bob Crawford, Columbus; and Dan Salinas, whose staff are record and radio coordinators for MOR and contemporary stations.

A 12-Inch Rocket

Los Angeles—Record Rock is releasing its first 12-inch disco promotional record by Brian & Brenda Russell called "Gonna Do My Best To Love You." The single is from a forthcoming LP by the duo, "Word Called Love."

The commercial single will have the "Word" logo on the cover, song on one side, with the flip side featuring the six-minute disco version.

NEHI SELLS RACKJOBBER TO HANDLEMAN

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Continued from page 1

As a result of the Handleman vice president of finance, when contacted at pre-steady, said that his firm "merits Music store (Billboard Aug. 15) as a respected organization has been very pleased with our sales efforts." David Martin has joined Sound Management to assist in artist acquisition and career development. He formerly held positions with RCA Records and Pye Records in London. Ramon Harvey, who edited several British jazz magazines for the past three years, has joined the Mottom press corps as writer/publicist in L.A. While Mike Harris, last with Record World, has been added as a contemporary publicist.

Los Angeles—The Five Platters Inc., the 21-year-old corporation founded by former manager Buck Ram and the original members of the group, has won its most important legal victory yet in an eight-year fight to exclusively use that name exclusively.

Federal District Court Judge Stanley Bryan of Los Angeles has ruled in favor of the Five Platters Inc. in a trademark infringement suit filed in Baltimore in May 1966. The suit originated when an appeal against defendants Van Presley Jr. and Bernard Purdie, performers in a group called Tapes Inc., was heard by the Tenth Circuit Appeals Court.

The Tenth Circuits have spent three years in these cases. The duplicators have peppered the Copyright Office with more than 2000 requests for registration. The Allman Brothers Band split up. Gregg Allman is the largest amount of time spent in Los Angeles and a ria tention for only a year. It was the result for the breakup. Lamar Williams, bass, Chuck Leavell, keyboards, Jaimoe, drums, have formed a group calledme Sea Level. Guitarist Bev Beits has solo projects on the horizon.

In addition, he granted a $750,000 in compensatory damages and $1035 in exemplary and punitive damages. The Five Platters are entitled to recover costs, but not attorney's fees, he ruled.

The decision upheld the Platters' right to use its trademark, registered with the U.S. Patent Office five days after the trial's start, because the group worked consistently to uphold and protect the standards originally set by the act.

The name, the Five Platters Judge Barnes ruled, has not become generic. The three-year unauthorized use of the trademark by defendants caused confusion in the minds of the public, which could only be cured by the injunctive, Judge Barnes held

Further barred the defendant's motion for a new trial.

The Five Platters Inc. was established by Ram and the original five group members in 1956 Judge Barnes ruled that the bulk of the four members who had sold their share to Ram had received sufficient consideration that they would not be subject to the "thrust" by the Justice policy.

The new approach is to claim that the courts rulings against them do not include specific language, specifically banning the duplicators' "proposed" use of compulsory licensing to copy their recordings.

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Daryl Hall

John Oates

There are certain very special moments when two individuals meet in time to create a musical whole greater than the sum of its parts.