CBS Files Suit To Halt Promo LP Sale

CHICAGO—In a first-time action, CBS Records has gone to court to halt the sale of promotional records by a retailer.

The company, which last month won another industry precedent by taking legal steps to stop the sale of a bootleg album, on Thursday (26) filed suit charging a Midwest dealer with the illegal sale of six CBS titles, all prominently stamped with "not for sale" warnings.

The new action was filed in the U.S. District Court in Benton, Ill., and names Joe Lewis of Mammoth Records in Carbondale, Ill., as the offending retailer.

In addition to an injunction to bar further sales, the suit seeks damages as provided for under copyright law.

For the past year CBS Records is known to have devoted considerable study to the problem of promotional product which is diverted into merchandising channels. Branch and regional staffers have been urged to report violations, and dealers found to have been selling such records have been informed that CBS regards such practices as improper.

(Continued on page 66)

STARTS SEPT. 20
Pricing Hot Subject At NARM Meet

NEW YORK—A study on the effects of retail price-cutting in the New York metro area on other Northeastern markets is the most provocative feature of the first NARM mid-year convention, Sept. 20-23 at Chicago's Continental Plaza Hotel.

Other highlights include an analysis of where the adult market buys its music, security evaluations of warehouse and retail operations, and a presentation on how to convert the potential of the adult record/tape buying market into more sales.

"We're not emphasizing attendance, says Ray Malamud, NARM president, who anticipates about 300 for the sessions. "We only expect people who want to give and take, those who agree that one meeting a year isn't enough."

"We've structured it carefully to cover every area and involve each of our three major membership groups—rackjobbers, retailers, and independent distributors—as well as.

(Continued on page 10)

U.S. Music Firms In Robust $shape

Most Public Corps. Report Strong Quarterly Earnings

By STEPHEN TRAIMAN

NEW YORK—Just how good financially is the music business? In pretty good shape, generally outpacing the economic recovery, based on available financial figures from publicly-owned labels, rackjobbing and retail operations for their most recently reported quarterly periods.

Of the major labels that are part of larger corporate entities, only the MCA and 20th Century labels posted declines in the most recent three-month period.

In contrast, record sales and earnings, or significant increases, were noted by the WEA Group, CBS, Capitol, RCA and Arista-Stream Gems. Loss to profit turnovers were scored by GRT, K-Tel and ABC, with UA also in the black.

Among major rackjobbers the Heilicher Bros.-J.L. Marsh division

(Continued on page 8)

Soviet Pop Group To U.S.?
Promoters Awaiting Word

L.A.'s Female Roadies 'Cost Less, Do More'

By DAVE DEXTER JR.

LOS ANGELES—A former female deejay at the Univ. of California, Irvine, has launched her own all-female roadie referral service.

Linda Joyce Wheatcroft's "Sweet Wheats" firm can, she says, instantly supply highly qualified sound, stage, lighting and equipment technicians from a pool of expert young women eager to make their mark in the highly competitive world of rock music.

"Our personnel," says Wheatcroft, "has experience and is eager to work. We all wear attractive yellow jumpsuits and we can do any job demanded."

(Continued on page 12)

U.S. Pop Group To U.S.?

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(Continued on page 12)

Exploded Dr & John Ford Coley's first album for Big Tree Records (distributed by Atlantic) is "NIGHTS ARE FOREVER," featuring their hit single, "I'VE REALLY LOVE TO SEE YOU TONIGHT," a recent #1 listing on Billboard's Easy Listening chart, and the #1-peak for the Pop chart this week. Their August tour with Neil Sedaka included four sold-out nights at the Greek Theater in Los Angeles, and continues throughout the rest of the summer.

SILVER is John Batdorf, Greg Collier, Tom Leadon, Harry Stinson and Brent Mydland. Their distinctive trademark is the wonderful harmonies which have generated tremendous comment everywhere. "WHAM BAM," their debut single, is zooming on the Billboard charts and exploding as an across-the-board giant. Now, Silver arrives with an entire album of songs so dynamic and so different that we might just have to call them gold.

On Arista Records. 

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A NEW CBS RECORDS LABEL.

DEDICATED TO JUST A FEW GOOD ARTISTS.
PORTRAIT RECORDS. LOS ANGELES, CALIFORNIA.

COLUMBIA, EPIC AND, NOW, PORTRAIT: CBS RECORDS.

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HOUSE GROUP OKS C’RIGHT

RCA U.K.’s Sales Spurt A Substantial 14.9% In ’76

By VAL FALLOON

AMSTERDAM—RCA U.K. has increased its sales on all product by 14.9% so far this year, compared to the same period in 1975, despite the depressed state of the British market.

This optimistic report was disclosed at the company’s sales conference here by sales manager Lionel Baudet, who outlined new dealer incentives for the coming season and told the sales force: “The dealer will only have a certain amount of money to spend among the record companies, and we must take advantage of every pound available during the coming months.”

Dealers will be offered a choice of discounts or gifts in a promotion which has the slogan: “It’s A Great Deal With RCA.” The promotion will be backed by a major marketing effort, including promotions to be featured in Q magazine and to be spearheaded by the John Denver album “Spirit.”

Discounts will be more favorable than last year with a sliding scale peaking at 10% for 750 units, or up to 15% in the case of Shilo, German and English, and attractive deals redeemable for gifts, on all orders placed between October 4 and 30. Gifts available at a 15% discount include a half-dozen cassette tapes, a half-dozen videocassettes and a half-dozen record albums.

(Continued on page 37)

1, DIG ARBECUE
Capricorn Picnic Spiced By Carter

MACON, Ga.—The fifth annual Capricorn Records Barbecue and Summer Games drew a diverse assortment of political and music leaders here Aug. 19, including 1,000 persons, mainly music business leaders from the South. Los Angeles and New York, accepted Phil Walden’s annual invitation and “thank you” for the business his Capricorn Records generates. Similar to most music business social functions, there was some business talk and perhaps a couple of deals consummated along with some laid-back southern cooking and conversation.

Held at the 167-acre Lakeside Park, also owned by Walden, the sun-drenched festival was highlighted by the appearance of Walden’s friend, Jimmy Carter, the Democratic presidential candidate.

From a musing of point of view, Carter’s appearance at last year’s Capricorn event was more successful. This year, a phalanx of Secret Service agents, photographers and newsmen surrounded the presidential presence as he spent an hour at the function. But from the impact and prestige aspect, this year’s Carter visit (Continued on page 50)

Chrysalis Role As Indie Goosed By New Releases

By NAT FREEDLAND

LOS ANGELES—Chrysalis officially begins life as a fully independent label Wednesday (1) with the release of two singles, Nick Gilder’s “Race”, and Van Morrison’s “Prelude” (see cover). Also included are two LPs, the debut album by the Easybeats (with the cover), and “Aqualung,” the debut album by Jethro Tull.

The company had been formed by the parent of the label’s namesake, London’s Chrysalis Records, Ltd., in May. The label’s chief executive is John Denham, Aylmer, Michigan 3579 to P.O. Box 2158, Radnor, Pa. 19089, Area Code 215, 687-6926.

(Continued on page 46)

Judiciary Unit in Key 27-1 Approval

London Label In Retrenchment As Goldfarb Resigns

NEW YORK—London Records drew its economy belt a bit tighter last week, and in the process lost its vice president of sales and marketing, Herb Goldfarb, who resigned his post after 26 years with the company. Three other executives were let go.

Goldfarb’s resignation was accompanied by an official appreciation of his contributions through the years, but the long-time sales chief had expressed strong disagreements with recent retrenchment moves that saw the almost complete elimination of the label’s branch operation.

Only Chrysalis now remains as a company-owned facility, with all other distribution handled by independent companies.

Another Goldfarb, London president D.H. Toller-Bond would reportedly be behind the personnel changes.

He also confirms that some London executives were asked to take salary cuts, but stresses that there is a new spirit in the company and it is in a healthy situation.

Sir Edward claims that the firm was staffed to handle the volume of business generated by the Jones-Hunter record hook of four years ago. “We were overloaded with people and we had to revitalize the budget.”

While admitting that London’s pop business is still at the present time, he notes that the label’s classical division is thriving.

No replacement for Goldfarb is (Continued on page 72)

Polydor Hikes Its Mart Share To 2.5%

NEW YORK—Polydor Inc. increased its estimated share of the domestic market fivefold during the first six months of 1976, from 0.5% to 2.5%.

This was reported last week by Ir- win Steinberg, Polydor president, who says the company-owned and distributed labels generated sales and profits during the period that were the highest in Polydor’s history.

In addition to strength of product, and a growing representation on best selling charts, he credits the firm’s surge to an internal restructuring program undertaken eight months ago and now completed.

Steinberg, who also serves president of the parent Polygram Record Group, notes that key staff additions under Polydor executive vice pres-ident Lou Simon and the marketing power of Phonodisc, Polygram’s distribution arm, were joint contributing factors.

Most recent element in the company revamp has been the structuring of a marketing manager under the direction of national sales director Harry Anger, with all major regional areas covered.

Also tagged as significant changes over the past eight months was the appointment of Arnie Geller as director of national promotion and the additions of promotion staffers Fred Ruprecht, Russwoman, Jack Pride and Henry Jaffe.

Polydor’s current product lines in- clude music publishing, MGM, Warner Bros., Decca, Coda, Phonodisc, Poly- gram, Kooloth, KSO, Oyster, ECM and Spring.

(Continued on page 66)
Executive Turntable

Herb Goldfarb has resigned as vice president of sales and marketing at London Records, New York, after 26 years with the company (see separate story). Also exiting the label are Leo Halbarg, former head of A&R/Sound; Phil Wexen, Eastern Regional sales executive; and Geoffrey Dickey, West Coast manager. ... Mervin Cohn appointed vice president, business affairs, at CBS Records, New York, from vice president, talent contracts. ... joined CBS in 1965 as senior financial analyst. ... Don De Vito promoted at Columbia in New York to vice president, talent acquisitions, East Coast, from national merchandising director. ... Larry Heller has been appointed national sales manager at Chrysalis Records, Los Angeles. He will oversee all aspects of distribution and merchandising of the label's product. Previously he was vice president of ABC/Dunhill Records. ... At United Artists Records, Los Angeles, Dan Alonzo has been promoted to national sales manager. With UA since 1966, he was promotion manager for the Distributing of Colorado beginning Oct. 1. ... Also at UA, Los Angeles, Norman Wiener has been appointed to the newly created position of senior director, special projects to obtain the maximum benefits from merchandising and sales campaigns. For the past eight years he was vice president of the American Music Awards... Donnelly appointed vice president and controller, entertainment group of 20th Century-Fox Film Corp., Los Angeles. He will also serve as executive vice president, 20th Century Records and 20th Century Music Corp. ... Art Keith has been appointed Midwest regional sales manager at Chrysalis Records, Chicago. Previously he was with ABC Records as Chicago sales manager. ... Three regional sales managers have been appointed by 20th Century Records. Jim Fisher takes the Southern region in Dallas; Sid Schaffer heads the Northeast based in New York, and Joe Louis will cover the Midwest from Detroit. Label also named Chris Morgan as Southeast regional promotion manager in Atlanta and Don Holiday as Northeast regional promotion chief in Seattle.

Paul Lovelace joins Monument Records as national promotion director in Los Angeles. ... Sandy Long joins the label's promotion department. ... Mitch Kanner appointed promotion representative for Electra/Asylum Records, Los Angeles. Before joining the label he held various posts at Record World. ... Charles Stevens has been named to the new post of Midwest promotion manager for Phonogram/Mercury in Chicago. Previously he was Midwest promotion manager for Curtom Records. ... Mike Riley joins Atlantic as local promotion manager, Cincinnati, from similar post with Phonogram/Mercury. ... Sandra Turner moves to CBS Records in New York as manager, special market press information/artists affairs, from East Coast manager at Rogers & Cowan music department. ... Susanna Rogers has left Mercury Records in Los Angeles after two years as West Coast director of publicity. Her plans are indefinite....

Mary Rouch promoted at New York's Thames Talent Ltd. to an agent, heading its new college department, from assistant to president Bruce Payne. ... British concert promoter Neil d'Amico joins the Rainbow Collection, New York record production/merchandising company as international promotion director. ... Debbie Horton joins Peter Levinson Communications in New York as p.r. associate, from similar position with Don & Wax & Asst. ... At Bill Graham's FM Productions, San Francisco, Danny Schechter appointed director of bookings and Quinie Taylor named co-director of advertising and promotion for the company. ... at Sony Corp. Of America, Chicago, Daniel Modnar named to new post as national dealer relations manager, video products, from market planning. ... David Nesbitt promoted to manager, radio station equipment department at Broadcast, Camden, N.J., from manager, antenna product management. ... B. Paul Worsam joins TEAC Corp. Of America, Montebello, Calif., as advertising manager, succeeding Charles Overstreet who left to enter private business. He has been with Carlson Lithgow and Young & Rubicam Int'l agencies. ... V.J. "Christy" Christman joins Altec Corp., Anaheim, Calif., as corporate director of industrial relations, succeeds Paul Helfrich in the sales/services division. ... Los Angeles; R.J. Dunsie is promoted to national customer service manager, with Gabriella Engebretson moving up to his post as order manager.

The New CBS Label Name: Portrait

NEW YORK—CBS Records has selected the name Portrait as the logo identity of its new label, designed to be headquartered on the West Coast and to function as a full-line facility. ... Offices are to be established in Los Angeles later this month and executives in the promotion. The label is expected to be inking an artist roster to supplement its first signing, Joan Baez. ... Portrait is headed by Larry Harris, with Lorre Saifer vice president of

Audio Response Disco Chart Expands

LOS ANGELES—This week's Disco Action column on page 30 consists of national audio response listings, rather than retail sales reports. This national coverage will be expanded further in the Sept. 11 issue. A second new feature, National Disco Action Top 30, was introduced last week. ... Disco playlists will be summarized nationally and be an additional factor in computing Billboard's Hot 100 chart, explains Bill Wardlow, marketing services director.

Country Music: Frank Jones, vice president and general manager of the country music division, stresses the potential of artists such as Linda Hargrove, La Costa and Ray Griff.

Cap Meet Cites Act Development

SAN DIEGO—Dramatizing the label's ability to develop artists, Don Zimmerman, Capitol's executive vice president, told a meeting of district sales managers and promotion executives here that half of Capitol's artists who received gold records last year were new to the label. He also pointed out that Capitol has been signing artists directly to the label in past months with virtually no third party deals. He also said that classical sales are the highest in the company's history.

Menon and label president Bhaskar Menon were two of the speakers at the meeting here Aug. 19-21. Menon paid tribute to "the environment of humanity, the spirit of mutual respect and inter-supportiveness" between label departments as part of the reason for the success. Awards presented included Dick Boal, Cincinnati, promotion man of the year; Tom Tilston, Dallas, district sales manager of the year; Ron Hugbanks, Chicago, salesman of the year; Bob Riley, Memphis, R&B promotion man of the year.
Engelbert Humperdinck's "After the Lovin'" is just the beginning!

Engelbert Humperdinck's first release on Epic Records is a strikingly beautiful single. Since its release, "After the Lovin'" has been played on no less than five of the largest MOR stations, reaching 90% of the country's listening audience.

Engelbert Humperdinck, new to Epic Records. "After the Lovin'" is Engelbert's new Epic single. We're going to be making beautiful music together. On Epic/MAM Records.

Produced by Joel Diamond and Charlie Calello

www.americanradiohistory.com
MUSICIANS AS MUSICIANS IN FILM

LA SUEDE—A "true to life, authentic" film based on the perigrinating life of the professional musician is nearing completion at MGM Studios here. It will be released by United Artists next February.

"New York, New York" is the story of a scrabbling dance band leader (Robert DeNiro) and an orchestra (Woody Allen). Lisa Minnelli is in the halcyon music era of 1945-55 in Manhattan.

Two or three old songs and four new ones by John Kander and Fred Ebb of "Cabaret" renown have been recorded for the "New York" soundtrack which UA will use. One tune, "Happy Endings," runs 11 minutes as Minnelli concludes the film with a climactic routine which begins on a Manhattan rooftop and ends on a theater stage with 40 wailing, swiveling ukelettes from Radio City Music Hall.

But to the music industry, of equal pre-release interest are three men, Ralph Burns, Georgie Auld and Clarence Clemmons. The film is supposed to reproduce the life of the traveling musician authentically, with music providing the sound of the world. Burns is in charge of music, long with Woody Allen, he began his career as a bandsman and has been playing at Radio City Music Hall for many years with a string section and trio, including a sideman on trumpet, Georgie Auld, who has been a feature soloist here for many years, and Clarence Clemmons, a background musician and arranger for Allen, who is expected to be a big draw in the film.

-- By Dave Dexter Jr.

Letters To The Editor

Dear Sir:

The Gramophone Company (India) Ltd. achieved a first by successfully producing two music films within a three-year period. The films were awarded court sentences coupled with fines of approximately $100 for infringement of copyright by illegally duplicating Hindi film music.

Tape piracy is a flourishing business in India thanks to the difficulty in satisfactorily serving the courts, the absence of cassettes and the high price of records.

Manufacture of pirated cassettes has not been taken up willingly by the government's policy in enforcing that 90% of the market should be exploited. The meager balance of 10% will not make even the slightest impact in the desperate prayer aginst piracy.

Though the two record companies exists in India, the Gramophone Company and Polydor, put forward the claim that cassettes are being marketed at a reduced profit mark, the current record prices rise high with the usually shabby packaging offering no comfort.

Jerry D'Souza
Bombay, India

B'way Musicals To Share Same House, Lower Costs

NEW YORK—Two Broadway shows playing in the same theater on two successive nights, and on two shows a day several days a week, was the plan of producer Norman Kean who is experimenting with alternating two shows: "Me & Bessie" with the revival of the sexual musical "Oh Calcutta!" at the Edison Theatre here beginning Sept. 24.

By making this move, Kean expects to double his actual operating hours of the Edison to about 26 a week. According to Kean, even though general all-around costs may appear to escalate with the two-show policy, the over-all gross from double charges more than offsets this.

Kean points out that despite the fact that Broadway theaters are located in a high rent district and are facing with squeezing overhead expenses, they are actually used for just about two hours a day, thereby making it virtually impossible for many producers to stay on top of their operating costs.

Under this plan, one play will do two shows a day several days a week, with both plays offering one show on the same day on other days of the week.

The idea for two plays alternating in the same house sounds like double trouble. Kean maintains that his experiment is made less complicated by the fact that for both productions relatively simple and can be quickly and easily changed.

However, he points out that in the case of shows in which elaborate sets are used, the producer can side-step the "solving-the-problem" by putting on another company of the same show to act in additional performance.

Kean selected "Oh Calcutta!" for the experiment partly because of the show's past success both on and off Broadway and partly because of the growing popularity of total nudity among eroticaistically minded theatergoers. "Oh Calcutta!" played 134 performances at its off-Broadway location in 1967-68, before moving to Broadway for another successful run in the 1969-70 season. The show is now on tour in Miami, "Me & Bessie," which bowed in Los Angeles, has been enjoying a successful Broadway run in New York.

Under the planned double-up arrangement, "Oh Calcutta!" will play one show each Monday, Tuesday and Thursday, while "Me & Bessie" will come in on Wednesdays for two shows at 2 p.m. and 8 p.m. "Oh Calcutta!" will return on Thursdays for another week.

The Stars: Robert DeNiro nonks a tenor sax and Lisa Minnelli enters the musical world as the singer in his picture, "New York, New York," which is set in the 1945-55 big band era.
The long-awaited second album from America's finest harmony group The Manhattan Transfer is finally out. On Atlantic Records.

Produced by Richard Perry.

COMING OUT

The Manhattan Transfer

COMING OUT
Music Business Appears Strong

- **Concerts on page 1** of Pickwick International had a banner fourth quarter and year. Handelman Co. had record sales, with profits affected by a heavy computer investment and inventory change, and Schwartz Bros. saw a loss-to-profit turnaround.

On the retail side the Tandy Corp., paced by its 5,000-store Record Shack operation, posted record fourth quarter and fiscal year income and sales; the Harmony Hut retail chain of Schwartz Bros. saw a 20% sales increase, and the 42 Silo/ Audio World stores helped the Philadelphia chain turn a year-end loss to profit. Sam Goody sales continued to rise, but New York and Philadelphia price-cutting situations continue to depress profits.

Among the highlights of most recent quarterly financial reports available:

- Warner Communications Inc. music/records division for March-June had pretax profits of $15.9 million, a 7.1% gain from the corresponding 1975 quarter, on revenues of $96 million, a 43% increase. Total domestic record/sale sales for W.B., Atlantic and Elektra/Ashley were the highest of any quarter, WEAI International earnings were up 35%, on a 30% sales increase, and WB Music revenues were 30% ahead (Billboard, July 31).
- CBS/records Group sales were up 15% for March-June, paced by a strong performance by the domestic division, as CBS International sales increased, although at a slower rate. CBS/Columbia Group, including Columbia House club operations, had sales up 13% for the quarter, continuing to benefit for the resuming consumer economy. CBS Inc breaks out no quarterly income figures (Billboard, July 24).
- RCA Records reported record sales and earnings for the March-June quarter and first six months, part of the best second quarter net profit in RCA Corp.'s 57-year history and the label's 75 years, with no figures or percentages released for the record division (Billboard, July 24).
- Capitol Industries-EMI, including Capitol Records and Capitol Magazines, posted record fourth quarter net income of $4.38 million, or 23% over 1975, on record sales of $51.8 million, up 70% from the prior year. It capped the best fiscal year in the label's history, with the highest sales in the last six years (Billboard, Aug. 21).
- MCA Records and MCA Music combined operations' sales and revenue declined for the third quarter in a row. The second quarter of fiscal 1976, April-June, showed another $5.1 million drop in sales, with $1.7 million down 21.3% from the March-April period, with operating income of $20.2 million nearly 42% below the 1975 pace, as MCA Inc chairman Lew Wasserman cited "the lower sales level of albums in release".
- *GRT Records,* including both GRT Records and GRT A & Tapes, posted first quarter sales of $9 million, a 33% gain from a year, with record net income of $222,000. It was a complete turnaround from the $212,000 loss of the prior year due to losses from the record division, which made "a modest profit contribution" in this year's first six months.
- ABC, Inc., whose ABC Records division returned to profitability in the first quarter, reported that the label had a modest profit for the April-June quarter, ABC Records & Tapes showed slightly higher sales and slightly lower profits, and Word Inc. continued to improve in both revenues and profits. The three companies had produced a combined loss of $28 million for the last fiscal year, and the quarterly breakouts by ABC Inc.
- United Artists division of Transatlantic had record sales the first six months and second quarter profits more than double the prior year's April-June quarter profits ($4.5 million and 125% over the $2 million in 1975. Most of the gain is attributed to that film's impressive performance at an all-time high, with the quarterly report noting only "we have strengthened management and productivity at UA Records and are excited about the long-range prospects," and "UA's music publishing operation achieved record revenues and earnings in 1975."  
- Columbia Pictures Industries' fourth quarter figures for its combined Aristas Records and Screen Gems publishing companies are not available until Sept. 10, but third quarter sales of $10.9 million were a 31% gain from the year-ago quarter, and the operating revenues dipped 9% from the prior year for the same period. Arista itself reported doubled sales and quadrupled profits in the third quarter.

(Continued on page 72)

**Change of address**

If you are moving, let us know six weeks in advance. Also, attach old label here, or write in code numbers from mailing label and print new address below.  

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**Goody's 2nd Qtr. Drops**

NEW YORK--"There's no question that the competitive pricing situation in the New York metro area has affected profitability both in records and tapes, and hard goods," says George Levy, president of Sam Goody, Inc., in announcing a net loss for the second quarter and first six months of 1976, despite higher sales.

"It's a reflection of current conditions in the industry," he continues, acknowledging that the firm is still suffering some effects from the takeover of six Franklin Music outlets in Philadelphia last year. "By the end of the year we expect the stores there to be a profitable operation," Levy says.

For the quarter ended June 30, sales at the stores rose nearly 12% to more than $10.45 million, from $9.337 million a year ago. Net loss was $215,564, or 32 cents per share, compared with net income of $70,541, or 11 cents per share, in April-June 1975.

In the first six months of 1976, sales were nearly $20.9 million, a 15% gain from the $18.1 million prior year. Net loss for January-June was $323,904, or 56 cents per share, versus a profit of $174,373 or 25 cents per share, versus a profit of $174,373 or 25 cents per share, for the year-to-date period.

**FOR THAT SPECIAL BLACK TIE AFFAIR...**

Most Chandeliers are available. Formal shoes and accessories also available. For the Finest Selection of Tuxedo Styles by...
The Original "Roxy Roller"

by the Original Nick Gilder

Nick Gilder (formerly of Sweeney Todd) wrote the original. Nick Gilder sings the original. And now, the number one hit from Canada is going to roll up the charts here. In fact, "Roxy Roller" is already number 7 at CKLW in Detroit. And number 2 at WGCL in Cleveland. It's bound to roll into your city soon. Just remember one thing. Don't accept an imitation. When you can get the real thing.

Available now on Chrysalis records CHS 2115

The sound reason
NEW YORK — In a case of “piracy” that is unique to the blank tape industry, a line of blank tapes from Hong Kong, marketed under the KDK label, and packaged with graphics identical to those of TDK, is being sold in audio shops in New York, Boston and Miami.

The product, a poor quality “cheapo cassette” sells for anywhere from 79 cents for a C-60 to $1.79 for a C-90, and according to Bud Burger, Eastern regional sales manager for TDK, is deceiving unsuspecting buyers into believing that the product is genuine TDK.

Protests by TDK and the International Tape Assn. to the U.S. Customs Dept. has resulted in that agency circulating its departments to block further imports of the KDK product into this country. However, ITA and TDK officials believe that another line of KDK products are being manufactured here, in which case the Customs Dept. would have no jurisdiction over its distribution.

To ensure that all TDK look-alikes are banned, ITA and TDK officials are meeting in Washington with members of the Federal Trade Commission (FTC) the International Trade Commission (ITC) and the Consumer Fraud Bureau in an effort to find solutions to the problem.

HAPPY MOMENT — Elton John and Kiki Dee are presented with gold records for their Rocket single "Don't Go Breaking My Heart." The gold certification came during Elton's seven concert engagement at Madison Square Garden. Pictured backstage are Elton, Tony King, executive vice president of Rocket Records and Kiki Dee.

A BAND "Looking At the 80's"

A "Looking At the 80's," was held at Daily State University, which was attended by students, teachers and faculty. The event featured a discussion on the future of the music industry and its role in society. The event was moderated by a well-known music industry executive and included panelists from various sectors of the music industry. The audience was engaged and asked several insightful questions during the discussion.

NARM Meet in Chicago

The National Association of Music Merchants (NARM) convention is held annually in different cities across the United States. This year, it was held in Chicago, attracting music retailers, distributors, and suppliers from around the country.

The convention featured a variety of educational sessions, workshops, and networking opportunities for attendees. Some of the key topics discussed included the current state of the music industry, emerging trends, and strategies for success in the coming years.

The convention also included several keynotes addresses by industry leaders, including successful business owners and prominent figures in the music world. These sessions provided valuable insights and lessons for those in attendance.

L.A. Record Rack

14,000 Oldies In One Stop Catalog

LOS ANGELES — Record Rack, local one-stop owner bid Sid Talmadge, has developed an oldies catalog of more than 14,000 titles which encompasses swing band and MOR singles in addition to regular rock and soul listings.

"This is a catalog of available titles," says Talmadge, who is responsible for the catalog's birth and development.

"Selling for $7.95, it is also being offered to wholesalers, dealers and merchants, and TDK in print order of 50,000 will accommodate the initial flurry of business, but says, pointing to the company's intention of offering domestically and around the world."

"There are no cutouts, no crap." Talmadge said that the songs which are categorized alphabetically and in a second section by song title.

Andrews Sisters with Guy Lombardo, Paul Anka, Beach Boys, Charlie Barnet, Beattles, Anita Bryant, Buddy Alan, Jerry Butler, Duane Eddy, Elvis Presley, Drifters, Loretta Lynn, Frankie Lymon, Supremes, Taylor, Bobby Vee, Dionne Warwick, Baby Face, Willi Williams and more.

The book is punted with holes for a looseleaf binder in case Talmadge has to "add a few things."

"All the product is available either through retail shops or the customer care line," Talmadge says. The project puts Talmadge in the book business first and in the special oldies business second. "I'm building a new business."

LISTINGS FOR THE BOOK are supplied by Talmadge's own sources and from Informax Data Systems of California which produces the computerized list of available titles.

Included in the listings are 21 titles from the his-His Oldies line, owned by Talmadge and Lernewe. The firm just leased 26 additional master rooms of the 26 name and Oldtown catalogs for inclusion in this new venture.

IN DETROIT & L.A.

Violence, Arrests Mar Rock Concerts

At the Los Angeles Coliseum, more than 180 fans attending the Jeff Beck concert were arrested on charges of marijuana possession and disorderly drunkenness despite protests that patrons would be searched.

The Tull show was the first rock event held at the mass arena since early 1975 when 500 were arrested at a Pink Floyd concert.

A six-hour marathon which also featured Robin Trower and Rory Gallagher was policed by 40 plainclothes officers in addition to scores of uniformed local police.

In yet another incident of music-related violence, 10 persons were arrested in midtown Manhattan when a group of youths was denied admission to a disco party.

The group went on a spree of robberies and vandalism, assaulting pedestrians and smashing windows.

WATSON GIG FILMED FOR U.K. USE

CHICAGO — Two performances of Johnny "Guitar" Watson's gig at Rato's, also will be available in the UK under the guise of "Ain't That A Bitch," which is being released in the UK at that time.

Watson's performance of the single "I Want It," as captured at Rato's, also will be available to listeners as part of "The Top Of The Pops" program, reports Carmen LaRose, a DJ music executive who supervised the taping.

In the U.S. marketing for DJ Records is handled by Amherst Records, Buffalo, N.Y.

www.americanradiohistory.com
Spinning Discs

Pick any package and enjoy endless hours of fun.

Marilyn McCoo & Billy Davis Jr.
I Hope We Get To Love In Time
ABC ABCD 952

They've helped create an already classic sound. Now they're starting fresh.

John Klemmer
Barfoot Ballet
ABC ABCD 950

John Klemmer's back with the soft 'touch' that's made him a front rank instrumentalist.

J.J. Cale
Troubadour
Shelter SRL 52002

The man who gave you "After Midnight" and three highly acclaimed albums has finally done another one.

Fireballet
Two. Too
Passport PPSD 95016

Fireballet move away from their British influences into a full, intricate American style that is distinctly their own.

Wade Marcus
Metamorphosis
Impulse ASD 9318

He's been arranger/conductor for Stevie Wonder, the Temptations, the Miracles, Sylvers, Donald Byrd, and many more. Now here he is on his own.

Dalton & Duharri
Success & Failure
ABC AB CD 964

These popular pop/country/soul songwriters present a new way to make it.

Tommy Overstreet
Turn On Tommy Overstreet
Dot DOSD 2056

People have been turning on to Tommy for years. And the last two times are included here: His latest hit, "Young Girl" and "Here Comes That Girl Again."

Johnny Carver
Afternoon Delight
ABC Dot DOSD 2042

Johnny Carver's single, "Afternoon Delight," is a hot summer smash. Now here it is as an album.

Nektar
A Tab In The Ocean
Passport PPSD 98017

One of America's most popular import albums, Nektar's second, is no longer an import album.

Kraan
Let It Out
Passport PPSD 98015

One of Germany's biggest bands lets it all out to make the leap toward U.S. recognition and international fame.

Hank Thompson
Back In The Swing Of Things
Dot DOSD 2060

Hank Thompson returns to the beat of the music that brought him the title, "King of Western Swing."

Biblical Gospel Singers
Pray For The Good Of The Land
Songbird SBLP 268

The latest offering from one of the most widely respected groups on the gospel circuit.

FROM ABC RECORDS & GRT TAPES

©1976 ABC RECORDS, INC.
SAYS STAN CORNYN
WEA Gets Kicks With the Unusual
By NAT FREEDLAND

LOS ANGELES—“It’s not only George Benson having WEA’s highest-ranking platinum album on the current Billboard chart that makes us happy,” says Stan Cornyn, executive vice president of Warner Bros. Records, “it’s that ‘Breezin’ was

“Those of us who have been with this company a long time prefer to think of ourselves as the innovators who shake up the industry by signing Tiny Tim or the Fugs,” he says. “If we can still get a Hot 100 single in 1976 with something as ‘Popsicle Toes’ by Michael Franks, or sell more than 60,000 units of the first album by an offbeat neo-folksy artist like Leon Redbone, then we don’t have to feel like we’re the board of General Motors around here yet.

He explains that Redbone and Franks, neither of whom had outside management, were taken on as personal high-priority projects by the WB artist relations department.

Allowing that there were sales doldrums throughout the record-tape market during much of the 1975 over-all recession, Cornyn says, “I can’t speak for companies outside WEA, but our 1976 business so far is nothing short of amazing.”

Selling both catalog titles and current product at today’s market volume would also be impossible without a level of computerized data flow never before utilized by record companies.

“Our present Warner Bros. computer program is 18 months old,” says Cornyn. “Each Friday after

(Continued on page 72)
Hey! Mr. Melody

If ever a performer and a song were meant for each other it's Natalie Cole and Mr. Melody... winners of the highest honor at the 1976 Tokyo Music Festival, charting in England and now breaking fast in the U.S.

Mr. Melody (4376) the new single from her Gold Album, Natalie (ST-11517)

Written and Produced by Chuck Jackson and Marvin Yancy
Larry Uttal listens to one of the many demo records he receives each week.

That's when you start to worry. "He learned that from his mother, who discovered as a Zelig Follies star, and I've always lived by it."

He's at the office usually by 10 and immediately goes over the mail and calls with Kathy Rowe, his secretary and administrative assistant, "who I was lucky to get from Hank Medress and Dave Appell," he smiles.

She sits just outside his office door so we can maintain eye contact throughout the day. Uttal says, observing that in the relatively short time she's been there, she's already "in sync" with his whims and needs.

Among her important duties is to maintain a ready list of phone calls to fill in any free minute, "I'll take every excuse I can, whether it's not busy or I'm in a vital meeting, and return every one—the same day if possible," he emphasizes. It's "much more difficult to return them later on, and even the unknowns with a demo tape are worth talking to."

"You never know when the next hit will come through the door, and I always ask them to send it, listen carefully, and let them know just what I think the prospects are."

First item on the agenda is a budget and accounting meeting with Allan Cohen, private vice president, for information he needs to take to London for a week-long visit.

Joe Seiling, coordinator of business affairs, brings in some art directors to go over. "You have to train even the smallest details carefully in all respects," Uttal notes, "particularly such items as recording costs, which are just incredible."

Seiling also hand-delivers the U.K. trip, covering the long list of matters to be covered by Uttal and Beaton during the fast visit. "The priorities are really here in the U.S.," the Private Stock president explains, "but we anticipate a growing share of market for our British wing, through a combination of local product as well as our artists here with growing Continental appeal."

Uttal, vice-president and general manager, sticks his head in to confirm a later get-together on the final decision on Natural Gas single to be released, and which Peter Lemongello single will be the first off his LP. The key staff has basically decided on both, but want to make sure today with go ahead on both sides of the product.

Cohen walks in with some good news in the form of the regular royalty check from GRT, to whom Private Stock tape rights are licensed. Tapes are doing well on both new artists and the small but growing catalog. "We anticipate a relatively steady increase in revenue from this end of the business, which he acknowledges is the only true growth area in both units and dollars.

Private Stock's financial chief also has an updated report from Koreveton on good sales for the "Natural Gas" LP for the second week in a row, which is encouraging news for the anticipated debut of the new single.

Begleit brings in Howard Rosen, the label's director of national promotion; Stan Roses, manager of Eric Carmen and Harvest, one of Private Stock's newer groups, and his aide Don Jemmer. The conference is basically about various tricks to play on the promo blitz planned for Harvest to tie in with its upcoming fall tour. Begleit also mentions the importance of public appearance dates for interviews and autograph sessions, and their relative importance as far as sales are concerned. "And the act will be available for interviews during the tour of its various campus appearances, including Oct. 7-8 in the New York area, which all acknowledge is a prime target for p.r. promotions.

Answering a question on the relative importance of breaking a single, Begleit says, "You can't avoid the Top 50, but it's more difficult than the Top 40. The Top 40 is about 90% in real stations while the Top 50 is 20% and a eclectic mix. The Top 40 is more than a little bit of radio, it's real radio."

Uttal breaks for lunch at one of his regular spots, the Friars Club, where he's extremely active and on the board of governors. Included are Begleit, Love and Peter Rachman, manager of Flash Cadillac.

It's basically very low-key business chatter with the meal, including a discussion of a variety of promotional approaches for the group, and plans by Rachman for a recording studio facility in the Rockies that would be a real attraction for artists.

After lunch, there's a brief conference with Bob Schwartz, manager of the Trogs, who passes on the report from Austin Roberts that the group's new album is getting nice FM action and now they're going after AM exposure. Schwartz gives Uttal the good news that some new Trogs takes will be ready when he returns from London, and that the group may be in the U.S. later this year.

Schwartz would like to break a single first, possibly before the Trogs arrive here.

Uttal confirms his flight plans for the following day, making the comment that it would be nice to afford the Concord every top. He took the second flight from Paris to Brazil to MIDEM earlier this year. "It was really exciting and I felt like a pioneer," he recalls.

His call to Nancy Sinatra goes through and they chat about the remix currently underway on her new single, at the Record Plant in New York—her first in some time. "She's really a sweet person," he comments, and he's quite enthusiastic about prospects for the group.

Three sides are already cut with the final mix done by Lee Hazelwood, her long-time arranger and producer, and he has Kathy call the studio club for him to take to London so he can hear the finished cuts.

His secret sauce in marketing a new T-shirt presented by her国际贸易 and music manager, Allan Cohen, Private Stock's vice president, and Uttal look over a royalty check from GRT.

Billboard photos by Stephen Trayman

Allan Cohen, Private Stock's vice president, and Uttal look over a royalty check from GRT.

Larry Uttal listens to one of the many demo records he receives each week.

Larry Uttal listens to one of the many demo records he receives each week.

You haven't really arrived until you've been on the charts. "You haven't really arrived until you've been on the charts."

You haven't really arrived until you've been on the charts. "You haven't really arrived until you've been on the charts."

"If I had a dime for every demo that I've dropped in the waste basket, you've got to listen to everyone." A number of topics are already in "the can," including a Dina Shore appearance they will be seeing later in the afternoon, and an interview with Geraldo Rivera on ABC's "Good Morning America.

Lemongello arrives and Uttal puts on the tap again for another listen to his initial cassette of their upcoming fall tour. They also look over a gregarious of publicity photos to be used for the Westbury appearance and various press releases, deciding on several really good ones to get placed.

Everyone involved with Lemongello is concerned over reports of alleged bootlegging of LPs of the album that had been burned up by the hundreds in the Metro area, despite the fact that it had been offered strictly through mail order.

"You haven't really arrived in this business until you've been ripped off," Utta1l reassures the young artist.

Joining the group are Jay Leipzig, president of the Music Agents Assn., and Private Stock's publicist, a very capable publicist who passes on their plans for the upcoming fall tour. They briefly discuss the young singer's prospects, noting that he'll be getting six figures at his early August show at the suburban Westbury (L.I.) Music Fair that already had a sold advance before any advertising appeared.

"If I had a dime for every demo that I've dropped in the waste basket, you've got to listen to everyone."
“Rocks”:
platinum without a top ten single.

“Home Tonight”:
the top ten single.

New from Aerosmith, on Columbia Records.

Produced by Jack Douglas and Aerosmith for Contemporary Communications Corp. and Waterfront Productions Ltd. Direction: David Krebs and Steven Leber for Leber-Krebs Inc.
Air Personalities: An Oct. 7 Deadline

LOS ANGELES—The final deadline for the annual Air Personality Of The Year Competition is Oct. 7 and awards chairman L. F. Moorhead, general manager of KMET here, advises all air personalities to enter as soon as possible in order to ensure being in the competition.

Air personalities are to fill out the entry form adjacent and enclose it with an aircheck to the regional judging committee listed for that particular area code.

Air personalities are allowed to enter themselves, though many will be contacted by special nominating committees.

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

All semi-finalists will be announced and will receive a personal letter congratulating them for their efforts in the International Radio Programming Forum.

Five major air personality awards—in each of the five major formats—will be presented at the ninth annual International Radio Programming Forum Dec. 1-4 at the Marriott Hotel in New Orleans.

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

All air personality tapes are to be sent to the chairperson of the regional judging committee. All tapes must be received by the following dates:

- Must be an aircheck of an actual broadcast aired between July 1, 1970 and Sept. 19, 1976.
- Must be on cassette or reel-to-reel at 7 1/2 ips. telescoped and represents an hour of air time.
- Must contain a live commercial (if station format precludes including a live commercial on the tape, you may cut one in your style and place it on the front of the aircheck);
- Complete all required information on the entry blank printed next week and affix the blank to the cover of the cassette or tape box.

Entrant FORM:

Air Personality Station City Format

JUDGES:

Please vote on a scale of zero [0] to ten (10). The highest point total in each category wins.

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<thead>
<tr>
<th>REGIONAL RATING</th>
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<tr>
<td>Voice</td>
<td>Work Ethic</td>
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<tr>
<td>Does air personality select music?</td>
<td>Yes</td>
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<tr>
<td>Personality has been with station since</td>
<td></td>
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</tbody>
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SEND TO: The chairperson of the judging committee listed below, attention: Awards Competition, International Radio Programming Forum.

For your phone area code is 201, 216, 214, 216, 406, 202, 301, 491, 804, 717, 814, 412, 304—Jack Lee, WEMP, 200 N. Jefferson, Milwaukee, Wis. 53201.

For your phone area code is 207, 212, 802, 603, 518, 315, 607, 914, 904, 305, 813—Dick Jansen, Nationwide Communications Inc. 246 N. High St., Columbus, Ohio 43216.

For your phone area code is 911, 408, 704, 703, 601, 605, 191, 302, 301, 606—Brendine C. Washington, WNYO-FM, Clear Channel Communications, 30 North Michigan Ave., Chicago, Ill. 60602.

For your phone area code is 614, 513, 419, 317, 219, 517, 313, 606, 914, 715—John W. Barger, WQAI, Channel Communications, 1031 Navarro St., San Antonio, Texas 78205.


For your phone area code is 902, 709, 506, 419, 819, 514, 613, 416, 519, 705, 807, 204, 309, 403, 234—Bud Striker, KFWD, 3626 N. Hall St., Dallas, Texas 75219.

For your phone area code is 907, 505, 206, 409, 701, 605, 307, 208—Enrico Farber, WXLO, 1440 Broadway, New York City, N.Y. 10013.

For your phone area code is 916, 213, 714, 408, 209, 415, 705, 807, 808—David C. Croninger, WHDH, 441 Stuart St., Boston, Mass. 02116.

For your phone area code is 504, 318, 601, 501, 401, 516, 617, 203, 413—Scott Burton, KFMB, Midwest Television, 1405 Fifth Ave., San Diego, Calif. 92102.

For your phone area code is 702, 801, 602, 605, 303, 308, 402, 913, 316, 918, 349, 383, 315—KOA, 2170 S. Fountain St., Clovis, Calif. 93611.

For your phone area code is 806, 817, 214, 915, 512, 218, 612, 507—Elma Greer, KSFO, Golden West Broad.

Programming Comment

GERRY PETERSON

Program Director KCBQ, San Diego

FINE POINTS—Robert W. Morgan, left, host of Watermark’s “Special Of The Week” discussion, the other partner in a talk show, is talking about during the taping at the Los Angeles studios with Daryl Dragon and Toni Tennille of the Captain & Tennille. The 13-series specials are set to begin airing on stations coast-to-coast to the weekend of Oct. 2-3.

Cowsboys Act

By GERRY WOOD

NASHVILLE—Organized by the late Hank Williams when he came to town here and the “Grand Ole Opry” in 1949, the original Drifting Cowboys’ project is to produce a series of weekly radio shows.

Recorded in Nashville and hosted by Wally ’n’ Turner, the 30-minute shows are being syndicated nationally by Music Marketing, Inc. The programs are in the same style and format of early radio shows transmitted by Williams and the Drifters. Country music veteran Bob Turner, a “Grand Ole Opry” veteran, announced.

With monologs and songs from the early shows are worked into the new shows which also feature visits by country humorist Whitey Ford, the Duke of Paducah.

(Continued on page 51)

Vox Jox

By CLAUDE HALL

LOS ANGELES—There’ve been a good radio people in town in the past couple of weeks—all of whom disavow any connection to KGBS aka KTNO. But I convinced a couple of them last week to tag along downtown to the Wally Heider Studios in Hollywood to watch Charlie Tuna do his radio show for American Forces Radio and Television Servi-

Voice (10)

San Antonio

NAME

Tuna. The show is produced by Jon-El Productions, headed by Jack Hagerman, Jon-El, and Charlie Tuna was producing Thursday (19) and Hagerman was doing the engineering and Jon-El sales manager Hank Brown was in. With me was Mark Driscoll, ex-program director of KSTP in Minneapolis, a young blood, who hangs out in Los Angeles for a few days, and Stanton Richards, air personality with WKYS, the disco format station in Washington, D.C. Watching Tuna do a show is better than going to a Malibu Beach improve. I’ve often wondered just who the best Top 40 personality is in the world and my three contestants are Lajack, Dan Ingram and Charlie Tuna and I’d hate to have to make a choice be- cause Tuna’s show is so good that it would be diff-

New Biondi Series

By GERRY WOOD

LOS ANGELES—A three-hour weekly “Dick Biondi Solid Gold Rock ‘n’ Roll” program begins production this week in North Myrtle Beach, S.C., at the studios of WNMB, an FM station.

Syndicating the show is Joe Weidensall Productions here, a new firm just launched by Joe Weidensall and his partner.

Weidensall will be flying to Myrtle Beach once a month to tape the shows, which will be available on disk to radio stations. The firm will also provide customized drop-ins, promos and show closure and station IDs.

Though the format of the show will allow for dates dating back to the 1950s, most of the oldies will be from the 1960s.

Biondi, a 40-disc jockey legend on disk, says his show is a bit different. He feels, the listeners like Buffalo and Chicago, now does the 5:30-10 a.m. show on WNMB.

The show will be available in October.

Meanwhile, Biondi will move to Westwood, Norm Pattiz, begins shipment of the radio documentary “The Sound Of Motown” this week and is also now syndicating the “National Album Countdown” weekly show featuring Harvey Metz.

Weidensall has named Robert Gourley, E. Paso, as exclusive U.S. sales rep- resentative for the Biondi show.

(Continued on page 26)

Jimmy Rabbit Hopping Up

As Emceee Of Syndicated
‘Pals Of Saddle’ Series

LOS ANGELES—Jon-El Productions is launching a new syndicated radio show called “Pals Of The Saddle” hosted by Jimmy Rabbit. The show, which will be available in hour versions is to help audiences bring in the national company, according to Jon-El president Jack Hagerman.

“This’ll give country fans what they want to hear, but let them in on something phenomenal happening around the county—bringing in a little more progressive country each week.”

The show will be a perfect programming tool for country music stations to re-

Idea of a new syndicated show from Jon-El is to have Jimmy Rabbit host a show that can vary as an hour program, or run anywhere from three to five hours on a given day.

Rabbit, who rose to fame as a Texas Top 40 air personality, later worked on several radio stations in Los Angeles with formats ranging from country to progressive. In later years, he tended more toward progressive country. Hailing it is with traditions like Kitty Wells. He has been concentrating on a record company and had a recent album out on Capitol produced by Waylon Jennings.

(Continued on page 18)
We didn't become Number 1 by sitting on our audits.

Billboard's been #1 since it started in business 82 years ago.

When you're buying music media, you don't want a song and dance about circulation. You want facts and figures. Right?

Let's look at the facts. Billboard was the first publication to start the record charts. Among music magazines, Billboard is the only audited publication that charts the record business.

Let's look at the figures. Billboard beats their nearest competitor's non-audited circulation by almost 2 to 1. That figures out to twice the readers but not twice the cost.

What's so important about Audits? They guarantee our figures. Audit Bureau of Circulation is an independent concern whose sole function is to audit circulation of the finest paid publications. They lay down the rules on what we can quote, how we can quote, and where we can quote, our circulation. When they put out an audit, there are no questions. Period.

So, if you want straight talk about Billboard's dynamic readership, check our Audit Bureau of Circulations statement.* We're not sitting on our audits . . . we are sitting on the world's biggest music weekly. For your advertising dollar.

*Ask your Billboard representative for a copy.
Radio-TV Programming

Air Personalities: An Oct. 7 Deadline

- Continued from page 16

eastern, 950 California St., San Francisco, Calif. 94108.

Air personalities outside of the U.S. and Canada may enter by send-
ing their entries direct to Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

In Australia, Rod Muir, president of 2SM Group and an advisor of the event this year, will be con-
ducting and selecting representa-
tives for air personality of the year, program director of the year and ra-
dio station of the year.

All finalists will be submitted to the awards committee, Los Angeles.

All special programs and public service programs produced at a radio station should be sent to Jack G. Thayer, president, NBC Radio, National Broadcasting Co., 30 Rockefeller Plaza (Room 203), New York, N.Y. 10020. Thayer's com-
mittee will select three finalists in each million plus and less than a milllion markets.

All station of the year presta-
tions (including a composite tape of broadcast day and other program-
ing, local spots, etc. of bro-
cast day and written material) should be sent to--George Burns, Burns Media Consultants, 3054
Donna Marta Dr., Studio City, Calif. 91604. Finalists for both million-
plus and less than a million markets in each of the major format cate-
gories will be selected.

All radio syndication programs--both regular programs and spe-
cials--should be sent to-John Win-
namases, KLOS, American Broad-
casting Co., 3321 S. LaCienega
Blvd., Los Angeles, Calif. 90016.

This includes all formats and entries may range from mini-features to massive specials. All should be tele-
sen-able. Awards in syndication will be made to: a weekly show, a daily feature, and a special.

All station-produced commercials and public service announcements (but not programs) should be sent to--Chuck Blons, Chuck Blons Cre-
tive Services, 1606 N. Argyle St., Hollywood, Calif. 90028.

All program director of the year entries should be sent to--George Burns, Burns Media Consultants.

3654 Donna Marta Dr., Studio City, Calif. 91605.

Promotion people are constantly on program directors to go on records "out of the box." If there's nothing wrong with that. In my opinion, there's nothing wrong with program directors shooting spots occasionally, if they believe the record is right for their market. In at-
tending the recent Columbia Con-
vention, one of the main thrusts of the company talked about was to break new artists in the future. The bottom line being the promo people would be pushing program directors on new records.

"I've always been one of the pro-
gram directors who would take a shot at a record. Recent developments have caused me to reflect on that and possibly change my mind. Three cases in point:

(1)--KCBQ goes out of the box on the Johnny Rivers record, "Outside Help." Epic Records fails to get one other radio station on the record. Three days later, Epic takes out full-
page ads announcing the new Johnny Nash single. After the promo-
ional people put me on the record, the company doesn't follow through with other stations and fur-
der more convinces me that they aren't 
interested in what's happening in San Diego by nationally advertising another single that hasn't yet been released.

(2) --KCBQ on a cut selected from Atlantic Records from the new Average White Band album. Four weeks later, Atlantic releases another cut as the single.

(3) --KCBQ on "Let It Out" from Gary Wright's album due to listener requests. Eight days later, Atlantic releases a different cut as the single.

I don't want you to misunderstand my intentions--I might not have an axe to grind. I'm just saying that when I be-
lieve in a record and the promo-
people feel the same way, I
would like to be backed up by the record company. What happens is a lack of communication or belief on the part of the a&r people or the com-
pany execs, leaving the promo-
people with egg on their faces and the program director mad. I guess what I'm saying is that if we go on new product, do us a favor by backing us up.

Too many radio people in com-
pany, most promo people ex-
ccept, don't understand that a pro-
gram director's job is on the line
every time he adds a new record. The safest thing for any program di-
rector to do is play only 15 records so he won't be taking any chances. A program director gets nothing for going on records early. Promo and a&r people get bonuses. Program di-
rectors, only get the satisfaction of knowing they were right in believing a record was right for their market.

Record companies have been scrambling for longer lists for years, but the people were cheating their audience with short lists. I for one have agreed. However, the re-
cent conventions I've mentioned plus others I haven't mentioned have led me to the conclusion that It's not radio, but record companies who are responsible for the short lists by not fully backing promo people who talk program directors into taking a shot. If a promo person convinces a program director to take a shot, and that record company backing, he'll not get another chance with that program director.

KCBQ have no ax to grind. KCBQ has a great relationship with most record companies. I'm trying to let people know companies know that they must develop a better line of communication between managers, a&r and promo people or the indus-
try will continue to suffer.

Firm Supplies Rare Records

You Need Oldies? Call Schlichtings

LOS ANGELES--You wouldn't think that albums by Dennis King on Studio 2 Records or Maurice Lar-
cange on ACE Records would be in high demand.

But King, Larcange, Johnny Delaware, Mike Stinafay, Rudi Booth, Bryan Daly, Georges de Laguna and dozens of other per-
fomers, and music collections of a hodge-
podge "record search firm" operated by Jim and Lin Schlichting that specializes in providing virtually unobtainable records to radio sta-
ions and radio syndication firms.

Disc-Location was formed about two and a half years when Jim Schlichting con-
solidated his Stereo Radio Productions (now Schulke Radio Productions) operations in Los Angeles, Calif., to South Plainfield, N.J. Jim Schlicht-
ing, assistant to the president and re-
spective administrative assistant, stayed behind.

Today, the Schlichtings--dressed in blue jeans--have found living into stacks of records in obscure warehouses.

"We do go for new product--stuff in mint condition, though it might be fairly old--and we stay out of the collector's domain. Mostly, we deal in studio albums, but we're also very heavily into imported albums."

Disc-Location had just placed an order for some Japanese beautif-
ul music albums that are unobtainable in the U.S. Currently, he's hunting for more records for records in Japan and in Europe.

His clients are radio syndication firms and radio stations. Customers abroad as far south as Australia where 2CH, 6PR, 4KQ have used his serv-
ices.

And his services are various. Every-

every couple of months he sends out a fresh list of albums that he has on hand. This includes easy listening, contemporary, jazz, oldies, country, MOR, and classical. As last Febru-
ary, he was able to accept orders for all product in current catalogs in Great Britain. And, if an album was no longer available on domestic product, he put it back on order in case he or his wife Lin happened to

Find it in some regular warehouse search.

Disc-Location is also willing to take a client's "want list" and try to dig up those albums somewhere.

Disc-Location will also provide a basic catalog of records for a radio station changing its format.

"Eventually, we plan to set up a full-service operation and to act as a clearing house for program consultants, management consultants, engineers."

His prices for his services vary. For regular product, it may be as low as $2.50 an album, especially if it is a count that he managed to buy for less than $3. On a particular im-
portant album that he may have to spend considerable time seeking, the price may be $6.50.

And Schlichting says that busi-
ness is good. "The inconsistencies of record service by record companies helps."

Radio and TV Programming

Air Personalities: An Oct. 7 Deadline

- Continued from page 16

All entries for international pro-
gram director of the year and intern-
national station of the year should be sent to Claude Hall at Billboard Magazine.

Complete details of competition for other than the air personalities will be forthcoming in a forthcoming issue of Billboard.
American Air-Chexx Collectors' Six Pack only $29.95

Get six history making issues of "The magazine you read with your ears" The Best in Aural Intercourse.

THE ULTIMATE RADIO TRIP
A special audio montage of airchecks through twenty-five major markets.
Narrator: Bill Todd, WDAI

MEXIC: INSIDE OUT
Airchecks of: 96X, WQAM, WIOD, Zeta 4, Y100
Special morning drive article. WCFL's final moments of rock.
Interview with Gerry Peterson, KCBQ.
Narrator: Bobby Ocean, KHJ

SAN FRANCISCO CLOSE-UP
Airchecks of: KDIA, KLIV, K101, KYA, KYA-FM
Special article on B100-FM, San Diego.
Interview with BILLBOARD's Claude Hall.
Narrator: Mark Driscoll

Ordering Information: three ways to get Aural Intercourse

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INNCE ST. LOUIS
Airchecks of: KXOK, KADI, KADI-FM, KSLQ, KATZ
Special article on WVB, Boston.
Interview with Bob Hamilton, Radio Quarterly Report.
Narrator: J.J. Jeffrey, WBLM

THE PITTSBURGH STORY
Airchecks of: KDKA, 13Q, WTAE, WTAE-FM, WPEZ, WYDD
Special production article from Don Elliot, K11S, Los Angeles.
Interview (Part I) with Don Imus by Alison Steele.
Narrator: Chuck Buell

ATLANTA: IN FOCUS
Airchecks of: 96ROCK, WIIN, WAOK, Z93, WQXI, WQXI-FM
Special article by John Sebastian, P.D., KDWB, Minneapolis-St. Paul.
Interview (Part II) with Don Imus.
Narrator: Larry Lujack, WCFL

If you've got a powerful thirst for the best of contemporary radio, throwing down a quick six pack may not be enough. Get with the full program and enjoy aural intercourse all year, or perhaps, for half a year. Either way, your per issue cost of American Air-Chexx Magazine will be less than $4.00.

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Mail to: AMERICAN AIR-CHEXX BOX 805, BATH, MAINE 04530
"You Gotta Make Your Own Sunshine"

NEW SINGLE

from HARPERS BIZARRE

written by Sedaka/Greenfield

produced by Tom Pascal & Ray Keller
New Companies

Christopher Group Productions Inc., an independent record production company, formed in Rivendale, N.Y., by Christopher and Marion Spierer. Also formed are two publishing firms, Space Angel Music Co. and Crystal Star Music Co., Inc. First product includes LPs by Custer's Last Band and DeBora. Address of the firm is 555 Kappock St. (212) 548-1230.

SingMet Entertainment Corp. has been launched by Stephen Metz and Steven Singer, owners of New York's Beacon Theater, for concert promotions. They will work in conjunction with Howard Stein of Towne House Concerts, with initial pop shows at the Beacon later this month. SingMet is at 303 Fifth Ave., N.Y. (212) 686-6670.

Tops In Entertainment, Inc., a management/promotion/booking

Classics Reissued

LOS ANGELES - A&M Records has added a number of classic "Forget Me Not" singles to its catalog. Among the additions are Ike & Tina Turner's "River Deep, Mountain High"/"I'll Never Need More Than This"; "The More I See You"/"There Will Never Be Another You." By Chris Monroe. Joanie Basci's "Forever Young"/"Diamonds & Rust," and Captain & Tennille's "Love Will Keep Us Together"/"The Way I Want To Touch You." The agency launched by James "Dickie" Hazley at Box 474, Granville, Ohio 43022, (614) 344-9029, 8590. First acts signed are singer Thelma Jones and comedian Bill Grosscup.

Broken Drum Records organized by Al Breaux and Fred Blakelee at 4305 Terry Lake Rd., Fort Collins, Colo. (303) 484-1260. Currently touring with the Tiny Harris Show. Breaux's first release is his own single "Get It On/Where Out (Part II)."

H.R.B. Productions, Inc., has been formed in Cincinnati to handle the new country music line recently introduced by QCA Records. Principals include Vern Hawk, Frank Ruhl and Edward R. Bossen. Initial country release is Con Archer's "A Thing Called Sadness" and Denny Rice's "Family Man."

MakeMore Music Publishing launched in Los Angeles by composer/producer John Beal who has been associated with Mitzi Gaynor, Johnny Mathis and the Carpenters. Firm is located at 1239 Appleton Way, Venice, Calif. (213) 396-4155.

'Howzat' To UA

LOS ANGELES—United Artists Music has acquired publishing rights to "Howzat" by Australian group Sherbet for U.S. and Canada.

Sedaka, Harper's Bizarre Complete With Same Song

LOS ANGELES—Recently established Forest Bay Company of Santa Cruz, Calif., whose first production by Harpers Bizarre was enthusiastically received, is bracing itself for some stiff competition from MCA because of the simultaneous releases of Neil Sedaka's "You Gotta Make Your Own Sunshine" and the Bizarre's interpretation of the same song.

In choosing the Sedaka tune for single release, Forest Bay was aware of MCA's plans to release the same song pulled from Sedaka's "Steppin' Out" LP.

"Sedaka has enormous selling power with MCA behind him, but we're going to give it a hammerhead attack," says James Scopettone of Forest Bay. Although the song didn't appear on the Bizarre album, Forest Bay decided to enhance the LP's commercial appeal by remixing the B side with two more contemporary songs. Dropped from the album were "Banna King Loose" and "That's The Way It Was." Harpers Bizarre had a hit in 1967 with Simon & Garfunkel's "Feeling Groovy" and Forest Bay is aiming at duplicating the commercial success of a contemporary song.

It took three days to record the two new songs and one day to remix the side. Scopettone believes the extra production costs will be worth it now that the album has a solid commercial hook.

Oddly enough, the revamped bizarre LP will be the third version of the same album. The initial album jacket had illegible lettering making the group's name indistinguishable on the racks. The second version will contain the remixed B side.

"The changes and expenses in the album indicate we're going to be an aggressive factor in the market," says Scopettone.

Shadybrook Ships A 'Mystic Moods'

LOS ANGELES—Shadybrook Records shipped the first new Mystic Moods LP. "Being With You"—and label president Joe Sutton reports being immediately back ordered. Before distributors got the first shipments, they were reordered. "Before distributors got the first shipments, they were reordered," Sutton claims, adding that 25,000 were shipped initially and back orders now account for about 20,000 more. Brad Miller, a partner in the record company, is executive producer of the Mystic Moods; Don McGunna produced the music in Europe.

Not only is this the first major "hit" for the fledgling label, "but it's the first time in my record career I've been back ordered," Sutton says.

Eisenrod Dies

NEW YORK—Benjamin Eisenrod, formerly comptroller of UA Records and UA Music Co., died Aug. 18 at age 64. Associated with UA for 10 years, he had joined the company from Columbia Pictures. His widow, Estelle, survives.

John Coleman Singing The Sleeper of the Year

I CAN'T LIVE A DREAM
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Now available through Painted Cactus Records in U.S.A. and Quality Records in Canada. For additional information contact JMC ENT. LTD. 2750 Cardwell Pl. Los Angeles Calif. 90046 Phone: (213) 650-8795 or 884-7489

www.americanradiohistory.com
Billboard Album Radio Action
Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

KZL-FM—Eugene
  • MIKE GREENE—Midnight Mirage (Mercury)
  • MIKE GREENE—Midnight Mirage (Mercury)
  • MIKE GREENE—Starts (Capitol)
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THIS IS THE YEAR OF THE MYSTIC DRAGONS

BLUE MAGIC'S NEW ALBUM 'MYSTIC DRAGONS' WITH THE SINGLE 'TEACH ME (IT'S SOMETHING ABOUT LOVE).'
THE BLUE IS NEW. BUT THE MAGIC IS STILL THE SAME.
About a week ago, I had the great pleasure to sit down and talk with one of the disk jockey legends of radio—Rufus Thomas. Most of the world, of course, knows of him as a recording artist, but currently his first hit on Sun Records in 1953, "You Ain't Gonna Change Me But A Bearcat," is still a hit. But he who only retired from radio a couple of years ago, was one of the very last of the classic DJ's. There was a time when a DJ would show up after a show on Saturday called "House of Happiness" Nat Williams, who'd been his high school history teacher back around 1931, was probably the first black disk jockey on the station, starting around 1928. He would talk to the youngsters, tell them a story or two, and throw in an album called "Siesta Swing Club" show around 1952 when the DJ's would come on "an O'Clock in the Morning" and let radio to play on the road. He's a man who lived out the line "If There Were No Music" on Artists Of America Records.

Pat Ballengee, 415-993-7242, is looking for Jimmy L. Thompson. Thompson is starting his own radio-television production company and is trying to hire KJH-type disk jockeys. Call Kamran Mashhakay, 202-333-3141. I understand that Norton wants to sign on with that KJH and they will more than likely pay expenses to and from it'll be an English-learning program.

Mike Lyons, formerly the music director of WORJ in Orlando, Fla., has been hired to be a full-time disk jockey at WDZ, the automated album-rock station programmed by Ken Stevens. Phil Hendie, formerly of WKJ in Orlando, has joined WDZ in production, replacing production director Tom Stewart, who moved to KEBC in Oklahoma City as production director. Jim Davis has joined the station as a disk jockey and vehicle relief personality. He'd been with KMJN in Denver as program director and assistant program director. Joe Trelle is the new program director at WOGL in Cleveland, the station will have a new format in December. He'd been an assistant program director at WQXI in Philadelphia. G-98 air personality Beau Howard is now in Washington, District of Columbia. Several of his show's activities might go something like this: Skip O'Brien hosting the show, Beau Howard is the weatherman, ... universe might look like this: ... had been holding on for two years with the Douglas show and his administrative chores. ... Ray Cook, KVXO'spyxoffender, has been helping in locating some buddies from his days with ARPTS, Inram, Crete, Green Bay, and several local record outlets and we've seen quite a few acts visiting us in the past few weeks. "Our music director, Frank Brandon, has put together a great library with the help of the dealers and local record outlets. "We've seen and been going around with the music and see what's happening. We're off top 40, we're somewhere in between. We play the hits, but in sound we're neither too far right nor too far left." Dick Bailey, program director of KRCR and KYKM in Eureka, Calif., states that his stations are now casting a rock format. KNCR is a daytime AM operation. The FM station has been going under the call letters "Our music director, Frank Brandon, has put together a great library with the help of the dealers and local record outlets. "We've seen and been going around with the music and see what's happening. We're off top 40, we're somewhere in between. We play the hits, but in sound we're neither too far right nor too far left."

Marty Wester, general professional for the DeShawn Music Group for Los Angeles, sent me a copy of "The Billboard March" by Johnnie Darin and his Orchestra.

Kevin O'Donoghue has been promoted to assistant to Wally Trotter, KFRA and KXLU. Trotter is the former 2SM Group Operation in Australia. Gavrin Rutherford, general manager of WXMA, Stillwater, N.J., has moved in as general manager of ZSM in Sydney replacing Kevin.

On Aug. 11, CHUM in Toronto was one of the first stations to get a printed program book. It's first printed program was published in May 1957. Roger Ashby, one of the most colorful characters in the business, has been taken personal of CHUM stations dating back to Feb. 1961. With the station going into another station, he has to keep an eye on what's happening in the city. He's been in the business since 1957. CHUM was probably first. Rogers 416-926-6666 and talk to him.

**Bubbling Under the Hot 100**

1. **BRING IT HOME TO ME** by Mickey Gilley, Playboy 4075
2. **DISCO FEVER** by Isaac Hayes, Hot Buttered 4076
3. **KILL THAT ROCKACH, Miami Drive 6251
4. **SUN, SUN, SUN** by The Baja, Pyramid 8004
5. **SUMMER SUITE** by Love Unlimited Orchestra 200th Century 2031
6. **I NEED** by Johnny Guitar Watson, DJM 313 (Robert)
7. **THE END IS NOT IN SIGHT** by The Country Team, Amazing Rhythm Area 15202
8. **LADY LADY** by Solomon Bell, Bule Ocean, America 7601
9. **I SEE YOU** by Peter Allen, A&M 1813
10. **DEAD FLOWERS** by New Riders Of The Purple Sage, RCA 40591

**Bubbling Under the Top LPs**

1. **STEVE YOUNG, Ronagogue Pickers, RCA APL 1759
2. **WNAW, Salem, RCA APL 1759
3. **ANODE, Atlantic SD 1846
4. **MAIN INGREDIENT, Super Hits, RCA APL 1759
5. **CARRIS HILLMAN, Slop In Away, Univ 7 E268
6. **PETER BROWN, Anacal APL 488
7. **BOBBY DARE, The Winner & Other Losers, RCA APL 488
8. **JULIUS PREST, Sed Wegs Of Destiny, Jazz 45 7019

**Radio TV Programming**

**Top Pop**

**Top Pop: 1940 - 1975**

**Top 20 Pop songs of each year**

2. "Like This, Like That," The Sights, A&M Records 7601
4. "Stop! Look! Listen!" The Animals, Atlantic 40591
5. "My Way," Frank Sinatra, Capitol 40591
6. "Queen of the Valley," The Platters, Mercury 40591
8. "Be My Baby," The Ronettes, Columbia 40591
9. "Jesu, Joy of Man's Desiring," The Beatles, Capitol 40591

**Top 25 Pop songs of each year**

1. "The Twist," Chubby Checker, King 40591
2. "Hey Jude," The Beatles, Capitol 40591
3. "Yesterday," The Beatles, Capitol 40591
4. "Do Wah Diddy Diddy," Manfred Mann, Pye 40591
5. "A Groovy Kind of Love," The Hollies, United Artists 40591
6. "Twist and Shout," The Beatles, Capitol 40591
7. "I Can't Help Myself," Four Tops, MGM 40591
8. "Suspicion," The Ventures, Surf 40591
9. "Spanish Harlem," Harry Belafonte, Capitol 40591
10. "I Can't Help Myself," Four Tops, MGM 40591

**Top 40 Pop songs of each year**

1. "You Really Got A Hold On Me," Sam Cooke, King 40591
2. "Tears On My Pillow," The Four Seasons, mercury 40591
3. "Mr. Lucky," Chubby Checker, King 40591
4. "Save the Last Dance for Me," The Four Seasons, mercury 40591
5. "I Can't Help Myself," Four Tops, MGM 40591
6. "I'm a Believer," The Monkees, Warner Bros. 40591
7. "Get Back," The Beatles, Capitol 40591
8. "My Girl," The Temptations, Motown 40591
9. "Baby I'm Mine," The Miracles, Motown 40591
10. "Dance With Me," Tamla Marley, Motown 40591
IT TAKES A SPECIAL TALENT TO MAKE A "COVER" THAT SOUNDS BRAND NEW.

MILT JACKSON DOES IT WITH "FEELINGS"

You've heard the song a thousand times before, but you've never heard it like this. Because there's only one man who could really coax the good vibes out, and that's the man who plays 'em... Milt Jackson. Look for his newly released single, "Feelings," from the fabulous new Milt Jackson album.

ALSO NEW FROM PABLO

Manufactured and distributed by RCA Records
Seasonal Slump? Not For Operator in the Midwest

By ALAN PENNACHY

CHICAGO—“Seasonal slump hasn’t been a problem for the past few summers,” observes Clayton L. Norberg, a Mankato, Minn., operator who always busy business summerly and primarily to “enough good release.”

“The real key to our business is good recordings that the public wants to hear,” Norberg says, naming “Elton John & Kiki Dee’s ‘Let Go, Break My Heart,’” the Bee Gees’ ‘You Should Be Dancing’ and the Bee Gees’ ‘‘I’m Easy’ as sustaining records.

Norberg, who operates nearly 500 boxes in Minnesota, Iowa and South Dakota, also points out that increased leisure time in our society has tended to counteract the summer doldrums. Additionally, he & C S& N Sales Co., Inc. is bolstered in summer months by the 90 boxes it operates in franchised Country Kitchen restaurants in 3 states, most of which are highway locations heavily trafficked now by northbound vacationists.

“They’re good-year round and excellent in summertime,” Norberg says.

The Country Kitchen restaurants employ cassette-play-line wall boxes with their own soundtrack. Norberg indicates Plans for the installation of such a jukebox system is part of the franchise program offered by Country Kitchen International, a Minneapolis-based firm, Norberg explains.

Norberg says the Country Kitchen organization has offered the jukebox as one of its franchise package since 1966.

An MOA operator, Norberg sees a prospering future for the jukebox with such national food-service chains, most of which, to date, remain closed to operators.

“I look at the Howard Johnson’s that are now open 24 hours a day practically everywhere. That would be some location,” the operator muses.

Norberg says he has often suggested a program be developed by the JDG to advise national food service chains about the in-jokebox potential, and to encourage and the entertainment to their clientele. But, he judges, it should be the task of national food-service manufacturers, with their strength and know-how, to mount such a campaign.

Milwaukee: ‘‘Teddy Big’’

MILWAUKEE—Jukebox play significantly spurred sales of ‘Teddy Bear,’ a CB novelty song on its way up to the number one slot that sold 25,000 copies of the disk in this market.

Larry Romanek, manager of Lieber Enterprises’ one-stop division, says his company’s sales of ‘‘Teddy Bear’’ were surpassed in the last six months only by a Elton John/Kiki Dee single. Seventy-two thousand copies of ‘‘Teddy Bear,’’ with which he pushed heavily to operators, “sold were through all the Lieber Enterprises one-stops, Romanek says. Though it got airplay on Mil-

As Of 9/4/76

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

1. DON’T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40797
2. I’D REALLY LOVE TO SEE YOU TONIGHT—Elton John & Kiki Dee—Capitol 40795
3. LET EM’ IN—Wings—Capitol 4293
4. MUSIC OF THE NIGHT—Jim Steinman—LPR 65073
5. A FIFTH OF BEETHOVEN—K. Murphy & The Big Apple Band—Private Stock 50073
6. GET CLOSER—Seals & Crofts—Warner Bros. 1834
7. YOU SHOULD BE DANCING—Bee Gees—Mega 1205
8. DEVIL WOMAN—Cliff Richard—Rocket 40794
9. YOU’RE NEVER GOING TO LOVE—Lov/Clare—Philadelphia International 1123
10. (Shake, Shake Shake) SHAKE YOUR BODY—Bob & C. & the Sunshine Band—TP 1019
11. BABY I LOVE YOUR WAY—Peter Frampton—Arista 1830
12. A LITTLE BIT MORE—Dr. Hook—Sonora 1850
13. WHAM BANG SHANG A LANG—Silver-Arista—Arista 50075
14. PLAY THAT FUNNY MUSIC—Wendy/Big Apple—Private Stock 10272
15. TO GET YOU INTO MY LIFE—Beatles—Capitol 4274
16. SUMMER—United Artists 834
17. LITTLE GIRL—John Travolta-Metromedia International 10242
18. KISS AND SAY GOODBYE—Chicago—Chicago 10310
19. SAY YOU LOVE ME—Fleetwood Mac—Apple 1356
20. AFTERNOON DELIGHT—Starland Vocal Band—Kiss 10588

Rock LP Best Sellers

As Of 9/4/76

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

1. FRAMPTON COMES Alive—Peter Frampton—A&M SP 30103
2. FLEETWOOD MAC—Ray Persoff
3. THERE’S A PLACE—Jeff Beck—Reprise R 4090
4. GEORGE ROGERS—The Highwaymen—Capitol 11008
5. 9 OR 10 SONGS—Donny & Marie—RCA 7234
6. BOYS ARE BACK IN THE BOWN—Jefferson Airplane—Capitol 10946
7. SONGS OF THE SOUTH—Johnny Cash—Columbia CS 50293
8. BREEZY—Seals & Crofts—Warner Bros. 1834
9. GREATEST HITS—Chicago—Columbia 31035

Los Angeles Recordings

1. ALIVE—Jeff Beck—Reprise SP 4090
2. THE SLIDERS—Jeff Beck—Reprise SP 4090
3. THE MUSIC OF THE NIGHT—Jim Steinman—LPR 65073
4. GET CLOSER—Seals & Crofts—Warner Bros. 1834
5. THE MOODY BLUES—The Moody Blues—Capitol 4270
6. I’M BEST—Kathy Covardi—ABC 11217
7. HEAVEN MUST BE MISSING AN Angel—Linda Ronstadt—Capitol 4270
8. THE BEACH BOYS—The Beach Boys—Capitol 4270
9. THE CREEDENCE CLEARWARDEN—Creedence Clearwater Revival—Warner Bros. 1843
10. THE BYRDS—The Byrds—Warner Bros. 1843

A Horror Songbook from 20th Century

LOS ANGELES—Fiction, fact and even fancy have been incorporated, transcribed or translated into song, in any form by any means, electronic, mechanical, phonographic reproducing, without prior written permission of the publisher.

The song Folio was printed by Warner Brothers Publications in Florida.
The success of "Mystic Voyage" was the springboard to an even greater success—"Everybody Loves The Sunshine." In the tradition of all great artists, Roy Ayers continues with new musical innovations that close some of the gaps between Jazz, Rock and Soul.

EVERYBODY LOVES THE SUNSHINE
PD1-6070
8T 1-6070
CT 1-6070
THE SINGLE FROM THE ALBUM: THE GOLDEN ROD PD14337

Featuring THE GOLDEN ROD and EVERYBODY LOVES THE SUNSHINE

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NEW YORK, NY 10019
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Where you raise your standard of listening.
LOS ANGELES—In San Francisco, Wally Heider Recording was the locale for scenes from "A Case of Madness," the locally filmed, WCBS-TV telecast of "The Streets of San Francisco" on ABC-TV to be aired at the end of November. The plot revolves around a crazy music producer who is eventually murdered (for film, of course) in Heider's Studio A. The segment features Jetta Azen Jr., as a rain stick. It took some 24 hours to complete five to six minutes' worth of film but the studio's Anna Frame says everyone felt it was exciting to work with the professional crew. Steve Malcolm, a Heider engineer, assisted technically.

The Eagles have been finishing up a new LP at L.A.'s Record Plant. Bill Szymczyk is producing and engineering with assistance from Bruce Horns.

In other Pledger, Randy Frazier, former Free bass player, slated to record an album with Ron Novin producing and engineering with assistance from Rick Smith. Frazier is now fairly into Polycord. Knack's Robbie Steinhardt, at the sausage Record Plant, Crackin will begin LP tracks, Russ Titelman producing with Tom Fricke.

At L.A.'s Sunset Sound Recorders, Bonnie Raitt finished up recording and engineering an LP with Paul Rothchild producing while engineer duties were handled by John Haenel assisted by Paul Black and Kent Nebergl handling other engineering. Producer David Andereit was in doing vocal overdubs with Rita Collidge for her new LP. Other overdubs were done by Bernie Leadon, vocals and guitar, Dean Parks, guitar overdubs, and Herb Peterson, vocal and hand gong overdubs. Marty Lewis engineered, assisted by Jack Rouen and Kent Nebergl. Jack Landau finished up overdubs, horns and strings for Bronze's upcoming LP. Marty Landau also engineered.

Gregg Allman produced Cher on some live tracks. Engineering was done by his assistant Paul Black and also engineering from Jim Isaakson. Valerie Carter engineered while engineering Gregg's new LP with Michael J. Jackson was in cutting tracks for Tim Moore. Jeff Porcaro, drums, and Tilly Payne, keyboards, and David Hugate, bass, engineering was handled by Steve and John Ray. Joe Landau was in doing drum overdubs for Geoff Bradin. Michael Jackson engineered, assisted by Jack Rouen. Producer Robert Appore was in doing overdubs for Steve Landau's LP. Reed Steely and engineer.

At Filmways/Wally Heider Recording in L.A. recently, David Sancholes was in to work on his upcoming album with Bruce Botnick producing and Bill Brum on the board. Benny Whitworth and Howard Solomon were in doing mixing for Far Out Productions with Jerry Goldstein producing and Chris Blackwell, working with engineer possibly Cuma was in to mix its forthcoming LP under the auspices of executive producers Peter Green and Harry Nilsson. Obviously they are looking for a producer and producing. Danny Most from TV's Happy Days was in doing overdubs with Ralph Eck at the board. Continuing LP projects include Fleetwood Mac, R&B Queen, Roberta Flack and the Aliens Brothers, and Annette St. Marie.

On the Heider remote recording scene, the studio has been contracted to handle all sound for Don Kirshner's "Rock Concert" for the upcoming season. Recent Heider renews include an ABC-produced documentary on Rod Stewart engineered by Ray Thompson; Boz Skaggs at the Greek Theater, produced by John Haenel; with Ray Thompson, Don Gooch and Steve Marchant sharing engineering duties, and Kix and Al Anderson Convention Center with Eddie Kramer producing and engineering, assisted by Bill Eng.

Davlin in L.A. was the scene recently for recording the music for an NBC special "American Salutes Rich Rodgers." Cloris Leachman, Diahann Carroll, Peggy Lee, Ethel Waters, Dinah Shore, Nancy Dussane, and Sammy Davis, Jr. were on hand. In other Davlin activity: Disc jockey/producer and engineer and an LP with Joe Porter producing and Eric Prestidge engineering, and Kenny Rankin with Michael Stewart producing and Ron Malo engineering.

In other Los Angeles—Sunset Studio here in the beach suburb of Venice, A&M added 40 percent to its seating capacity by investing in another building. A&M Recording Studios has been on the cutting edge of the growth in large in-house facilities here.

Once the Charlie Chaplin sound stage and overhauled and Perry Mason television series, the studio was purchased from CBS by Carl Reiner. According to Reiner the studio officially opened in May of 1974.

Initially in operation with one studio and one mastering room, A&M has gradually expanded to four studios and five mastering rooms. Built indoors from scratch, the studio is ideal for recording sessions of all sizes and external noises and distractions. According to Tom May, director of A&M's engineering, "production is very flexible, I am often an engineer, often a producer and I don't mean just listening to records. They write, sing, play, and that's the way it's done here. You know, basically, it's like a musicans' club."

Among the musicians in at Spectrum since opening have been jazz artists the L.A. 4 (Ray Brown, Shelley Manne, El Airardo and Bob Brookmeyer) and Steve Turre and Mort Subotnik for such labels as Concord Jazz, Dobro and Brass.


Independent producers include Ed Townsend, Tom Ganache, Ray Lawrence, Gene Russell, Carl Jeferson, Ross Blackwell and Al Dory.

Record labels using Spectrum on a regular basis are Capitol, Mercury, Epic, Reprise, Uni, CBS, Oriole, Tandem, Takoma, Ofenion, Maxine, Dobro and Epic.

"We work for the artists, so it's a two-way proposition," notes Fraser. "Of various styles. We do a lot of jazz because some of us here are very heavily oriented in that direction. I like to think, also, that we do a lot of what you might call the artsy end of the music business as opposed to the 'grind them out' type of thing. We do a little bit of everything, actually."

A major stride forward in Spectrum's evolving come at the beginning of the year when they installed a new room.

Frager expands, "We build the room at the end of 1975 and started operating as a mastering studio doing what you might call state-of-the-art 16-track, stereo and quad mixes, in January of this year. It was a major stride forward in a facility that's been around for 15 years. I think, this is the first year we've made an effort to really let people in Hollywood into how a recording facility and this is a place to make records."

The studio began as 4-track and has grown to its present 16-track state.

The room was built by Los Angeles-based designers and builders of 16-track facilities, Everything Audio.

"The thing I like about the design," adds Fraser, "is that the whole studio is state of the art visually and sound point of view."

The console is "dashboarded" under and to the back so that you can sit down in the middle of the control room. The couch is also behind you and no other distractions.

Another design feature of the Everything Audio room Fraser points out is the level of sound which is finished.

"There's no reflection of sound," he says, "so you don't have to comp出去 those kinds of things like concrete or teardrop ceiling."

The equipment lineup includes 3M's 1/2inch tape transports, AMS, VST, Judy, Teletronics, Dolby, Crown amplifiers, B&K monitors, and EMT, Sennheiser, EMI, AKG headphones. On the other side of the glass there's a Yamaha grand piano, Ap 26/29, Mellotron, Wurlitzer electronic piano, Yamaha, Neumann, AKG, Sennheiser and EMT.

"To me a studio is a ," Fraser adds, "and as we buy equipment we try to make it complete on both sides of the glass.

"Why buy all kinds of fancy phase shifting and delay devices and all that and not have the right keyboards?"

The next step in the Spectrum genesis will be to expand into the downtown portion of the facility and add a second studio facility. Fraser is "just a little studio."

"But we don't have a record company, footing a $180-an-hour bill for us. While we do business with record companies we are not really into a status thing. Some studios are going to be a big emphasis on the big names that have used it as well as the number of gold records they've been on. The attitude is to treat everyone the same and to me the studio is just a tool. I build this studio so I can work.

"But the people who are working are the people who are working are the people who are working."

"The studio has doubled in all respects since its inception so I like to think we're going to get up on that line," notes Fraser.

JIM McMCCULLAH
This Week

Top Audience Response Records in Atlantic Districts

1. YOU SHOULD BE DANCING—Bonnie Gees-RSD (12"
2. YOU LIKE ME—Soul II Soul-Groove Records
3. DON'T WANT TO LOSE YOUR LOVE—Lotions-Columbia
4. CHOREOGRAPHER'S FEET/SPECIAL SLEEVES PLAY THE SQ.-Soul Bros. Original Sawgrass Records
5. MY DEAR LADY—Fresh Ice-Bell

Top Audience Response Records in Boston Districts

1. YOU SHOULD BE DANCING—Bonnie Gees-RSD (12"
2. YOU LIKE ME—Soul II Soul-Groove Records
3. DON'T WANT TO LOSE YOUR LOVE—Lotions-Columbia
4. CHOREOGRAPHER'S FEET/SPECIAL SLEEVES PLAY THE SQ.-Soul Bros. Original Sawgrass Records
5. MY DEAR LADY—Fresh Ice-Bell

Top Audience Response Records in Chicago Districts

1. YOU SHOULD BE DANCING—Bonnie Gees-RSD (12"
2. YOU LIKE ME—Soul II Soul-Groove Records
3. DON'T WANT TO LOSE YOUR LOVE—Lotions-Columbia
4. CHOREOGRAPHER'S FEET/SPECIAL SLEEVES PLAY THE SQ.-Soul Bros. Original Sawgrass Records
5. MY DEAR LADY—Fresh Ice-Bell

Top Audience Response Records in New York Districts

1. YOU SHOULD BE DANCING—Bonnie Gees-RSD (12"
2. YOU LIKE ME—Soul II Soul-Groove Records
3. DON'T WANT TO LOSE YOUR LOVE—Lotions-Columbia
4. CHOREOGRAPHER'S FEET/SPECIAL SLEEVES PLAY THE SQ.-Soul Bros. Original Sawgrass Records
5. MY DEAR LADY—Fresh Ice-Bell

Top Audience Response Records in San Francisco Districts

1. YOU SHOULD BE DANCING—Bonnie Gees-RSD (12"
2. YOU LIKE ME—Soul II Soul-Groove Records
3. DON'T WANT TO LOSE YOUR LOVE—Lotions-Columbia
4. CHOREOGRAPHER'S FEET/SPECIAL SLEEVES PLAY THE SQ.-Soul Bros. Original Sawgrass Records
5. MY DEAR LADY—Fresh Ice-Bell

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DISCO II AGENDA

Tuesday, September 28

10 a.m.-6 p.m. - REGISTRATION
6:30 p.m.-9 p.m. - WELCOMING COCKTAIL PARTY
8 p.m.-10 p.m. - TK Records Special
10 p.m.-11:30 p.m. - Disco Dancing
11:30 p.m.-Midnight - Disco Dancing
Midnight-4 a.m. - Act to be Announced
4 a.m.-1:30 a.m. - Disco Dancing

Wednesday, September 29

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

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

KEYNOTE SPEECH
"Discos—a Multi-Billion Dollar Business Annually!"
Laury Minard, Reporter
Forbes Magazine, New York
11:15-12:15 p.m. - CONCURRENT SESSIONS
1) "Specialization of Advertising and Marketing Techniques for the Exposure of Disco Product"
Moderator: NANCY SAIN, Nat'l Pop Promotion
Panelists: STANLEY CAYRE, Director United Artists, Los Angeles

2) "Proffessionalism in Design and Installation of Disco Systems"
Moderator: WALTER KOLE, President, Power Audio, Anaheim, Ca.
Panelists: RANDY VAUGHN, Vice-President, Disco Scene, Hampton, Va.
R.F. LONG, President, Disco Sound, New York
DAVID DURIE, Sales Manager
Optikinetics, Lotus, Bedfordshire, England
PETER FRANK, President, Video Digest, New York
DONALD W. SLACK, President
Total Concept Sound, Woodland Hills, Ca.
Dr. RICHARD AICCIUBI, President
Roctronics, Cambridge, Mass.
JAMES W. BURG, Vice-President, LTD., Inc., Denver
HOWARD R. RHENIER, Sales Manager
Times Square Theatrical & Studio Supply Corp., New York City
HANK LOCONTE, President, The Agora
Clubs, Lyndhurst, Nj.
LEVI EVIN, President, The Damierium, Van Noy
GAIL MARTIN, Sales Mgr., Cerwin-Vega, L.A.
ALEX ROSNER, Ronner Custom Sound, NYC

A FOUR BILLION DOLLAR INDUSTRY ANNUALLY
Disco people—the club owners, club managers, disco jockeys, hardware and accessories manufacturers, label people involved in disco product marketing—will once more have the chance to get together to discuss their special brand of entertainment... DISCOS.

Thursday, September 30

9 a.m.-10 a.m. - CONTINENTAL BREAKFAST
10 a.m.-11 a.m. - CONCURRENT SESSIONS
7) "Updating: Disco Framing/Displaying Disco Chains (including Restaurant and Hotel Chains)"
Moderator: TONY DURIE, President, 1270 NYC
Panelists: BUNN WINTER, President, Something Else, East, Fisgade, Mass.
JOHN KEATE, President, Uncle Sam's, The American Scene, Inc., Park Forest South Illinois

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

www.americanradiohistory.com
Your registration includes continental breakfasts, lunches, the Awards dinner, entry to all sessions, your work materials, and special disco entertainment and events.

Friday, October 1

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST

10 a.m.-10:30 a.m.—PLENARY SESSION

10:30 a.m.-11:00 a.m.—DISCO DANCING

11:00 a.m.-12:00 a.m.—GLORIA GAYNOR

12:00 p.m.-1:30 p.m.—BILLBOARD/SALSOUl DISCO II DANCE CONTEST

1:30 p.m.-2:00 p.m.—DISCO DANCING

**Confirmations pending**
Disco Boom Aids Indies

Continued from page 31

The Tape Input Set giving Twin pre-amp LOS CLUBMAN ELECTRONICS 3600 Gift St. Cincinnati, Ohio 45210 (513) 381-2828 just a few pointers on the Clubman Two disco mixer...

The Tape Input Set giving Twin pre-amp LOS CLUBMAN ELECTRONICS 3600 Gift St. Cincinnati, Ohio 45210 (513) 381-2828

Bass, Middle & Treble Controls giving 12db of cut or boost so a pre-amp is not required.

Twin Phone Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own Volume Slider.

The Tape Input allows special effects and tapes to be added. A Master Volume Slider to set overall system level.

Pre-Cue play one turntable while cueing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talkover easy.

CLUBMAN TWO — JUST 1 OF OVER 320 PRODUCTS IN THE METEOR DISCO RANGE.

110 Disco Owners In German DDU

AACHEN — The DDU, Deutsche Diskotheken-Unternehmer, is an association of 110 discotheque owners, between them running 300 businesses.

The organization was set up seven years ago and every year it arranges an artists meeting where some 65 singers and bands appears in search of engagements. And experts from tv, radio and press have a chance of getting information about the artists, both German and foreign.

The meeting, which runs for nine hours and is unique in Germany, attracts an audience of disk jockeys, artists and industry people.

Baesweiler, near Aachen, in the most western part of Germany, is also the meeting place for seven (40) representatives of record companies, many of whom have a first chance of seeing their artists appearing on stage at the DDU get-together.

NATIONAL DISCO ACTION TOP 30

Copyright 1976 Billboard Publications

1. YOU SHOULD BE DANCING—Bee Gees

2. BEST DISCO IN TOWN—ARABIAN NIGHTS—Richie Family

3. SWEET THINGS/THE FLOOD—Dr. Buzzard’s Original Savannah Band

4. HEAVEN MUST BE MISSING AN ANGEL—DON’T TAKE AWAY THE MUSIC—Tavares

5. YOU + ME = LOVE—Smilin’ Trees

6. I DON’T WANT TO LOSE YOUR LOVE—Evans—Columbia

7. LET’S MAKE A DEAL/I’VE GOT YOU UNDER MY SKIN—The Mirenesse: Polydor

8. YOUNG HEARTS RUN FREE/RUN TO ME—Dion—Columbia

9. NICE & NASTY—Salsoul Orchestra—Salsoul

10. (Silk, Shake, Shake) SHAKE YOUR BODY—Annie—Atlantic

11. YOU’VE Got TO FIND ANOTHER LOVE LIKE MINE—Lily Rabe

12. PLAY THAT FUNNY MUSIC—Wheel

13. MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century

14. KNIGHTS IN WHITE SATIN/I WANNA BE YOUR MAN—Tonight O’Hair

15. EVERY MAN’S BROTHER—The Five Percent—Double Exposure—Salsoul

16. DISCO MAGIC—C-M Connection—Media

17. LET’S GET IT TOGETHER—El Crico—AV

18. SUN, SUN, SUNK—Pyramid—12-inch

19. DISCO PARTY/THAT’S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER—Tommy James—Atlantic

20. TROUBLE MAKER—Roberta Kelly—Gospod

21. YOU’RE MY PEACE OF MIND—Faith, Hope & Charity—RCA

22. LOWDOWN—Butch Vig—Columbia

23. MADE YOU BLIND—Glad—Bell (import)

24. ONE FOR THE MONEY—Whispers—Soul Train

25. DOWN TO LOVE TOWN—The Originals—Motown

26. MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International

27. GETAWAY—Earth, Wind & Fire—Columbia

28. GET UP/OFFA THAT THING—James Brown

29. FULL TIME THING—Whitney—Roulette (disco edit)

30. IF YOU CAN’T BEAT'EM JOIN'EM—Mark Radice—United Artists

All correspondence will remain confidential.

Please call or write:

Jeffrey Ryan
2181 Victory Pkwy
Cincinnati, Ohio 45206
513-281-7800
Class Acts Firmed At Chicago Ivanhoe

By ALAN PENCHANSKY

CHICAGO—Expectations are running high in anticipation of the reopening of the Ivanhoe restaurant-theater, under new ownership and management. The new acts are devoted to contemporary entertainment. The venue is for the most part a live music stage. For more information, contact Ivanhoe at 200 W. Van Buren St.

Bill Quatman to RCA. The Chicago writer, who recently recorded his first album, "Bill Quatman," for RCA Records, will be joined by former lead singer with the popular Chicago rock band, Peter Cetera. His upcoming album will be cut in Nashville, with musicians from a Nashville rock instrumental group, also to Capitol.

Milton Rascovitz, singer writer well known to his native Brazil, is now in the U.S. with a compilation of 20 songs, "Milton Rascovitz." His music has been called "beautiful" and "melodic," and his songs are said to be "poetic" and "lyric." He will be performing at the Ivanhoe on Tuesday, June 26.

Billboard's Disc Jockey of the Year Award winner, David Spade, will be performing at the Ivanhoe on Friday, July 27. Spade has been a hit with his energetic performances, including his recent appearance at the Chicago Music Awards.

The Ivanhoe's new sound system, courtesy of Bogen Music, promises to provide a superior listening experience for its patrons. The venue will also feature a new lighting system designed byhouse lighting designer, Mark Nelson. The new system includes 300-watt stage lights and 400-watt house lights, providing a range of effects for live performances.

The Ivanhoe's new management has also invested in new seating arrangements, with a focus on comfort and style. The new seating will include a mix of chairs and couches, providing a cozy atmosphere for fans of all ages.

For more information on upcoming shows at the Ivanhoe, visit their website or call (312) 522-0000.
BILLY JOEL

Exclusively Represented by

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www.americanradiohistory.com
Talent In Action

Continued from page 36

JOEY'S MUSIC STORE

Greek Theatre, Los Angeles

In a 50 minute set up's, the Joeys emphasized intense, small ballads and rhythmic dance numbers, even to the point of tossing their two biggest hits, the pop smash "Back Slabbers" and "Live Train," in an odd's endly motif through the show.

The ensembleults included: "Family Reunion," the title track to the group's top 10 album from last January, and cover versions of Morris Albert's "Feelings" and Skylar's "Wild Flower."
The deliberate, angular rhythms performed on these numbers effectively created a high degree of tension. When, on the melodramatic "Let Me Make Love To You," lead singer Eddie Levert pulled his coat halfway off, the ladies in the audience were nearly overcome. It happened again when Levert brought a proposal that put "Staying To Heaven," a Gamble & Huff song from the last album, to a startling climax by tossing his coat back onto the stage.

The tune was numerically dominant, though, by far. Just tossed, "Patti" does not stand alone. "Put Your Hands Together," the stick top hit from the group's debut album, was done in four tempos: "L�en For The Weekend" and the roming. "For The Love Of Money" was the emo- tion and impact of their set.

It's a tribute to the shining nature of the Joeys' music that it was able to create "a get-off your seat and stamp your feet" call to "an- dance participation."

The show was held by a 10 piece orchestra, which opened the set with a five minute over- ture of Joeys hits, and throughout the night gave a lush, romantic feel to even the most frenzied numbers.

While there is a lot of movement in the Joeys' show, there is enough variety in the movement as opposed to the hum of the same vocal set, to keep it from being dazzling. There is a feeling of unity throughout the show, an hour on the stage. Phil Wilson came out of the audience and led Bebe and Trudy into a rendi- tion of "That's How Strong My Love Is So D Igge Good," a hit on Janus.

In fact, of the seven songs performed in a full performance set, only one song was a holdover both from the new Soul Train LP. "One For The Money," used to close with, and "Living To Love" used to open the show.

Faxied by group leader and vocalist Wallace and David Prom, the lead tenor, Nicky Gumbel, Marcus Hudson and Stevela Foden were the songwriters for the Joeys' set.

The tobacco is a guesstaples in the group's repertoire, but only a half dozen songs, although not necessarily the best, are done at the Joeys' request.

The Joeys' set is a truly special live affair and to listen to them is to appreciate the group's talent and skill. They play with a swing and a sense of rhythm that is truly outstanding.

WISPER'S NEW EXPERIENCE

Total Experience, Los Angeles

It may surprise some to learn that the Whispers has been around for over 10 years, but its popu- larity among elegant evenings has only increased after 15 months. The group is a tight, fluid, jazz-based combo with some good ideas but it is too commercial for making a splash in the rhythm section that balances you, a bit on Janus.

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3. The World Is a Ghetto - 3:59
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5. Gypsy Man - 5:23

Published by Far Out Productions
Written by Jerry Wexler, Jerry Wexler, Jerry Wexler, Jerry Wexler, Jerry Wexler

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Be Prepared.
Talent In Action

Johnny Mathis

The first big-band concert is the new Performing Arts Theatre worked itself out July 20 after a crop of reviews that the piece orchestra overcame feedback difficulties. The RCA records presented 12 appearances in its 70-minute program, which preceded a memorable musical showcase by Mathis before an opening that saw him in a series of highly applied solos. Mathis delivered a 16-song, hour-plus vocal journey combining pop, swing, blues and jazz slices in his most versatile style.

The animated Mancini opens his pops set with "Symphonic Soul," done pasted, followed by "Baby Doll's Walk" and "Mr. Lucky." His best moments were piano solo efforts on the "Rum and Juliet" love theme, a Duke Ellington salute with "Sophisticated Lady" and a segment dedicated to the late Nat "King" Cole. Mathis included a top 10 sequence which featured Van McGehee's "The Hassle," Barry White's "Love Theme" and "Love Theme from "A Fistful of Dollars" too at a time, the Mancini portion came to a close with a medley of hits, which brought the gifted singer a well-earned standing ovation.

"I want to dedicate this program to those who have seen many a per- sonal problem through the music, and allowing the specially designated hall to catch up with Mathis. The program was highlights and interpretations as the show would not have been without such impresarios. "Life is a Song Worth Singing" and "She's in Love With You," which showed perhaps the best of Mancini's vocal efforts.

Some of Mathis's strongest vocals included "Open Your Eyes" and "It's Coming," "Pieces Of Dreams," "Watching Hearts升 High" and "Summer Me." Mancini is known for his sensitive, dramatic interpretations. "Rendevous" was a smash hit, "Why Do I Live?" demonstrated his broad output, versatility, talents and ability to sustain and hold extended sections.

Switching into Latin Mathis scored well with "Here Day Will Go." His light, airy style shone forth on the classics "Misty" and "It's A Beautiful Evening," a quiet, melodic ballad.

The high performance of the program represented a mood of, moods, especially melancholy. Occasion- ally strained and seemingly off-mike, Mathis stretched to new perfection and impetus, a Garland technique used in her "Mnemo- nica," this is an effective means of holding the audience in the palm of your hand.

HANFORD SEAL

Roger McGuinn

Thunderbyrd

Byron Berline & Son

Roxscape

Roxscape The ex-Byrd may have had one of the more offbeat concert openings on record (see in- dex, Aug. 5). The curtain went up on the lights but no McGuinn. Instead, the audience gazed a bare stage except for equipment and a piano ship lying in a boxing corner. The crowd heard the recorded verses of "Julie, Ruby," a romantic ballad from his old band's "Canyon Rose." McGuinn did not appear at the beginning of the show, but instead was seen stretching himself on a guitar to begin his "Mnemonica," this is an effective means of holding the audience in the palm of your hand.

Suddenly, McGuinn and his three-man band backed up to stage to begin the show. From then on it was a non-stop and reverting rock and roll. In fact, McGuinn hardly took a breath between numbers during the last four songs.

For most of the 45 minutes, he recalled the Byrds' high flying past with such classics as "Mr. Spaceman," "I'll Feel A Whole Lot Better When You're Gone," and a complete"Fm. Texas."

Included also was a highly evocative and emotionally charged "Christian Mars," as well as "Eight Miles High," a Byrds' classic, and the Chuck Berry show, Oliver.

McGuinn also saluted his recent participation in the Rolling Thunder Revue with "Take Me Away," also from "Carroll Ross," as well as two previously unreleased songs of Bob Dylan and John Mitchell. McGuinn's appearances were well received by the audience.

"I feel like a whole lot better when you're gone," he sang, as he backed off to stage to begin the show. From then on it was a non-stop and reverting rock and roll. In fact, McGuinn hardly took a breath between numbers during the last four songs.

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Henry Mancini

Aldon Studio, Las Vegas

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HANFORD SEAL

Gabor Szabo

Rock, Las Vegas

Szabo delivered a strong set of rhythmically soulful rock music by a responsive crowd July 14. With his three-piece band of accomplished musicians that featured George Gables on piano, Tony Doug on bass and Sherman Ferguson on percussion, the show featured compositions from Szabo's new Mercury LP "Highlight" and some older pieces.

He opened with "Concorde (Nightflight)" which his electric guitar successfully captured the rhythm, a good acoustic piece. The drummer delivered a number that paved up in tempo highlighted Szabo's slick riffs. Probably the best number was "Weep," of- fering a distinct Latin beat emphasized by Gables' drum pulsations. Imaginary orchestras and hard times added changes that were characteristic of Szabo's entire set.

It is said that Szabo is a non-commercial music- ian, dedicated to his craft which he has refused to change. Only for a brief moment did he feel a bit overcrowded with the audience. At that time he yanked out his Hungarian horn and then returned to his guitar, which winded most of the communication.

Szabo has an enthusiastic and devoted fol- lowing in the capacity of the venue. He en- viron opened the show and was recently re- nowned in Billboard.

Ed Harrison

Ian Matthews

Graham Parker

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Ed Harrison

Cooper, Ross Set

Los Angeles—Alice Cooper opened the show. Cooper's version of Diana Ross as co-host of Don Kirshner's second "Rock Music Awards" to be seen Sept. 18 at 10 p.m. over CBS-TV. Alice Cooper co-hosted with Ross at the first show last year.

www.americanradiohistory.com
Soul Sauce
Cleveland Hosting TV Gospel Show

By JEAN WILLIAMS

LOS ANGELES—Edgar Charles, television producer and concert promoter, who produced the last two Ebony Music Awards, is packaging a new TV gospel show with James Cleveland hosting.

According to Charles, the series titled “The James Cleveland Gospel Show,” will be a half-hour Sunday morning gospel program with well-known R&B concert performers appearing.

He points out that he is going after acts, such as the Mark IV and Tom Jones, Aretha Franklin, Johnny Taylor, Al Green, Isaac Hayes and others who started their careers via gospel to perform on the show.

Negotiations are underway with Screen Gems to syndicate the new gospel variety package which starts shooting around Oct. 3.

Charles recently became personal manager of Mr. Aretha, a female impersonator who is an Aretha Franklin sound-alike.

In charting the singer’s career, Charles is attempting to package Aretha with well-known R&B concert performers as an opening act.

Mr. Aretha, whose real name is Michael Peterson, will also perform on “The James Cleveland Gospel Show,” as well as Michael Peterson.

RCA Records has set up an extensive promotion and merchandising campaign to support its new gospel group, Dr. Buzzard’s Original Savannah Band, with a new album under the same name.

The campaign revolves around the group’s concept of the ’30s and ’40s sound mixed with today’s hard disc beat.

The label has launched a contest in which two jugabookers will be given away. One will be located in the window of the Soul Shack record store in Washington, D.C., and the other by a total Savannah display. Customers must register for the giveaway.

The second jugabook will be given away at a promotion party sponsored by the label for the group at Tramps disco in the Georgetown section of Washington, D.C.

Cayre Industries, to support its newest Salsoul Orchestra release “Nice ‘N’ Naughty,” on Salsoul Records, has adopted a theme for the promotion called “I Like It Nice ‘N’ Naughty.”

In addition to the regular point of purchase merchandising material, the label has hired an airplane to run the “I Like It Nice ‘N’ Naughty” message above several beaches before Labor Day.

Dance Your Ass Off T-shirts will again be made a part of its promotion package. The label has also began a series of teaser campaigns in the media.

The Urban League affiliates have adopted Brock Peters’ United Artists Records L.P.’s “Black for America” as their national fund-raising project.

Negotiations are underway for performances by Peters under the sponsorship of the Urban League affiliates with several symphony orchestras including St. Louis, Detroit,

(Continued on page 45)
LOS ANGELES—“I am dealing with a career based on longevity as opposed to just current hit records,” says Capitol artist Natalie Cole.

She also composes herself to Stevie Wonder, asserting: “I don’t want to get too commercial. I am heading in the same direction as Stevie Wonder. All of his songs have messages. He is very much into himself and his music reaches his people. This is where I am going.”

Cole who co-authored “Sophisticated Lady” and “Not Like Mine,” will see it get into the production end of her business with her next LPs. She will also record more tunes that she has written.

She is writing tunes which she says are quite a departure from those written for her by Chuck Jackson and Marvin Yancey, the pair who totally conceived her first LP on Capitol.

“Some of my chords are simpler and others are more complicated. I also have a different mood of music. I have written a pot of rock tunes, and I have written tunes that are completely out of tempo. I have also written tunes that will tell a lot about me personally.”

CHICAGO—Rick’s Cafe Americain, the Lakeshore Harvey Inn, an inspired re-creation of Bogie’s Casablanca saloon, is instituting a music jazz format, featuring top bookings throughout its first year of operation.

A hallmark for trombonist Urbe Green, first in the new lineup, July 20-31, represented “the best business they’ve done in the last six months,” according to Bill Snyder, pianist in residence at the Inn’s Pinnacle Room, who taken credit for the format switch.

“Friday and Saturday night they were packed and waiting in line to get in there,” Snyder beams. “And they were not the usual crust you used to see down there when they had that rock stuff. They had all very fine looking people, gray-haired guys with their women in evening gowns. It was really a fantasitic changeover in just one week.”

Named the Cafe’s entertainment and director in June, Snyder proposed a complete change of format.

“I felt that the room was a natural for jazz,” he explains. “It has that Casablanca atmosphere which they spent a lot of money on, and it’s a good room for sound, without all those electronic devices.

“I started feeling around in New York about who was available and I found a lot of these wonderful players that I always admired would be available.”

Bookings through December include cornet Bunny Bruff; accordinst Art Van Damme; vocalist Joe Venuti, vibraphonist Red Norvo, guitarist Bucky Pizzarelli; and trumpeter Billy Butterfield, each playing 2% weeks on average, with three shows a night Tuesday through Saturday. Drinks are $2.25, with no cover or minimum.

By using local musicians as backup, Snyder exploits, the 200-seat venue can afford to host top-flight entertainers. “If we bring in their groups it would cost us another $1,500,” he says.

Jerry Colen, drums, Jim Atlas, bass and Willie Pickins, piano, comprise the room’s regular backing band.

However, Art Van Damme’s original Chicago quintet, most of whom still reside here will be reunited when the accordinist appears Aug. 31-Sept. 18.

“When going to make this new Blue Note, the new home of Chicago jazz,” Snyder affirms, “The hotel is behind me all the way.”

The format switch is being advertised on radio and with quarter-page ads in a number of metropolitan and suburban papers.

Publishers Gather At Coming Musexpo

NEW YORK—Invitations have been extended to publishers attending Musexpo in November to participate in an informal discussion-meeting Sept. 8 hosted by the National Music Publishers Association.

Chairman will be Sal Chiantia, NMPA board chairman, and reports on recent developments affecting publishers will be given by Albert Berman, president of the Marriott Fox Agency and Leonard Fein, NMPA president.

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Soul Sauce

Continued from page 44

Birmingham, Pittsburgh and Chicago.

* * *

RCA recording artist D.J. Rogers is set to perform at Operation Push’s annual expo to be held in Chicago at the end of September. Following this performance, Rogers will embark on a 10-city, major market tour.

* * *

...we’re in communications, so let’s communicate.

Disco Forum

Continued from page 34

Five-screen multi media presentation storyboard to current disco hits. And Times Square broadcasting around the world will bring the forum to all stage lights plus its new disco special effects.

Revox of America in Syosset, Long Island, will set up a disco deejay checkout room with 12 open reel tape decks, head amps as mixers.

The room is being set aside to form deejays attending the forum of disco programming around the world. The project is open to deejays who wish to submit programming tapes.

Tapes should be submitted to Bill Wardlow, Disco 11 programming director, in order that space may be reserved. There is no charge for this programming experience.

In CHICAGO

Club Drops Rock In Favor Of Jazz

By ALAN PENCHANSKY

Chicago—Rick’s Cafe American, the Lakeshore Harvey Inn, an inspired re-creation of Bogie’s Casablanca saloon, is instituting a music jazz format, featuring top bookings throughout its first year of operation.

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Ray Jacobs Audio In Chrome Tape Gamble

BY JIM McCULLAUGH

LOS ANGELES—Reports about the demise of the chrome-coated blank tape as a quality and merchandisable product have been greatly exaggerated.

That’s the feeling of Ray Jacobs, founder of an audio firm bearing his name in nearby Long Beach, who is on the verge of a major marketing thrust—and gamble.

At a time when many major blank tape suppliers and hardware equipment manufacturers are de-emphasizing the format, the firms dropping it altogether and hardware makers eliminating the chrome bias switch—and highlighting the most progressive promotional ferries, Jacobs is setting to enter the market with a line of chrome-coated blank tape exclusively in September.

Called “Most Valuable Player” Cassette, the tape will be available to the consumer in four lengths—46.625” ($2.99 suggested retail), 96” ($3.89), and 122 minutes.

It’s estimated that chrome’s share of market has dwindled down to roughly 3%-5% of the $3 million market, and said by many marketing executives to be stagnating at that level.

Promotional ferries are taking about 60% of the current blank tape market with premium ferries capturing about 30%.

Among the major marketers of chrome now in the U.S. are BASF, VWE, Ampex, TDK, and all that Ray Jacobs Audio, are licensed by DuPont, originator of chrome technology.

In Europe, however, Jacobs points out, chrome tape has a much more significant share of market—almost 30%.

The reason: “Consumers and dealers are much more familiar and knowledgeable about blank tape and they recognize the inherently good sound reproducing quality of chrome tape.”

“The point is that dealers know tape, they have used it and consequently are able to demonstrate it. But here in the U.S. there’s no real emphasis on tape merchandising per se. You go to a store and ask and advice and all they do is point you to the tape display. That’s the crux of the reasons why chrome is floundering here. Even the manufacturers won’t admit they can’t merchandize it properly,” states Jacobs.

Jacobs, whose main business thrust is in the audiovisual and spot word cassette markets and who was a marketing executive at SuperScope several years ago before spinning off his own company, says he has been marketing chrome successfully in Europe the past five months.

(Continued on page 49)

Cassettes, 8-Tracks, Reels

Radio a Major ‘Raw’ Consumer

BY CLAUDE HALL

LOS ANGELES—Radio is one of the biggest consumers of not only raw blank tape, but also reel-to-reel, empty cassettes and also have a factor in the growth pattern is fantastic as more and more radio stations drift toward usage of cartridge equipment.

The vinyl shortage that hit the recording industry, one that may have spurred greater use of cartridge equipment at radio stations. For one thing, that created an impossible situation for record companies to continue shipping singles in mass volumes to radio stations. Thus, instead of having anywhere up to 25 copies of a single for current use and the oldie file, more and more radio stations have pushed into making a couple of copies and producing the record on cartridge.

To tell the truth, there was a general movement by radio stations toward cartridge operations. The cartridge offered tighter production and it was a lot easier handling for the jockeys and in a record last. It made it easy to cue to the show and forth on the turntable. Not to mention the wear and tear on the tape, you can’t just throw away, from scratchies that happen in spite of light-fingered disk jockeys (Continued on page 49)

Blank Tape Dealer Survey Focus On ‘Change’

Portland, Ore.

The steady growth of cassette popularity in consumer blank tape preference during the past year is a dominant factor in reports from practically all merchandisers in the Portland area. They feel the demand away from 8-track to cassette began about a year ago and is growing.

Cassettes, for example, account for a pretty solid 75% of all blank tape sales in the Portland area, with 8-track taking from 15 to 20% of the market and open reel in third place with 5 to 10% of overall sales volume.

Bucking the general pattern somehow is Everybody’s Record Co., a 15-year-old operation in the Portland area, and one each in Corvallis, Eugene, Ballard and Bellevue Wash. Interestingly, the least material of the greatest regional outlet, the cassette expansion is not a relatively new development for them. Joyce Yeomans, manager of the three units for What’s Worth Records, which maintains stores in Milwaukee, Rockwood and Salem. “Three years ago it was all open reel. Then 8-track

(Continued on page 48)

Columbus, Ohio

Central Ohio blank tape dealers agree that cassettes are the heavy movers these days, with cartridge running a fairly close second and open reel a distant third.

“Eighty-five percent of what we sell is cassette,” says Jimmy Rea of Jimmy Rea Electronics, Inc., “with 8-track and open reel running 10% each. Reel-to-reel is coming on strong. The last 10% comes from record companies who issue a lot of singles to radio stations.

“We would say that 99% of all tapes we sell are 3M,” he continues, “with the exception of Memphis, only one of the 3M’s that we’ve been our best seller, with 8-track never being that big,” says Michael Rea, manager of the three units.

“We seem to have passed through a cycle,” says Steve “Sted” Davis, assistant manager of the three units for What’s Worth Records, which maintains stores in Milwaukee, Rockwood and Salem. “Three years ago it was all open reel. Then 8-track

(Continued on page 48)

Toledo, Ohio

(Cassette blanks are shaping up as the big sellers here. Paragon Sound, which handles XHE, Advent, TDK, and Nakamichi, reports that 75% of its blank tape sales is cassette and World of Sound (Maxell, TDK, and Sony) says that cassette accounts for an astonishing 85% of its sales.

House of Tapes, however, which has two disk jockeys in the Toledo area, notes that the lion’s share of its blank sales is in 8-track—65%. Cassette’s account to about 20%. The remaining percentage of Tapes carries TDK and BASF.

The remaining percentages at Paragon are 5% cartridge and 20% reel-to-reel. And for World of Sound, it’s 5% cartridge and 10% open reel.

Paragon and World of Sound both promote and sell mostly higher priced blanks. Paul Peters, sales manager for Paragon, says he has his customers compare the sound fidelity of the various cassette products while they are in the store.

(Continued on page 48)

Madison, Wis.

Madison area dealers are expecting the usual autumn surge in blank tape sales as flocks of students return to the University of Wisconsin Madison campus. Traditionally, it has been the strongest season for the city’s outlaws, surpassing the Christmas buying spree. The biggest boost comes in the low-end, promotional tapes that are handy for recording lectures and classes. On the heels of the primarily heavy cassette sales, there has been an increase in the DEG audiophile who just wants great recording quality.

And open reel have the largest share of the market, with 8-track usually a poor third. Cassette prices have dropped to the point where price and serviceability, most dealers say. Chrome products are largely ignored because many salesmen say they feel better products can be secured at less price through other outlets. Fuji has been making strong inroads into the Sony-Maxell-Schoot

(Continued on page 48)

NOT CES RIVAL

AUDEX Planned As Separate Audio Expo

Snitow and his key staffers, Bob Pomerance and Betty Djerf, confirm the meeting and others held with different firms but are reluctant to make any further comment until a formal announcement which is expected Wednesday. That the progress of this show looks promising, Snitow says, “and

(Continued on page 48)

This story prepared by Stephen Tipton and Jim McCullagh in Los Angeles.
U.S. AUDIO/VIDEO
Sales To Dealers Mixed; Exports & Imports Ahead

WASHINGTON – Total U.S. market sales to dealers were mixed, but on the whole increased for the first seven months with auto radio sales including tape combinations far ahead, and portable phonograph systems posting a smaller decline versus 1975.

At the same time, the Marketing Services Dept. of EIA released first half 1976 U.S. import/export figures from the U.S. Commerce Dept., running ahead of last year for virtually all categories of interest to typical Billboard dealers, reflecting the im-}

mixed economic situation.

Market sales to retailers for January-July, the first 30 weeks of 1976, show more than 6.9 million auto radios, including tape units, a 48% gain. Portable phonographs, including compact and component audio systems, were up 10% off the 1975 figure in July, but the 1.36 million units for the seven months were still more than 23% behind last year's sales pace.

On the import scene, auto radio total doubled to 2.97 million, worth $73.3 million, a 91% gain; phono-}
graphs, including combinations, topped 73,000, a 60% increase, valued at $343 million, a 35% gain; record players, changers and turntables topped 4 million units, a 131% increase, worth $70.3 million, a similar 130% gain; audio and videotape recorder/players showed a 71% gain to more than 6.9 million units, worth $197 million, a 36% increase, and tape players, including home and auto audio, and video, hit 5.5 million units, a 55% increase, with a value of $161.2 million, a similar 57% gain.

For exports, more than 179,000 auto radios were shipped, a 13% increase, valued at $10.8 million, a 32% gain indicative of higher end units; 129,000-plus phonographs, a 51% gain, worth $13.9 million, an 80% increase; nearly 87,000 audio tape units, a slight 3% decline, valued at $15.9 million, a 126% dip, and 2,900 videotape units, a 75% increase, with a value of $31.1 million, a substantial 45% gain.

AUDEX Plans
Continued from page 46
larger consumer electronics mar-
ket.

The new committee will "provide direction on behalf of the audio in-
dustry to the Snitow Organization as show manager, a new format and rules of AUDEX," he sum-
marizes.

"These firms, plus others who support the concept but were unable to attend, will form the initial group that will express the wishes of the in-
dustry.

Snitow has managed the Summer CES for 10 years, and the sub-
sequent Winter CES, until this past June show, when the EIA/CEG management decided to take over the CES shows as well, setting up a Chicago office headed by Bill Glagow.

An IHF trade show committee was to meet with the CES staff there Thursday (26) to go over plans for a separate audio and video show in New York next year (Billboard, Aug. 8).

The show is designed as a broad-based audio exposition to in-
clude "low end, middle fi, and hi fi" which means the gamut from com-
pacts and consoles to super high-end separates as well as audio oriented accessories. Unlike CES, it will not include such peripheral consumer electronics products as calculators, digital watches, video games and the like.

"I think it's a better alternative to CES," says George DeRado, presi-
dent of TEAC of America, "for our product.

"It would be more appropriate for us."

"It was the kind of concept that before the meeting but based on what I experienced at the meeting I am now all for it. I will support it every way I can.

"The swayng element was that I evaluated CES relative to our participa-
tion over the last three years and I think the long run this new concept is better. CES has gotten so over-
whelming, what with its sheer size and number of product exhibits out-
side the audio realm per se, that you can hardly talk to dealers there any-
more. They see so much they can hardly make decisions.

U.K. Audio Sales Of Manufacturers Continue Decline
By CHRIS WHITE
LONDON – Latest figures show a continued decline in U.K. manufacturers' sales of most categories of audio equipment for the first quar-
ter of this year. Prepared by the Dept. of Industry's Business Statis-
tics Office, figures are compared with the first quarter of 1975.

The monitor reveals that sales of in-car radios with compact tape players felt from 94,000 units to 9,000, while self-contained record players also showed a decline from 90,000 to 43,000. Radiogram (radio/ phonograph combinations) sales plummeted from 26,000 units to just 8,000.

Figures also show that sales of stereo radio systems with tuner and tape decks (including music centers) only just managed to stay static at 85,000, though the sales value increased from $11.375 million to $13.125 million.

(Continued on page 49)

R&D PROGRAM
SEGA Plugs Projection TV
LOS ANGELES—SEGA Enter-
prises, Inc. has begun an extensive product research and development program for its new home theater-
television division, a Gulf + West-
ern subsidiary.

In addition, the Redondo Beach, Calif., firm, which recently acquired the assets of Mutz Manufacturing, Inc., has added a new national sales manager, Theodore Flynn, all part of a planned expansion into con-
ssumer products.

SEGA's new research and devel-
opment program, according to Henry M. Kane, SEGA vice presi-
dent and chief operating officer of SEGA of America, will deal with the modernization of production tech-
niques as well as the development and perfection of additional home theater-television systems, screens and cabinetry.

The program is expected to pre-
cede a major new marketing and ad-
vertising/promotion campaign by SEGA in behalf of its home theater-
television line, to be spearheaded by Flynn.

Last year, SEGA had sales of approximately $24 million. Its prime business base has been extensive manufacturing, distribution and op-
eration of coin-operated amusement games in Japan.

SEGA recently expanded into the U.S. with the establishment of exec-
utive offices, manufacturing and o-
perating facilities in Redondo Beach.

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For six days, Cannes (France) will be the in-
ternational meeting place for the video community world-wide: Equipment manufacturers (cassette, disc, and cable), program producers, program distributors, educators, users. If you are involved in video, or planning to become involved, and if you are interested in the international market, you cannot afford to miss VIDCOM.

Contact us for information on special group air
fares.
**Eastern Pa./ Southern N.J.**  
*Continued from page 46*

Lebanon and Lancaster in Eastern Pennsylvania, with an eighth store in York, are cities with which the store also has close connections. At Stereo Discours, the stores carry BASF, Scotch, TDK, Ampex, Memorex, Maxell and Capitol—just the same lines carried last year. The new premium lines are highly competitive, with the Maxell product favored above all others by the store customers. As quality improves in all the lines, interest in chrome blanks shrinks although the prices have been holding up as well as last year.

In fact, Paul points out, the quality of all the manufacturer lines has been good, and as far as defective tapes are concerned, the number is "nil." All the manufacturers, Paul adds, have been more cooperative in stimulating and promoting sales and merchandising efforts for all the stores in which Maxell is the top of the line and Capitol the low end. "We have the advantage," he adds, "of being Stereo Discours. In other words, the manufacturer promotions, the most successful has been his own in-store "tape clinics." It's been the best store traffic promotion we ever created," says Paul, explaining that this is because the salesmen have been in their tape decks, reels and other hardware, regardless of where they are located. Paul also notes a professional evaluation without charge. In addition, store and manufacturer representatives have been on hand to answer technical questions and give advice.

Stereo Discours carries BASF, Scotch, TDK, Ampex, Memorex, Memorex, Maxell, Capitol and Columbia, which is the only line that Stereo Discours, no private labels and no new lines have been added or dropped. Tapes are based on previous experience and factory relationships that exist with the manufacturers.

Reaction to the premium lines has been very limited to the few customers who are involved in heavy classi cal and technical hobbying. For them, the Scotch Classic and the Ampex 20-20 lines are the most favored. Chrome tapes are not as popular at the WestThree centers. With regular product being less abrasive, offering lower noise levels and higher output, buyers are finding the standard product better than chrome. As a result, such sales have dropped to about 2 to 3.

Tape defects are few and far between, and generally limited to the cheaper pre-packaged grades. Even with such product, Rosen says, in most cases, the defect is with the hardware and not the tape itself. Like the other dealers, Rosen takes advantage of all the merchandising and promotional aids provided by the manufacturers. The most successful promotions are the two-for-one specials, particularly those available from Memorex and Capitol.

*MAURIE ORODENER*

**Portland, Ore.**  
*Continued from page 46*

Portland took over, and now it's all cassette. Davis indicates that the growing dis- sention between 8-track is shared by the dealer as well as the consumer and may be a factor in declining volum e at point of sale. "Personally I don't like 8-track," he says. "These tapes have more than a tolerable tendency to jam and create problems. I just don't like to work with them." But Davis could not, he believes, correct this problem.

Cassette is certainly the wave of the future, as far as our customers are concerned," says John Westman, owner of Westman's. Ted Dine, in charge of radio and home at Radio Wassen's agrees pretty much. "Eight-track, however, is still popular in that it allows us to sell the people who like the extra base it gives in car, Dine explains. His firm specializes in general electron ics. "Our ratio runs about 10 cass ettes to four 8-tracks and one open reel," Dine says.

The prevailing percentage ratio in cassette, cartridge, and open reel sales holds at Portland's department store, Bazz's. "I say our experience pretty much parallels that of the strictly stereo stores," says Sue Buckman, manager of the camera and stereo department. "Up till a year ago it was pretty much 8-track. Now it's cassette by a wide margin."

Maxell tapes are heavy favorites at both Everybody's Records and at the For What It's Worth chain. Everybody's also sells Capitol and BASF, and is adding the Scotch. It dropped Memorex during the past year because of "un SPDX" problems. In addition to Maxell, For What It's Worth carries both BASF Performance and Studio lines. "We carried Capitol's Music Tape and TDK lines for awhile, but neither did much for us," says Davis. Both Everybody's Reff, and Davis, stress the high quality and top-notch serv ice available in Maxell lines. Customers come in and ask for them specifically, they say.

**Columbus, Ohio**  
*Continued from page 46*

Regarding suppliers, Jimmy says his own salesman know more than the "supposed" experts. His key is to educate the customer. Dealers who are supplying tape product 20% below what they provide for.

Blind tape sales at Buzzard's Nest Range are running 48% each. Commons are 24% and cartridges, and 4% for reel-to-reel. Wally Buzz, president, finds little change in these categories from a year ago.

Buzzard's Nest stores carry Music Tape by Capitol, Memorex and Maxell. He's thinking about other lines, but must consider competition. "Right now we sell a Serv - ice Merchandise that sells Scotch." For now, he's passing up the new premium lines that are solid sales with his present brands.

"Low end products definitely get the most business. We average between 80% at end sales at 75%," Buzz figures. "Chrome? They don't even want it!" Buzzard's Nest has done a few defective in BASF chromium tape. "We were getting a lot of those back from Capitol and Ampex, but many people stopped buying them." Eddie Sloss, president of Music Tape, Capitol & Co., Inc., reports a current sales mix of 80% cassette, 15% 8-track and 5% open reel. "It's the same thing all last year," he says, "with cassettes running maybe just a little heavier." Sloss cites improved tape quality, better record-and-playback, car manufacturer's use of cassette decks, and a nationwide run on for increased cassette sales. His company sells Memorex, Scotch and Ir.

**MILDELL HALL**
Radio: Big Tape Consumer

- Continued from page 46

7-inch reels of raw tape a week, not only for restocking old tape in carts, but for commercials production and for sales for local commercial clients.

“There are a million things you have to have tape for. It’s the most economical way to store sound at a radio station.”

“And, of course, 3M is right up the street.”

In spite of the nearness of 3M, KDWB doesn’t deal direct. “There’s a salesman for 3M here in Minneapolis and I swear he must be getting it straight off the dock. You couldn’t beat that price.”

Actually, KDWB doesn’t use much tape in comparison with many other radio stations. Carts don’t wear out much and tape can be reused, within reason.

WFL’s chief engineer Ray McCoy, Philadelphia, buys tape in bulk... all 288 of the 2,500-foot reels. He uses them to carry virtually every station in the area but “we’re a big user and they have been reluctant to stock 3M.” He likes the fact that a unit has been buying direct from 3M, or Cass Electronics in the area or Colleges and Universities in the city.

“Another thing that comes to mind is that this year’s cards are handled by letters added to 3M’s name.”

Lately, among the tape manufacturers, an interest in adding a backup library has been developed in many of the larger radio stations.

One of the biggest uses of raw tape in radio, however, is, of course, the growing role of programming syndication industry. For an insight into this side of blank tape, Billboard talked to Philip Smith, vice president and creative director of Shulke Radio Production Ltds., South Plainfield, N.J.

SRP was one of the first—and most successful—radio programming syndicating companies to emerge in modern times. In fact, in history Jim Shulke syndicates a beautiful music format that is heard on stations such as WLS in Los Angeles and WXRW owned by Frank Ward in Columbus, S.C.

SRP in the first six months of 1976 bought 6,000 reels of raw tape on 10-inch reels and 5,000 empty 10-inch reels. “The tape has been varied between Ampeg and 3M and SRP does its own dubbing. “Because of our consolidation from the West Coast and Manhattan offices into one facility in South Plainfield, we probably used a little more tapes and were perhaps a little more careful because we had a little more dubbing that otherwise in order to stock backup libraries of our music reels,” says Stout.

Duck-Chenuall Enterprises, Los Angeles, provides programs for more than 200 radio stations coast-to-coast. The firm orders more tape and empty reels than almost anyone.

“We’re using 3,000 packages of tape—those 3,600-foot packages—a week now on average. We purchase 3,000 empty 10-inch reels and 3,000 10-inch boxes,” says operation’s director Leo Hoagland. SRP’s program director in Oklahoma City. Tape is 3M’s SLH 177.

“Of course, we use cartridges.

But he remembers back when he programmed KAKK in Tulsa.

“Every night we used to make a truck full of tape and carry it to the studio—about 200 empty cartridge units a year and I suppose there were around 400 in use at any one time.”

At Zack’s Electronics in San Fran-

Jacobs in Chrome Gamble

- Continued from page 46

Beginning with a trickle, Jacobs maintains his business on the Continent has mushroomed to 120,000 pieces a month and is growing.

Among the reasons given for chrome’s poor selling performance in the U.S. are that the tape causes severe headaches, they are inconsistent, there’s print-through, and poor signal to noise performance.

With studies done by Dupont itself to support his contentions, Jacobs says that while the newer iron oxide tapes do cause about half the headwear of chrome tapes, the consumer can still expect a head life of less than 1,000 hours if he uses only chrome.

By that time many consumers will be trading in their tape decks anyway,” says Jacobs. In addition, according to Jacobs, some of the newer types do show a headwear pattern anyway.

As to inconsistency, Jacobs points out that any printed tape does not exist beyond normal quality standards.

Things being equal, maintains Jacobs, signal-to-noise performance for the best chrome is the same as with iron oxide tapes.

Print-through adds Jacobs, is even greater on some other iron oxide tapes.

“I think some manufacturers and even retailers,” he points out, “refuse to believe the facts and won’t admit they can’t merchandise it correctly. There has never been any dispute as to chrome’s superior frequency response for recording music.

“We want to do three things,” he says, “First, we must educate the retail trade, second, make the public aware of our product, and third, get what we are building broadcast live from the exhibition.”

Jacobs Audio (RJA) as a name, establish ourselves as offering an exclusive but inexpensive product, and to establish RJA as an exhibit.”

Jacobs’ unique program will consist of a trade show setup with an extra 10% for payment within 10 days. Merchandise will be offered to dealers on a consignment basis.

“While no one’s arm is going to be twisted,” says the tape marketing veteran, “When all the facts are seen, a dealer still sees chrome is inferior, that’s fine. But I want him to fully know what type of product he is rejecting. I want the decision to be based on facts, not opinions.

There’s no reason why a dealer can’t make $1,000 a week merchandising chrome if he does it correctly.”

Ray Jacobs Audio will have the capability to ship 100,000 blank carts in September.

Apart from buying the tape on a wide stock basis from Dupont, Ray Jacobs Audio handles all marketing and sales for 120 companies from coast to coast.

Vienna Hi-Fi Expo

Vienne. The annual exhibition of high fidelity equipment held here in the Liechtenstein Palais is this year arranged for October 7-10. Some 55 exhibitors will represent 120 companies from all over the world, and the Acoustic show “O. 3,” from the ORF network, will broadcast live from the exhibition.

Audio Sales

- Continued from page 47

of about 20% from the $32,050 million in the same period of 1975.

Imports, however, also increased. In 1975, the value of all imported equipment in the first quarter was $65 million and this rose about 12% to $72.5 million between January and March this year. In this area, tape recorders accounted for $3.5 million of the previous $7 million.”
WB Acquires Simpson5Cingle

NASHVILLE—Warner Bros. Records has acquired the rights to "Truck Driver's Heaven" by Red Simpson and is rushing releasing the record on the WB label.

According to Andy Wickham, director of country music for WB and Norro Wilson, director of country ad, the master was acquired from Portland Records after it had been added to the playlists of several important country stations in the West, including KLAC, KRAK, KLZZ.

(Continued on page 54)

Book Country Acts

PHILADELPHIA—Two top country stars have been included among the parade of contemporary recording and iv names set for the coming season at the Latin Casino Theatre-Restaurant in suburban Cherry Hill, N.J., seating 1,000 plus.

The new season opens the week of Sept. 13 and owners Dallas and Charles Gerson have booked in Mel Tillis and the Statemen for Dec. 13-19, and Roy Clark and the Roy Clark Show for March 28-April 3. There is a possibility that a third Nashville name will be added to the new season's roster.

Jimmy Carter-Capricorn

Recorded by Jon Cornyn, senior vice president of WB, Chuck Leavell, formerly with the Allman Brothers Band and now head of his new group Sea Level, Dicky Betts, formerly with the Allmans and now forming his own group and various other stars and executives.

Carter also presented Walden with a plaque honoring Capricorn chief as one of Billboard's "Tomorrow's 200" music business leaders as announced in Billboard's "Music/Records/200" special.

Walden was one of Carter's earliest backers and arranged for his Capricorn artists to stage benefit for the former Georgia governor, raising approximately $1 million including federal matching funds for the Carter presidential campaign.

Music came from Bonnie Bramlett, Sea Level and other performers, and food included 12,000 pounds of barbecue. The event cost Capricorn an estimated $65,000.

Other guests included Elvin Bishop, members of the Wet Willie band and Heinz Bong of Germany whose commented, "Only in America could you have a party like this. Even though many of them are millionaires, they look like normal people."

A Yearbook Celebrates WWVA's 50

NASHVILLE—WWVA radio in Wheeling, W. Va., has published a golden anniversary yearbook commemorating its 50 years in broadcasting.

The book is one of a series of special anniversary events planned by WWVA, climaxing with a gala, black-tie event Dec. 31. The 40-page history recounts the station's development from a 50-watt outlet transmitting from a basement to its current status as a 50,000-watt powerhouse in country music programming. The Screen Gems station reaches 18 Northeastern and Southern states and six Canadian provinces.

"The book required more than two years of research and amply confirms the position WWVA has attained since it began broadcasting on Dec. 13, 1926," comments J. Ross Fellers, general manager.

Each of the five decades is highlighted through photos and accounts of the station's growth and attractions following the annual Capricorn Records summer fete.

Delaware Bluegrass Fest 3-Day Affair

WILMINGTON, Del.—The closing days of summer into the Labor Day weekend promises to heighten interest in folk music here. With the Philadelphia Folk Festival in that nearby city Aug. 27-29, which had the field all to itself along the East Coast now joined by the Kutztown (Pa.) Good-Time Arts and Music Festival Sept. 3-5, there's another entry, the Delaware Bluegrass Festival (Sept. 3-5) at Gloryland Park in nearby Glasgow, Del.

Sponsored by the Brandyswine Valley Friends of Old Time Music, the festival has already lined up an impressive array of bluegrass performers in Jim and Nesse and the Virginia Boys, Larry Sparks and the Lonesome Ramblers, Del McCoury and the Dixie Pals, Joe Val and the New England Bluegrass Boys, the Sullivan Family, Buck White and the Down Home Folks, Ted Lundy and the Southern Mountain Boys, the First State Bluegrass Boys and the Highwood String Band.

The festival will kick off Friday at 7 p.m. Sept. 3 with a two-hour bluegrass band concert and continue with concerts performed and fiddler's concert until midnight. Admission will be $5. On Saturday, concerts will begin at 11 a.m. through the midnight hour with admission $6 for the day. Music starts at 10 a.m. on Sunday with tickets at $6. A three-day concert ticket is $15 at the gate.

The sponsoring Brandyswine (Continued on page 51)
Monument Returns To Indie Distsrib

The group has considered

Continued from page 1

owner of Monument. The first addi-
tion is a major one; Paul Lovelace
swings to Monument as national
promotion director from his recent
stint as national country promotion
director at Elektra/Asylum.

The long-rumored Monument/
Columbia distribution demise sur-
faced with the announcement that
the firms “have agreed by mutual
consent to an amicable termination
of their domestic distribution pact,
effective Sept. 9.” Monument/CBS
International and Monument/Col-
umbra House (Record Club) agree-
ments remain in effect.

Columbia retains distribution
rights domestically to the product of
Kris Kristofferson and Billy Swan
for the remainder of the initial con-
tact (believed to run about two
more years). Both artists remain
signed to Monument and the label is
responsible for the production.

The remaining 15 Monument art-
ists—and the nine acts on Monu-
ment’s subsidiary label, Sound
Stage Seven—will be handled by in-
dependent distribution. Sound Stage
Seven has been distributed by Epic.

“The arrangement will provide us
with the opportunity to control the
merchandising, marketing and de-
velopmental campaigns for our art-
ists,” Foster says. “With my own
staff, we’ll have a broad view of de-
velopments in the field. We’ll also be
able to work creatively with outside
producers as well as our inter-
national artists. The cost of releasing
international product is prohibitive
under a distribution agreement with
any company.”

Foster plans to add “a couple
more employees here” and the rest on
a regional basis. “Selected national
markets will handle Monument ex-
cursively,” he noted.

The Monument acts leaving the
Columbia distribution arrange-
ments are Larry Gatlin, Roy Orbi-
son, Charlie McCoy, Boos Ran-
dolph, Brush Arbor, Barefoot Jerry,
Larry Jon Wilson, Don Cherry,
Dennis Lende, Pam Miller, Tommy
Roe, Arthur Smith, Clay Smith, Lisa
Silver and Grady Martin.

ON THE COUNTRY CHARTS THIS WEEK:
70 “WHISPERS & GRINS”
David Rogers-Republic Records IRDA # 256
72 “LONELY EYES”
Randy Barlow-Gazette Records IRDA # 280

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Sunset-Vine Tower • 6290 Sunset Blvd.
Hollywood, California 90028
(213) 469-7375

SEPTEMBER 4, 1976 BILLBOARD

Drifting Cowboys Inte Radio Field

Continued from page 1

Drifting Cowboys—Don Helms,
Jerry Rivers, Hillous Butrum and
Bob McNeel—were on the original
programs recorded in 1949-50.

The group has considered such a
series for more than a year before
forming Dee Cee Productions and
building a backlog of shows, launch-
ing promotional and syndication ef-
fors by Music Marketing, Inc. The
series will be available in stereo for
FM broadcasting, and future plans
call for remote live show recording
at locations designated by partici-
pating stations.

“Although considerable live
country music is being produced for
TV, very little is being done nation-
tally today for radio,” explains Riv-
ers. “When our old unit had an op-
portunity to be together, conversa-
tion never failed to focus on the
continual growth of interest in the
Hank Williams legacy, particularly
the involvement by young people,
many of whom were not born when
Hank passed away.”

Encouraged to reunite, record and
perform, the group decided on the
radio route with “a professional per-
formance in the Williams musical
style, reflecting both nostalgic and
contemporary entertainment for ev-
ery age group.”

The series will be made available
on an exclusive market basis. Addi-
tional information on the Drifting
Cowboys syndicated show is avail-
able to radio stations by contacting
Music Marketing, Inc., 107 Music
City Circle, Nashville, Tenn. 37214.

Drifting Memories: Historic photo depicts Hank Williams with his Drifting
Cowboys during their “Opry” years. Left to right are Don Helms, Bob
McNeel, Williams, Jerry Rivers and Hillous Butrum.

Delaware Fest

Continued from page 50

Friends of Old Time Music, like the
Philadelphia Folk Festival sponsors,
is a non-profit organization dedi-
cated to preserving and promoting
traditional American folk music.

RED SOVINE

2 IN A ROW! “TEDDY BEAR”-NOW,
“LITTLE JOE”

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PROMOTION:

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Charlie Dick
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Unbelievable Requests!

RED SOVINE IS FEATURED
EXCLUSIVELY
ON GUSTO-STARDAY
RECORDS & TAPES

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<table>
<thead>
<tr>
<th>The Week</th>
<th>Last Week</th>
<th>Chart Title</th>
<th>Artist</th>
<th>Label &amp; Number (Stk Label) (Publisher, License)</th>
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<td>1</td>
<td>1</td>
<td>TEXAS WOMAN - Pat Brown</td>
<td>(B. Sanders, S. Brown)</td>
<td>Acclaim 2037 (Sides, BMI)</td>
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<td>1</td>
<td>KISS AND SAY GOODBYE - Billy Eckstine</td>
<td>(B. Eckstine, H. Wood)</td>
<td>Columbia, BMI</td>
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<td>I'M GONNA MAKE YOU LOVE ME AGAIN - Dolly Parton</td>
<td>(D. Parton, N. Swiderski)</td>
<td>Columbia 5-3391 (Columbia, ASCAP)</td>
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<td>2</td>
<td>THEY'RE TALKING ABOUT ME - Tammy Wynette</td>
<td>(T. Wynette, J. Reaves)</td>
<td>Columbia, BMI</td>
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<td>4</td>
<td>I'VE BEEN HERE - Loretta Lynn</td>
<td>(L. Lynn)</td>
<td>Columbia 4-3091 (Columbia, ASCAP)</td>
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<td>5</td>
<td>CARRY ON - No. 1 Hits</td>
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<td>RCA Blue 1847 (RCA, BMI)</td>
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<td>Vocalion, BMI</td>
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<td>(J. Wright)</td>
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<td>A YOUTHFUL GLORY - Johnny Cash</td>
<td>(J. Cash)</td>
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**Notes:**
- **SOLD OUT OF:**
- **ONE OF THESE DAYS - Dolly Parton** | (D. Parton) | RCA 1847 (RCA, BMI) |
- **I'VE BEEN THERE TOO - Tammy Wynette** | (T. Wynette) | Columbia 5-3391 (Columbia, ASCAP) |
- **I'VE BEEN IN LOVE TOO LONG - Trini Lopez** | (T. Lopez) | Crichton, BMI |
Dotty a Host To Foreigners

NASVILLE—Dotty played host to 20 songwriters from seven foreign countries at the recent international Travel Writers Conference in San Antonio recently. The RCA artist greeted the German and Mexican writers in their native languages and also entertained for the continent at Happy Shahan's Alamo Village in Brackettville, Tex. Guests from Denmark, Japan, Argentina, England and Canada were also in the group attending the Texas Folk-Festival in San Antonio.

Country

SURPRISE TRANSACTION

Staraday-King Studio Purchased By Gusto

By GERRY WOOD

NASVILLE—Gusto Records, hot on the charts and expanding rapidly, has purchased the Staraday-King recording studio and office building in Nashville.

Moe Lytle, president of Gusto, purchased the properties from Tennessee Recording and Publishing, Inc.

Ken Rollins, promotion director for Gusto, Charlie Dick and the entire promotion staff will move to the new quarters. Tommy Hall, Gusto's ad director, will also be headquartered in the newly purchased building and will be in charge of the refurbished Gusto Recording Studios.

The Staraday-Gusto combo presently accounts for three country chart listings. Red Sovine's "Teddy Bear" is number two on Billboard's Hot Country LPs chart after peaking last week at the coveted No. 1 position. The single that spawned the Sovine LP spent four weeks tops on Hot Country Singles chart and this week slides to number 16 in its 12th week. It has also reached number 10 on Billboard's Hot 100 chart. Lytle reports "Teddy Bear" is rapidly approaching the one million sales mark.

"Gusto has pursued the singles business cautiously and carefully," comments Lytle, who notes that out of 10 single releases, Gusto has scored with seven chart hits.

Gusto Records became an corporation in 1974, planning to purchase masters from various labels to repackage, merchandise and distribute worldwide. The first master acquired came from Stop Records, Chart Records, Nrgget Records and Fraternity Records. The biggest purchase of masters was from Staraday-King Records which included Hollywood, Federal, DeLuxe and several other small labels.

Then Lytle learned Sovine with Producer Hill and the combination clicked. A music industry veteran, Hill had produced earlier Sovine sitcom such as "Giddy-Up-Goo" and "Phantoms 309." He also produces fast-rising artist Mike Lustford who numbers number 30 on Billboard's Hot Country Singles chart this week with "Honey Hungry."

Gusto plans to continue negotiating with other companies for more masters, according to Lytle, and the firm is on the lookout for "good talent and good songs.

Employing some 60 persons, the Nashville firm has adequate space for all warehousing and shipping. And further expansion could be on the horizon.

"THE BIG MAN CRY"... CH-100

BOBBY WAYNE LOFTIS

BREAKING WIDE OPEN!

DES MOINES, DETROIT, NASHVILLE, PEORIA,
CITY-SAGINAW

CURTIS KING

"Getting strong requests. Could be sleeper hit of the year...It's happening in Des Moines."  

AND THANKS TO THESE STATIONS:

WDEE WITL WDBB WBGW KNZU
WUNI WDSB WDKL WWOO
KKLR KTOC KEBB KKKY
WVJO WLOL KVVO KSCE-FT
WPKX KTTS KWGV Wkov
WXCL WENO WNAD WCNM
WKTN KMS KLPR WSGC

AND IT'S JUST BEGINNING!

WWVA Book

Continued from page 50 the even and personalities instrumental in the station's success.

"Turning the pages of our history," Felton adds, "it's easy to recognize the integral role we have played and are playing in the country music field, the rich tradition of 'Jamboree USA' and our distinguished record of awards for news and public service merit."

The $3.50 book is available through the station.
NASHVILLE—Gospel Music Asian members are now voting on finalists for the 1976 Dove Gospel Awards with some new categories adding some additional space to the category.

The single category of best gospel record album of the year—contemporary, Southern Gospel, inspirational and best gospel album by a non-gospel artist—is being held by the contemporary category is the top rated "The Festival," produced by Bob MacKrell, the 1976 Dove Award.

Some other new categories include: Contemporary, Southern Gospel, Inspirational and Best Gospel Album by a Non-Gospel Artist.

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An ASCAP $10,000 Check For Gospel Hall Of Fame

NASHVILLE—The proposed Gospel Music Ass'n. Hall of Fame has received a $10,000 contribution from ASCAP as fund-raising efforts intensify with events planned for November and January. "We're pleased to be among the first music industry organizations to support this worthwhile project," comments Ed Shea, ASCAP's Southern region director.

Shea presented the check to Don Butler, Gospel Music Ass'n. trustee and chairman of the group's fund-raising committee. "ASCAP believes deeply in the important role gospel music plays in the culture of this country, and this action indicates our belief."

A benefit program will be held Nov. 26 at Nashville's Municipal Auditorium, featuring the Kingsmen Quartet, Wendy Bagwell and the Sunlighters, the F. W. Wight and the Tennessean Quartet. The show benefits both the Hall of Fame project and the Institute of Learning Research, a day school program for developmentally handicapped children in Nashville. Many well-known gospel groups will be featured on the Jan. 13 telecast.

Meanwhile, the Gospel Music Ass'n. has mailed 9,000 letters to churches, asking for support in establishing a chapel ministry and library of gospel and sacred music within the Hall of Fame.

Minnesotans Sue Musicians Union

MINNEAPOLIS—The leader of a non-union polka band and the operator of a Minnesota ballroom have sued the AFM and its Minneapolis and St. Paul locals for $700,000 charging unfair labor practices and breaches of the Sherman Antitrust Act.

The suit was filed by Joseph Tomas, leader of a group called Joe Tomasz and His Polish Show Band, and Medina Recitations, Inc. operator of the Medina Ballroom in suburban Minneapolis.

Tomas and Medina Recitations claim the union threatened and engaged in "campaign of harassment against them between June 1970 and December 1975. They charge the unions have attempted to force Medina Recitations to stop hiring Tomasz's band and that through picketing and the refusal to allow union-affiliated bands to play at places that hire Tomasz, the band leader has lost several bookings.

Tomas also is charged that the Minneapolis locals of the musicians union tried to compete with his union-affiliated musical groups to stop working at the Medina Ballroom.

Medina Recitations also claims that the Minneapolis union local has conspired with independent contractors to take away all of its business.

The company further charges the union with unilaterally raising the scale at which union musicians who play at the ballroom must be paid.

Tomas asks $100,000 in compensatory damages and $100,000 in punitive damages. Medina Recitations asks $250,000 in compensatory damages and the same amount in punitive damages.

The World's #1 Gospel Label!

The World's #1 Gospel Artist!

JAMES CLEVELAND and THE CHARLES FOLD Singers—Vol. II
James Cleveland in all his glory, along with the charismatic Charles Fold Singers. Vol. I. I was acclaimed as one of the greatest gospel albums ever recorded. This "live" album is destined to become another gospel classic. DSB 7009

REV. ISAAC DOUGLAS sings with THE NEW YORK CITY COMMUNITY CHOIR. The first "live" album from perhaps the greatest choir ever assembled who have been captured on vinyl. The result is an album of sheer magic. SGL 14407

REV. ISAAC DOUGLAS sings with THE COMBINED CHOIR of The Refreshing Spring C.O.G.I.C. "Recorded Live" in Washington, D.C. A brilliant achievement by one of the most ardent and dedicated gospel artists, combining his powerful talents with a truly dynamic choir. The result is an album of sheer magic. SGL 14407

THE BROOKLYN SKYWAYS Their outstanding debut album brought many requests for more of the same. Savoy is proud, once again, to present this quartet in all its glory. A foot-stomping, heart-warming experience! SGL 14406

On Savoy Records Distributed by Aristar Records
London Label Family
'Sepaaree, But Equal'

By IS HORIZWITZ

NEW YORK – London Records has completed an internal classical marketing realignment which has seen the elimination of the autonomous London Imports division, with the three labels formerly under that jurisdiction now reporting to the marketing responsibility of John Harper and Dick Bungay, respectively directors of classical sales and promotion.

These labels—L'Oiseau Lyre, Argo and Telefunken—will continue essentially as London's oietec familly group. Soft sell remains the sales approach here, says Harper and Bungay.

It is expected, however, that additional labels key to foreign interests will join these three lines, imported from English Decca affiliates in various parts of the world, and carrying their logos of origin.

In the budget area, the Stereo Treasury and Richmond designations have been dropped from new product, and all now sport the Treasury label. Gradual repackaging of existing product will feature the new name, and continue to be pushed as "the industry's only imported classical budget line."

The budget series will be pushed via separate advertising and promotion drive, and will feature its own dealer aids and browser pin cards. About six releases a year are planned, with the yearly release total number about 100 disks. Both reissues and new product are scheduled, with opera reissues, formerly the province of Richmond now to fall within the Treasury fold.

The London import cassette program, announced last January but first made available to the trade in April, has expanded to the point where 125 titles are currently in the domestic pipeline. Firm is now near to simultaneous release of new product on both tape and disk, and suitable older catalog items will continue to be offered from time to time.

The London logo stands pat as the company's flagship classical label and keels off its fall program with a major opera promotion that will be in evidence throughout the coming season. Promotion theme is "Opera U.S.A." and in addition to a stepped-up advertising campaign, will see the distribution to stores of a special promotional brochure listing all London operas performed this season by some 15 American opera companies across the country.

First release in the push is the label's new "Carmen" conducted by Georg Solti. Also coming shortly is a recording of Massenet's "Esclarmonde," featuring Joan Sutherland.

Classical
Classical One-Stop Is New Venture At 'Record Sales'

FALL RIVER, Mass.—Record Sales here is making its first pitch to the trade to establish the firm as a national one-stop specializing in classical budget lines and cutouts.

The company, ranked as a major supplier of prepacked classics to bookstores across the country, will mail its initial catalog listing product on some 40 labels, including its affiliated Sine Qua Non line, to some 15,000 retailers this week, according to Records Sales chief Sam Attenberg.

All product offered carries nominal list prices of $4.98 or less, except for cutouts, but will be sold to the trade outlets at prices described by Attenberg as 3 to 5% below normal dealer price and, in some cases, at or near distributor levels.

Included in the 32-page Record Sales catalog is a group of DG and Angel cutouts, with about 20 titles under the latter logo offered at $1.99. Firm has long been one of the prime buyers of classical cutouts to feed its prepack operation.

Company policy is to accept orders of any quantity, says Attenberg, but special inducements are offered for quantity purchases.

who will perform in the work at the Met opera this season.

Softs will be the conductor in a new "Meistersinger" and "Flying Dutchman," to come out later, and another six operas are in varying stages of preparation for release within a 12-month period.

For orders of $200 or more, one of four bonus options may be selected by dealers, says Attenberg. One provides for free delivery, another for an additional 10 albums (fixing at $3.98) at no charge, and a third offers SQN albums valued at $55 as a free add-on. The fourth bonus option is 10 free blank cassettes.

Orders totaling less than $200 must be prepaid or are shipped C.O.D., Attenberg says.

Supplementary catalogs will be issued at approximately 6-week intervals. The next catalog will also list cassette product.

Disk Producer Will Helm Houston Orutch.

HOUSTON—Michael J. Woolcock, British record company executive, will take over as general manager of the Houston Symphony Orchestra's Record Oct. 1. He replaces James L. Wright, who resigned in May after three years in the post.

A former assistant stage director at the English National Opera, Woolcock joined British Decca (London Records) in 1967 as classical producer. He has produced Cleveland Orchestra recordings under Lorin Maazel for the past four years, and was involved in London's recent disking of Gerstein's "Porgy and Bess."

Carlos Wilson has been serving as interim manager of the Houston Orchestra.

Con. Society Ties LP Releases To Artist Tours

NEW YORK—Concert tours by two artists will serve as key promotional elements in seven of 14 records to be released this week by Connoisseur Society.

Alexis Weissenberg, whose upcoming U.S. tour will include a recital at Carnegie Hall here and several appearances with the Pittsburgh Symphony, will be heard on six records. The pianist's new disk repertoire will include works by Schumann, Liszt, Stravinsky, Ravel and Bach.

The other touring artist featured on the new Connoisseur list is the Soviet violinist Leonid Kogan in a coupling of Mendelssohn and Mozart concertos. Kogan's tour will include four performances with the New York Philharmonic under Pierre Boulez.

Also due from the label is a first compatible quad (SQ) album of the 16 organ concerts by Bach, played by Lionel Rogg with the Chamber Orchestra of Toulouse conducted by Georges Armand.

All the albums, which derive from the label's licensing arrangement with Pathe-Marconi (EMI of France), will be supported by local print and radio advertising, according to Rosanna Silver, Connoisseur vice president of marketing.

RCA RED SEAL ANNOUNCES ITS MOST IMPORTANT MUSICAL EVENT IN OVER TWO DECADES.

THE HISTORIC RETURN OF VLADIMIR HOROWITZ.

His brilliant recording career began on RCA Records forty years ago. Now after a long absence, the unique Vladimir Horowitz returns to RCA Red Seal on a stunning new release featuring two of his most prized live performances never recorded by him before.

The historic return of Vladimir Horowitz to Red Seal. A musical event of spectacular proportions.

CONSORTIUM/CONCERTS 1975-1976

RED SEAL
Where artists become legends.
**Dutch Pull Plug On Flood Of Albums For Fall Sales**

**AMSTERDAM**—With EMI-Bovema leading the way with a release spate of around 30 records, a number of international albums, the Dutch record industry is entering its usual seasonal flurry of activity which starts in the fall and builds through to Christmas.

At national level there are new albums by Hot Chocolate, Merle Haggard, Frank Zappa, Helen Reddy, B.T. Express, Beyoncé de Luxe, Deodato, Barry Manilow, Joe Pellicone, Lou Reed, the Kinks, Eric Clapton and Paul Carrack.

Amongst albums being released by U.S. country artists are Daryle Singletary, Billy Dean and Merle Haggard, and there is a flurry of records by Dutch acts such as Carmen Luxe, Patti Smith and the Vocal Band.

**RCA Powers Heavy Sales Drive**

**LONDON**—EMI will not be distributing Island Records' controversial Peter Cook and Dudley Moore album "Derek and Clive Live!" the company made the decision after taking legal advice and is concerned that the release of the album could be considered defamatory and therefore open to prosecution under the Obscene Publications Act.

As a result, Island assumes full responsibility for the distribution of "Derek and Clive Live!" and will use its own service to handle major retail accounts. It recommends that Shirley Binns, manager at EMI, contact its executive to get stock of the album should the firm contact the distributor directly.

Wall Ottawa, who is the record store trade itself focusing on the "Cook-Mooroo LP, and the prospects of adverse reaction among consumers, points out." With Mr. Karp, EMI director of administration and services, says it is likely that the full chain of stores will operate a ban.

Island's marketing support is to use the catchy Justice "'What's the worst job you ever had?' Stickers have been prepared for point-of-sale, one reading "We stock Derek And Clive Live!," and the other explaining: "We don't stock Derek And Clive Live!" The album's risk contents ensure that it will receive virtually no radio support, but labels such as CBS, RCA, Polygram and CBS now back Island with innovative advertising, point-of-sale and window displays to encourage independent retailers.

Manager David Rozalla told the conference.

**CBS Slates Intl Meeting For London**

**LONDON**—Some 300 delegates are expected to attend a three-day CBS Records international convention to be held in association with representatives to be drawn from executives of CBS Records/UK, Columbia Records/UK, and Columbia Records/Canada.

The conference is to be held in September, and will be the first international sales conference for CBS.

Evenings will be given to entertainment, the first of which is a concert featuring Dutch stars Tina Charles and Biddle. Other artists scheduled to appear include two newly-signed acts, Moon and the Samurai, As well as David Essex, John Williams, Mike Smith & d'Jazz and Daryl Hall.

Invited guests, other than delegates, will number about 200.

Our competitors are using every possible promotional tactic and method of selling and it is vital that we continue to sell our singles with the same ingenuity.

New singles highlighted at the conference were Jefferson Starship's "We Belong," which has been promoted with the "innocuous" tracks for a single, "Squatter And The Ant." The BBC is expected to give the single to be played on its national channels.

The disk will be promoted in a mailout to working men's clubs and radio stations. And in America and Japan, where there will be advertising on the country being held in the three-week period, is reported that the album has been on display in the perfect position.

"The album is now being used as a selling tool to sell records," adds Burkage.

"We are currently selling in an extremely tough market.

Guy Carson has been promoted to adver services administrator at CBS U.K., responsible for all promotions; Graham Hopson, has been appointed managing director of CBS/UK.

Stephenie Coren has joined as assistant press officer to OJ in London, taking day-to-day responsibility for press issues.

The step was taken jointly by the Music Publishers Assn. (MPA) and the Japan Society of Authors & Composers (JASRAC).
**Indie Takes On Multiples In Mounting Price Battle**

By Peter Jones

LONDON—The continued cut-price tactics of the multiples in Britain has forced one independent record retailer to back down in the price of all Top 50 albums in two of its branches.

The move described as “a last stand” against the majors’ action. Behind the price-cut is Gary Neshit, managing director of a small London store, The Court Road, Central London, branch has also entered the cut-price battle.

Neshit says: “This is a definite re-taliation from us against the mult- ines’ price war. We may be short on how long we are going to use this tactic, or whether we will introduce it in our remaining stores. We’re keeping a close eye on the ex- eriment.”

The two stores involved so far were chosen because of the particular competition they face. “We’re in and South London, The Croydon store has suffered badly at the hands of W.H. Smith and this is the only action open to us.”

“We’ve been price-cutting for a few weeks now and the public seems to be quite pleased with our offer.”

Neshit says his price-cut was probably the limit any store could sensibly go for and that other inde- pendent chains may be forced to take similar action. “Obviously it is a cut-price war and if you ‘price your product at less than the shop price, but it if is the only means of survival left open then you have to do it.”

“Any independent store close to one of the multiples and suffering in its area, well they need to take similar action in the end.”

Despite the name of his organiza- tion, which was started in 1971, Ne- hit says the discount offer applies only to albums and not to tapes. “To a market for recorded tape it has declined so alarmingly in recent months that it just isn’t worth dis- counting on cassettes.”

**Computer Firm Adds 6 Clients**

LONDON—Six music business companies have signed processing agreements with the South Londonbased Computer Management Group for use of the royalty ac- counting system with which it has developed a mid- 90s Polychron this year. Three other companies are having specialized systems developed by the group. Unique Artists, RAK, Virgin, GTO, Armatuka and EG Manage- ment have jointed TRACs (Total Royalty Accounting Company)), IBA, Boots and Halli- dore are after their own CMG package.

The CCMG is confidential and CMMG claims it had produced cost savings of up to 60% against manual methods. The software and copy- right accounting, including state- ments, can be undertaken for around $35 per album per year and songwriter statements can be produced for roughly 50 cents per composer. The group is also working on foreign currency conver- sions.

CMG is planning to extend the service to cover Germany, Holland, Belgium and the U.S.

**Double Vision In Capitol’s Plan**

LONDON—Television advertising featuring two recording artists in the same commercial is planned by Capitol here for late September and early October.

It is believed this is the first time that “back-to-back” commercials of this nature and in other world markets, have been used by a U.K. record company.

Natural and the group Tavares are involved, both arriving here at the end of September for promotion campaigns. Concern over both acts are anticipated, perhaps jointly shown in London and Man- chester, with IBA TV advertising to be concentrated.

Product featured will be current albums, with the group’s “Sugar Baby Love” by the group. A single from each will be spotlighted (“Mr. Melody” by Con- nor and “Serenade” by Arlo Guthrie “The Music” by Tavares). Promotional aids for dealers will be available and a Peter Binder CD by Capitol U.K. general manager, says that in a short campaign of this kind, keyed to personal appearances, the company prefers to invest maximum money in the TV commercials rather than a wide range of support items.

**German Charts Are Challenged**

MUNCHEN—the Association of the German Record Dealers, is planning a better-selling national chart.

Frank Schmid, chairman of Aria, says there is industry irrita- tion about certain chart placings in the Federation of German Music, Orchestra and Music, Schallplatten und Mu- sikverleihung.

The association is to press for an objective investigation. It has in- vited record market research bureaus to provide a system for accurate charts, listing specifically the one provided in the U.K. by British Market Re- search Bureau. It also requests weekly Music Week and the BBC.

**International RCA Sets Home Conclave To Fix Market Planning**

ROME—RCA Records will outline Euro- pean coordination for future manufac- turing, marketing and pro- motion projects at a four-day meet- ing scheduled to be held here begin- ning Sept. 6.

Representatives from RCA sub-sidiaries in Germany, France, Spain and the U.K., as well as Italy will be on hand, as will be management ex- ecutives from licensee companies in Austria, the Netherlands, Belgium, Luxembourg, Czechoslovakia, Is- rael, Scandinavia, Portugal and Switzerland.

Rome, Summer. RCA division vice president, international, will lead a large delegation from the U.S.

Product presentations will show- case disks in various repertoire areas, including U.S. pop, European and Latin American pop, and clas- sics. In addition, new TK product will also be unveiled. The line is re- leased throughout Europe by RCA.

The conclave has been planned and arranged by Ralph H. Sue, RCA Records’ European marketing office in London.

**Holland Studios Attract Int'l Acts**

AMSTERDAM—More and more internationally known pop musi- cians are coming to Holland to record new product. One notable example is Cut Ste- ven, who is currently on tour and is expected to record a new album in the 24-track Durisco studio in Weesp, ‘some 20 miles north of Amsterdam,’ says a manager on the end of Sep- tember and is assisted by Jean Roussel (key- board), Steve Arrington, Mike固定 Kenny Berg (drums). Is a group Ken Scott, who has worked on rec- ords for his own groups and McLaughlin’s Mahavishnu Orches- ra and Supertapping.

U.K. folk-rock band Steeleye Span recorded a new album in the 16-track Frans Peters studio in Hil- versum; the album was recorded in “Rocket Cott- age” and set for release on November 1.

Deep Purple singer Ian Gillan and his new band cut an album in the 24-track Reelight studio in Hilversum, under the leadership of Holland. Production was by ex- Deep Purple bassist Roger Glover. U.K. band for next year is a former sound engineer for Elton John.

**Hamburg—“Ringo Starr is a very co-operative artist.” So says Wolfgang Arndts, Poly- dory’s market- ing chief, talking about promotion efforts by Polydor International for the ex-Beatle here. Starr flew in for promotion on his first Polydor album “Rotogravure,” working with Max and Klaus Bulow, of Polydor International. He appeared in a film which will be used for syndication around the world. And the magazine “Ster” is printing an eight-page color pull-out on Starr. Ringo is expected back in Germany the end of the month.

THE U.K. Polydor, Hol- land, has signed Gruppo Sportivo, a four-piece band from the Hague. It is regarded as one of the most prom- ising local groups, mixing strong with sound with humor.

Line-up: Hans van den Burg, gui- tar and vocals; Peter Cabelbei, key- boards, Eric Wermeymar, bass, and Max van Mollingen, drums. A man- agement deal with the group has been signed by John van Vuren, one of Holland’s best-known pro- motors.

Debut single, cut in August, is “Out There In The Jungle.” Pro- duced by Baby Hai, its lead single to top Dutch group Golden Earring, and using Earring’s sound engineer, Jules.

**Rotterdam—U.K. band Status Quo, with strong pop following in Holland, has recorded a total of 18 gold disks for sales here. The awards were made by Dennis Kloek, press and promotion man- ager of Phonogram-Holland at a meeting at the Ahoy Hall for a sell-out concert by the group. The group’s album “Hello” sold 30,000 copies, “Blue For You” the most recent, more than 30,000.**

EL/AEDM-Ben-Boelens has extended its deal with the Pussycat pop group up to and including Octo- ber 8, at a simul- rimilar deal, signed was signed here at the record company’s headquarters.

Pursuant, along with the George Baker Selection, is a huge-selling Dutch recording act. More than 2 million copies of the team’s debut single, “Mississippi,” released a year ago, have been sold, and the record went gold Holland, Germany, Australia and New Zea- land.

**Jerusalem—CBS Israel has dissolved its contract with local soul group the Soul Messengers following a public controversy over an al- leged anti-Semitic book published in the U.S. The Soul Messengers are part of the Hebrew Israelite Colored People, a group on the U.S. CBS network released one album from the group but stopped plans to distribute a second one following the cancellation of the contract. A book in question was published by Shalash Ben Yehuda, a Hebrew is- raeli who lives in the U.S. The book contains allegations against “American Jews” who are said to perceive the black community in America.”

(Continued on page 61)}
**International Fest Promoter Strikes Back At French Critics**

**PARIS**—Michaél Lang, promoter of the 1990-91 Paris-1 Festival, has released a statement in the south of France, which was heavily criticized by the French press, that does not assert that he could not be blamed for the fact that a number of advertised artists failed to appear.

Lang says that Miles Davis was never billed for the event and while admitting that artists like Al Jarreau, Taj Mahal and Jean-Luc Ponty did not appear, claims that he was not to blame.

"The French newspapers concentrated on the artists that did not show up rather than those who did. And the report that Lenny White did not appear was quite wrong. He certainly was present."

The French presse described the event as a failed attempt to create a European rival to New York, called a "big success and something that could never be repeated ever again!"

Despite the fact that, according to Lang, only 40,000 attended Rivero "16,000 fewer than expected," he plans to go ahead with his project to produce a film of the Festival "Everything will be fine... nothing to be worried about and the music was on a high level on both sides!"

**Prices Stir Riot At French Fest**

PARIS—Police had to be called in from surrounding towns to control a riot down one of the ugliest riots by pop fans since festivals have been organized.

It took place in the southern town of Arles and at least 50 people were injured, half of them, admitting that the police were unable to control the riot.

Seat prices were the main problem. The open-air stadium, which is the largest in France and part of the Olympic Games, is the name of the game as well.

In a statement released by the event's chairman, it was announced that "The festival will be staged at the stadium."

Following a tour of Britain, the group returns to Britain for the Oct. 1 release of their new album: "Bona- parte's Last Stand," which is already massively in demand in the U.S., Canada and Britain.

Rolling Stone's essay on the festival, which was scheduled to be staged in Soho, was also published by the "Le Figaro" newspaper, stating that "The festival is not going to happen."

**Gold Discs Sold By U.K. Stores**

**LONDON**—Gold discs, the industry's traditional reward to artists and producers who achieve gold disc achievements, are being made available commercially through retail outlets.

But the initiative shown by Jeff and Lorraine Taylor, who run the Record Exchange in London, is the solution to the problem, as the National Phonographic Phonograph Awards, which have not been met with unani-

While some companies have taken advantage of the availability of gold discs from actual albums and singles, for internal staff presentations, others arecounterfeiting the discs in defiance of the British Phonographic Industry awards, which must be used in an infringement of copyright.

In response to complaints from members, the BPI has taken legal action to make sure that no action can usefully be taken. They have told that any orders must be used to individuals.

Mike Gill, managing director of Riva Records, says: "We will use every legal means available to stop the sale of copies... we are taking every possible step to stop the use of the discs, but it seems that the discs are being sold anyway."

**Deny Pressley Adams**

HAMBURG—There is no chance of an English rock group providing concert appearances in Europe. So said the manager, Colonel Tom Parker, in an interview with radio station 'Hit-

In Germany, many journalists have been writing about the plans of the recording artist Les Humphries Singers, to bring Pressley in for a big fee.

"There is no chance before 1980. And anyway who is Mr. Humphries?"
NEW YORK

Frankie Dante and Orquesta Flamboyon, who on his latest Colique album "Lo Sabrara De Ramos" (Los Salsa with steel drums) has just turned from a tour of Puerto Rico, Santo Domingo, Jamaica, Trinidad and Madrid, will be appearing at the Village Gate this Friday and Saturday (30). WLIB-FM will broadcast the performance as part of its regular live radio concert series.

SALSA CARAVAN '76-The Fania All-Stars kicked off their current tour with an Aug. 6 SRO date at Madison Square Garden, a salute to the late Tito Rodriguez featuring Eddie Benitez and Nebula, and Tito Puente's 30-piece orchestra. Dates followed in Chicago, Puerto Rico, the Dominican Republic, plus five once-safe in Japan, then Los Angeles, San Francisco. At last, musical director Johnny Pacheco, left, watches as Yomo Toro, far right, Nuyorican Quintana and Pete "El Conte" Rodriguez dance. Celebrating backstage, at right are, from left, Puente, vocalist Ruben Blades, Fania president Jerry Masucci and Pacheco.

PUBLISHERS VS. LABEL BOSSES

MEXICO CITY—Rarely have publishers and manufacturers here ever gotten together on amicable terms, but the tide is turning and steps are underway to reach what some are starting to term here as a "friendly persuasion" mood. Secret meetings have been held between representative groups of the publishers' association, EMMAC, and of AMPROFON, the main record group, with a formal weekend gathering between both entities to occur sometime in October.

"I really can't say where it's going to lead," says Enrique Marquez, president of EMMAC, "but just the fact of our talking on this friendly basis proves that we are on the right track in resolving some of our problems."

One of the obstacles both

Mexican Polydor Undergoing Vast Reorganization

MEXICO CITY—In a move designed for more streamlining in the future, Polydor De Mexico has made several changes and additions in its executive staff lineup. Louis Baston, vice-president and general director for the operation in this territory, remains at his post, but has now been given more experienced personnel to support his efforts of the continued growth of the company.

Biggest change is the replacement of Enriquex De Noriega, with Polydor for the last nine years, resigning his position as commercial manager. According to a bulletin released by Polydor Aug 20, it stated that not only has De Noriega been held in esteem by the label itself "but has become one of the most respected executives in the Mexican music industry."

Filling the second slot in the company will be Reichard Kruksi, who has been Polydor's regional manager for all of Latin America operating out of Hamburg, Germany. Kruksi, who has been with Polydor for the past few weeks orienting himself to Mexico, was the logical choice for the position, his multi-lingual aptitudes and familiarity with the entire Latin market. He has made several past trips to key ports in South America. His official status begins Oct. 1, leaving that position vacant for one month since De Noriega departs shortly after Sept. 1 for a top spot with disco Melody.

Other new members of the Polydor staff, effective immediately, (Continued on page 61)
**Latin Scene**

Continued from page 58

GARCIA, has been picked up for the release of an album by U.S. group Ramones, which includes a track called “I Wanna Sniff Some Glue.”

**SABINO DOMINGO**

Singer/songwriter, chess player, and the world’s greatest backgammon player, Sabino Domingo, has been seen playing chess on the Isle of Man, where he is resident. Domingo is also a world-class chess player, having won several world championships.

**SOUND-ALIKE HITS BIG**

LONDON—One of the year’s most unexpected best-sellers here is the new single by the British group Don’t Ask Me Why, which has been billed as “Instrumental Gold,” which focused on sound-alike arrangements with the biggest hits of the past two decades.

Lupin's new album, released on the Sire label, has been one of the most successful records of the year.

**GLASGOW—**According to sources close to the Scotland Office, the government is to be advised to ban the release of the record by John Peel and his band, who have been playing it on their radio show for the past three months.

**Earl Wilson Jr., who wrote the sexy musical comedy, is charging in State Supreme Court here that the show’s producer, Philip Otesnik, has been defrauding him of his share of the profits from a beautiful, innocent and joyous musical, based on the Aristophanic comedy "The Birds," which has been running for over two years in the Marvelous Village Gate. He is in danger of being shut down by litigation.

**Continued from page 57**

Disco Melody Sign & Acts, Looking To Global Power

MEXICO CITY—Nacho Morales' Disco Melody's rise to the top of the Mexican music industry has been a running story for the past year. It is even more dramatic in the past few weeks, with a new generation of superstars, Jorge Diaz Ortiz, in charge for Polydor, and his group "Los Chicos," emerging as the top act in the country.

Los Chicos, a group of young and energetic performers, have been winning critical acclaim for their innovative sound and unique style. The group's success has led to a surge in interest in the Mexica music scene, with more and more young people turning to the genre for inspiration.

**Continued from page 50**

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From the Music Capitals Of the World

Helsinki

Finneas has launched its biggest yet television campaign, promoting a variety of local artists, including albums by Saimoens, Tapio Heinonen, Antero Rautiainen, and Tuomas Tarkkila. Finnbox, one of the most successful labels in the country, is also using press advertising.

Live records received exceptionally good reviews, mostly due to the efforts of the famous Helsinki-based label, which has been releasing an album a month. Many of the tracks were noted for their excellent songwriting and overall quality.

In September, the Helsinki Symphony Orchestra announced a new cellist, who will take over the position of the retiring Alexander Rabinovitch.

PARIS

Photograph has launched a new multimedia project to promote dance music for all day

day makers... An exhibition to celebrate the U.S. release of their new album "Paris" and "Paris" on "Glossy" record label... All of the artists will be supported by the major French promoters, including Jacques Lacombe, the producer who has been working with "Paris" for his past three albums, the songs he selected and Paul Call, who wrote all the lyrics for the album...

Vogue signed the Pyramid catalogue for France... Patrice-Marois has released an album on Jean Sibelius, including his most successful songs, the lyrics by Paul Call, and a book by Sibelius about his life... In October show the artist...

A rock festival at Busselton included appearances by the young bands "Bastet" and "Robbie Blackmore... Robert Leffert has published an autobiography of Sophie Baxfield; the notes collected by her husband Jack Boulton... James Loo's show at the Beach Cruise was hailed as a triumph by the French press... Barclays has released a 10-album set of the VCA recordings made between 1939 and 1945... HENRY KARR

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London Product Preview: Feature On Nat Conclave

MONTREAL—London Records sales and promotions are continuing West Coast across Canada attended the label's two-day national convention here ending Aug. 20, to review the ongoin...ing product and hear reminders on the importance of merchandising catalogue.

It was the first company conclave to bring national personnel together in the company's par... es that embraces all faculties from passing to one-stop.

Francois Beaudoin, London presiden... charged the event which opened with an inspirational pitch and quickly turned into a concise... of new titles and catalog items that are consistent with the label's current strategy...

Alice Koury, vice-president, intro... duced product on the Philips label, and on the international rock front, noted that the success of Thin Lizzy's "Jailbreak" has inspired in the group's previous three albums, which now are shortly to be made available in tape versions...

The A. M. Records, Ornette Park and Streetwalker LPs were singled out for a special push, and the mysteries of why international favorite Dee Dee Sharp's new release, as he should outside Quebec was explored...

A national promotion manager Gary Chalmers introduced Cana... dian music, which included new product on the label's "Hitchin" (Taurus), Charles Lefort (Abel), Gilbert Perelman and Pat Conner, and Ed DeJoy on... rnuers... Conner's way... On the rock side, Sweeney Todd, because of strange sales, was given a special push...

The Aquarius Records' presenta... tion focused on the popularity of April Wine in Canada. Sales figures are such that April Wine could lay claim to being Canada's top act, if none of the new products were as good as the label in our own right and as a dependable distribution partner...

Bwen Burns went on to mention specific kudos received recently by GRT in... the cut of Barry White's hit "American...ty... The label has an excellent track record, with many of the new products being successful in the market across the country.

In terms of new products, the label... all audience with its successful product release on the Janus label. The label had an excellent track record, with many of the new products being successful in the market across the country.
This Last Week

BRITAIN

[1] DON'T BREAK MY HEART—Elton John & Kiki Dee (RCA)
[2] MAKE YOURS HERE—Vanilla welded (Peter Black & John Roberts)
[3] SITHTY SATURDAY—Stevie Wonder (Motown)
[4] SWING ME—The Zombies (Decca)
[5] DADDY & MAMA—Boney M (Epic)
[6] JESUS—Ivan Tors (Atco)
[7] I'LL BE YOUR ASHES—The Wrecking Crew/Spooky Loco (Scepter)
[8] MAKEOVER—Nils Lofgren (Columbia)
[9] GET IT—Steve Winwood & Traffic (Island)
[10] HARD MAN—The funny brothers (Sire)

WEST GERMANY

[1] EIN BAUM IM KORNFELD—Jürgen Drews (Warner/Chilton)
[2] LIEBE, LIEBE—Herbert Grönemeyer (Parlophone)
[4] LUSTIGE ZÄHNE—Carsten Ericson (RCA)
[5] BLOODY HANDS—The Rolling Stones (Decca)
[6] DON'T STOP THE MUSIC—The Pointer Sisters (Casablanca)
[7] WISH YOU WERE HERE—Pink Floyd (RCA)
[8] SUPERHUMANITE—Ludwig van Beethoven (Warner/Chilton)
[10] COME ON OVER—Quicksilver Messenger Service (Warner/Chilton)

AUSTRALIA

[1] S S S SINGLE RED—For Festival 970
[5] WISH I HAD A MAN—The Isley Brothers (Parlophone)
[6] HERBIE HANCOCK—Herbie Hancock (Parlophone)
[8] BUMP—The Rolling Stones (Decca)
[9] YEAH BOY—Quicksilver Messenger Service (Warner/Chilton)

MEXICO

[1] NOSAS CONTIDO—Marco Quintero (Interoc)
[2] JOSÉ ANTONIO—José Antonio (Discotecas)
[3] TE EXTRAÑO MUCHO—Sonora Santanera (Disco 102)
[4] ADONIS'S HORMIGOS—Adonis (Fonovisa)
[8] THE STREET OF CHERUBS—Cómicos Rancheros (Disco 102)
[9] THE STREET OF CHERUBS—Cómicos Rancheros (Disco 102)
[10] THE STREET OF CHERUBS—Cómicos Rancheros (Disco 102)

NEW ZEALAND

[1] FREDI—Abba (RCA)
[2] THE STORY OF A MAN—Screamer (Sixteen)
[5] BOOGIE FEVER—The Pherins (Epic)

SOUTH AFRICA

[1] BEAUTIFUL NOSE—Disjon Diamond (Columbia)
[2] 12:00—South West Africa (EMI)
[3] 12:00—South West Africa (EMI)
[4] 12:00—South West Africa (EMI)
[5] 12:00—South West Africa (EMI)

SWEDEN

[1] TILLS SMÅT—Olle Ljungvik (Ost & Kosta)
[2] NOSA S SMÅT—Olle Ljungvik (Ost & Kosta)

ITALY

[1] NON SÌ PUO MORIRE GARZONI—Claudio Villa (EMI)
[2] EVERYBODY—Dakota (Capitol)
[3] DOLORE E DOLCE—Giuseppe Gatta (Capitol)
[4] DOLORE E DOLCE—Giuseppe Gatta (Capitol)
[5] DOLORE E DOLCE—Giuseppe Gatta (Capitol)

SWEDEN

[1] MOSSBERG—Jesper Edström (EMI)
[2] 20-20—Stefan Grönberg (Polydor)
[3] 20-20—Stefan Grönberg (Polydor)
[5] 20-20—Stefan Grönberg (Polydor)

ITALY

[1] MOVISTAR—Elvis Moro (EMI)
[2] LET YOUR LOVE FLOW—Benny & Bernie (RCA)
[3] DON'T love to love—Tony Orlando (RCA)
[4] BELOVED—Abba (Polysom)

MEXICO

[1] NOSAS CONTIDO—Marco Quintero (Interoc)
[2] JOSÉ ANTONIO—José Antonio (Discotecas)
[3] TE EXTRAÑO MUCHO—Sonora Santanera (Disco 102)
[4] ADONIS'S HORMIGOS—Adonis (Fonovisa)

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- Original Improv- F.W. "DING" WHITE- Burgess-

- Original Music- 200 titles $65.00. 1,000 titles $300.00.

- Original Material- 125 titles 250 titles 500 titles-

-FW "DING" WHITE- Burgess-

- Original Improv - Burgess- 600 copies- 1,000 copies-

- Original Music- 200 titles $65.00. 1,000 titles $300.00.

- Original Material- 125 titles 250 titles 500 titles-

- Original Comedy- Burgess- 100 titles $50.00. 500 titles $250.00.

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Rodino strongly backed the subcommittee and urged completion of the bill without bringing up new amendments that could ruin the debate. The compromise bill contained amendments the rights of copyright owners, commercial and noncommercial users, and the public interest.

Rodino warned that very little time remains for the House to vote and for reconciliation of Senate and House versions of the bill. He urged the Senate commerce committee, before the scheduled Oct. 12 adjournment of this 94th Congress, to act on the bill even by some who are not entirely satisfied with it. "In my judgment, it is time for Congress to act."

Only the lone dissenter, Rep. Joshua Eibler (D-Pa.) persisted in trying to get an extension from copyright exemption for his constituent owners of small rural cable tv systems. But Rep. Kasen- toker said it is "time for a privileged class of copyright owners to live off the work of others."

"It's time has come," Rodino urged Congress. "It's time for a majority of Americans to take the most from the limited parameters in which we are put."

Kastenmeier told Judiciary chair- man Rodino that he will hold this to happen. He feels sure there will be no break in the continuing fight with the House Commerce Committee on the section of the bill involving cable tv and broadcasters. "I am sure," he said, "that a majority of the committee will hold that the best way to amend the Senate Commerce Committee demand for referral would kill any chance of progress on the usage of this in revision in this Congress," he said with unac cus tomed- tions.

The writer reports that state lawmakers and noncommercial carriers are urge to act on the bill even by some who are not entirely satisfied with it. "In my judgment, it is time for Congress to act."

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CINDY CLARK—Abaris' Don't Worry, ABC/Dot 39082. A baritone sax player who has been with Abaris since 1967, Clark is currently one of the most prominent saxmen on the West Coast. His playing is characterized by a smooth, melodic style that is highly effective in both solo and ensemble settings. Clark's sax is a primary feature on this album, with his warm, mellow tone adding a touch of elegance to the arrangements. His solos are memorable for their controlled emotion and technical skill.

JIMMY CASTIGLIONE—John's Coming, ABC/Dot 39084. A tenor saxophonist with a distinctive sound, Castiglione is a member of the band and has been with the group since its inception. His playing is characterized by a strong, forceful style that is both powerful and melodic. Castiglione's solos are often a highlight of the album, with his solos being both energetic and technically proficient. His contributions to the album are essential to its overall sound.
JUDY COLLINS

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**Country**

**Soul**

**Easy Listening**

**Recommended LPs**

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**James & Jamilla** — Tighter, Tighter (3:47); producers: Jimmy James & Jamilla, writer: Big Seven, BMI. Far

**TODD RUNDGREN** — Ooo (2:41); producer: Michael Chapman, writer: B.T. Express, BMI. Capitol 94674.

**JERRY BUTLER** — Tell Me In Jones, (2:55); producer: Davis Davis, writer: Ray Everson, BMI. Atlantic 8171.

**JIMMY DURANTE** — I'm Swingin' On A Rainbow (4:27); producer: Chet Atkins, writer: Ray Everson, BMI. Capitol 1951.

**LOYD COLE** — I'm Not Your Puppet (3:25); producer: Don Scherman, writer: Jody Stiler, BMI. Columbia 3-10405.

**GLEN DORSEY** — 'Cause She's A Lady (3:47); producer: Jimmy Johnson, writer: Glen Dorsey, BMI. Columbia 4-6370.

**JEFFERSON AIRPLANE** — White Rabbit (2:59); producer: Paul Kantner, writer: Grace Slick, BMI. Warner Bros. 6702.

**JOHNNY MATHIS** — Let Me Love You (3:16); producer: Al Jourdan, writer: Johnny Mathis, BMI. Philips 1052.

**BOBBY ROBINSON** — I Love You (2:50); producer: Neil Young, writer: Bobby Robinson, BMI, CBS 32162.

**PAUL WILLIAMS** — I'll Go To Pieces (3:14); producer: Jimmy Miller, writer: Paul Williams, BMI. Columbia 3-1178.

**HISPANIC MUSIC** — Sombrero (3:00); producer: Wayne Davis, writer: Los 3 Logos, BMI. RCA Victor 45120.

**JERREY HELLER** — Take A Look At Me (2:50); producer: Jerry Heller, writer: Jeff Waldman, BMI. CBS 3088.

**NICK GILDER** — Angel (3:18); producer: Troy Tate, writer: Nick Gilder, BMI. Warner Bros. 6141.

**DON SHULA** — Bad Mood (2:33); producer: Don Shula, writer: Denny Rah subset, BMI. ABC-DOT 76135.

**LINDA RONSTAADT** — I Never Will Marry (2:30); producer: Don Shula, writer: John D'earth, BMI. ABC-DOT 76135.

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**THE MAMAS & THE PAPAS** — Florida Train (2:54); producer: Don Scherman, writer: The Mamas & The Papas, BMI. ABC-DOT 76135.

**THE SMOTHERS BROTHERS** — Story Behind The Story (3:41); producer: Don Scherman, writer: The Smothers Brothers, BMI. ABC-DOT 76135.

**JOHN DENVER** — Annie's Song (3:41); producer: John Denver, writer: John Denver, BMI. RCA Victor 10744.

**BARRY MANILOW** — Country Dancin' (2:48); producer: Barry Manilow, writer: Barry Manilow, BMI. RCA Victor 10744.

**JIMMY DURANTE** — I'm Swingin' On A Rainbow (4:27); producer: Chet Atkins, writer: Ray Everson, BMI. Capitol 1951.

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"A Whole Lotta Things To Sing About." PB-10757

Charley Pride hits again with his new smash single "A Whole Lotta Things To Sing About." PB-10757

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N.Y. Court Halting Springsteen Product

NEW YORK New York State Supreme Court Judge Arnold Fein has issued a preliminary injunction against Columbia Records artist, Bruce Springsteen, his producer Jon Landau and CBS from recording or producing "any record album, tape, or other embodiment" in which Springsteen is the artist and Landau the producer. The injunction succeeds a temporary restraining order obtained two weeks ago by Michael Appel, Springsteen’s manager and the management firm of Laurel Canyon, following the filing of a complaint for injunctive relief. The order prohibits Springsteen and the other defendants from being used for a vicarious of the preliminary injunction.

London Label

- Continued from page 3

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clusion computerized inventory, and print ad we've bought. But now, with what we're doing, we've obtained the rights to the various albums, which are among America's hardrock best-sellers. Winton and all the labels it distributes have a total of 29 albums on the Billboard chart, probably in highest market share in W.B. history.

Business Pretty Good

- Continued from page 8

from the 1975 period (Billboard, May 15, 522)

Warner Bros.-Elektra-Atlantic’s total impact in today’s record marketplace, Cerny says, is of managing the three companies, under the same corporate ownership, it was most important to keep clear the individuality and autonomy of the three label managers. But now, with our combined marketing power under WEA distribution and WEA International, we don’t have to work as hard to prove our great share of the overall market.

Promoters Await Word on Soviet Act

- Continued from page 1

31/2 years ago, had just finished putting together the well-received Las Vegas debut of another Fifth Dimension member, Patti Labelle & The Bluebelles, which benefits the Hollywood Bowl Wednesdays (25) for the musicians of the Los Angeles Philharmonic, featuring the combined Israel Philharmonic and Los Angeles Philharmonic on the same stage, drew such music industry luminaries as Moe Howard, who was putting on his show for a special crowd, and Bob Breen, Gary Gorty Jr. and Marilyn and Alan Bergman. Famous soprano Beverly Sills also lent her talents to the evening.

The emphasis has always been on presenting classical attractions in the United States and they have been successful, says Garris, because audiences are interested in having the U.S. present something different. The emphasis has always been on presenting classical attractions in the United States. But what’s happening in New York this week, and in other cities, is that the emphasis will be on presenting classical attractions in the United States.

In the past few weeks, the Russians have been performing in New York, Los Angeles, and San Francisco. And in the past few weeks, the Russians have been performing in New York, Los Angeles, and San Francisco. And in the past few weeks, the Russians have been performing in New York, Los Angeles, and San Francisco. And in the past few weeks, the Russians have been performing in New York, Los Angeles, and San Francisco.

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This week, Leon Redbone added at two FM stations.

Ten months ago, there were a lot of non-believers out there. Some observers scoffed when Warners released this first album by that "eccentric" singer-guitarist-enigma. They called On the Track "a long shot." Since then, well over 60,000 Leon Redbone albums have been bought and paid for, thanks to increasing FM play in New York, San Francisco and Boston, and Leon's boffo performances on NBC's Saturday Night.

Why, after his Milwaukee Summerfest appearance, Warners' quick-witted Chicago branch came in for 5000, as they say, more pieces. And last week, Leon Redbone added at two more FM stations.

BS 2888

<table>
<thead>
<tr>
<th>TITLE—Artist</th>
<th>Painter</th>
<th>Distributing Label</th>
<th>Sales Total</th>
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<tr>
<td>YOU SHOULD BE DANCING—Bee Gees</td>
<td>Bee Gees, Robin Gibb, Barry Gibb, Maurice Gibb</td>
<td>C &amp; I</td>
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<td>YOU'LL NEVER FIND AMORE—Love</td>
<td>Love</td>
<td>Motown</td>
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<td>LOVE YOURSELF—Linda Thompson</td>
<td>Linda Thompson, Tom Dowd</td>
<td>R &amp; M</td>
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<td>DO THE BASS LINE—Brooks &amp; Dunn</td>
<td>Kix Brooks, Ronnie Dunn</td>
<td>MCA</td>
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<td>DON'T BE Ashamed—Guthrie Green</td>
<td>Guthrie Green, Bill Cooper</td>
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<td>THAT'S THE DAY—The Righteous Boys</td>
<td>The Righteous Boys, Al Goldenberg, Larry Levine</td>
<td>C &amp; I</td>
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<td>ROCK ME—The Whispers</td>
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<td>A FIFTH OF BEETHOVEN—Barnes &amp; Noble</td>
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<td>DON'T GO BREAKING MY HEART—Elton John, Kiki Dee</td>
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<td>GET EVEN—Joe Simon</td>
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<td>HEAVEN MUST BE Missing ANGEL—Dr. Hook</td>
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<td>WITH YOUR LOVE—Jefferson Starship</td>
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<td>OH BABY—Ray Charles, Bobbi St. Clair, Etta James, Solomon Burke</td>
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<td>I'M A LITTLE BIT MORE—Ben E. King</td>
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<td>I LOVE ONE IN MY LIFE—Renee</td>
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<td>YOUNG HEARTS RUN FREE—Cassie</td>
<td>Cassie, Cissy Houston, R&amp;B Producer</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement, 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained if the product is released during the period. There will be, in some cases, block-out periods if movement move up with a star. In such cases, products not noted above recording Industry Assn. Of America seal of certification as "Million Seller." (Sales indicated by bracket).-Recording Industry Assn. Of America seal of certification as "Two Million Seller." (Sales indicated by triangle).-Recording Industry Assn. Of America seal of certification as "Three Million Seller." (Sales indicated by square).-Recording Industry Assn. Of America seal of certification as "Four Million Seller." (Sales indicated by circle).-Recording Industry Assn. Of America seal of certification as "Five Million Seller." (Sales indicated by asterisk).
"It's only love..."

"ZZTOP"

THE NEW SINGLE.

Produced by Bill Ham

www.americanradiohistory.com
FOR WEEK ENDING SEPTEMBER 6, 1976

 sơljtoe:金色 TRAIL Lo Label, Number (Dist. Label)

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STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
After 58 weeks, the votes are in. **Fleetwood Mac:** #1 by a landslide.

Fleetwood Mac: The Album, The Act. MS-2225
Now, more than ever, on Warner/Reprise records & tapes.
<table>
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<th>#</th>
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### Chart Notes
- Every entry in the top 10 lists suggests that some sales have taken place. Follow-up copies assume responsibility for errors or omissions.
- RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 100,000 copies.
- RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 copies.
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Tears Of Rage
Stage Fright
The Night They Strove
Old Dixie Down

The Weight
Ophelia
Life Is A Carnival

It Makes No Difference
Twilight
The Shape I'm In
Don't Do It

Includes The Never Before Available Song “Twilight” – Now Released As A Single (4316)

On Capitol Records and Tapes!

PHOTO: Bob Cato

Includes the Never Before Available Song “Twilight” – Now Released As A Single (4316)

On Capitol Records and Tapes!

PHOTO: Bob Cato
The Million Dollar Christmas For Under $2.00

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