C’right Bill Near Goal In House & Senate

Cleveland Video Discotheque Is a $500,000 ‘Pilot’

By RADCIFHEE JOE

NEW YORK. A $500,000 video discotheque, believed to be the first of its kind in the country, has been established in Cleveland by the Last Moving Picture Company as a pilot project for similar operations around the nation.

The club, also called The Last Moving Picture Company, is headed by Hamilton Burgar III, who also operates the Mad Hatter Discotheques in Boston, Tampa, Milwaukee, Cincinnati, Atlanta and Cleveland.

The disco, which has eliminated elaborate lighting designs and most conventional fixtures from its decor, depends almost exclusively on video for effect. Equipment in the club includes two video cameras, three projectors and other video equipment.

Betamax Programming Test For L.A.

By STEPHEN TRIMAN

NEW YORK. Sports World Cinema of Salt Lake City hopes to launch the first pre-recorded software market test of Sony Betamax video programming this fall in the Los Angeles area.

It would be the first such offering of both purchase or rental programs in the 5-inch Betamax format that was favored by Sony, first in a console and subsequently in a stand-alone video deck attachable to any TV, according to Gary Luing of the Utah firm.

A supplier of Super 8mm film cassettes and 3-inch Betamax video equipment, Sony and other companies are expected to play a major role in the test.

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Sears Turns Over ‘Select’ Stores To 2 Racks For LPs

By JOHN SIEPPEL

LOS ANGELES: Sears “is studying a new concept” in administering its more than 600 record/tape/accessory departments nationally by using Lieberman Enterprises and J.L. Marsh to rack LPs in some select stores.

Sears had established Searracks, an in-house rackjobbing division, some years ago to service departments with album product.

Sears record/tape/accessory departments currently receive album product from company warehouses in Chicago, Los Angeles and Philadelphia. It’s believed that the Sears test program, if successful, would eventually phase out the in-house warehouses, which would then be taken over by the two rackjobbing organizations.

The switchover from in-house to outside rackjobbing of albums would be a most gradual one, it’s (Continued on page 14)

Blockbusting Acts Spark Fall Season Album Output

IFPI, Italian Groups Tee Piracy Campaign

By IS HOREWITZ

MONTREUX: A drive to cut back runaway tape piracy in Italy, currently estimated to account for at least 25% of all sales of recorded product in that country, will be launched next month with the support of the International Federation of the Phonographic Industry (IFPI).

Stephen Stewart, director general of the IFPI, said here last week that his organization has earmarked $80,000 as seed money for the campaign, a sum that is to be matched by the Italian Record Assn. (RAI) with an additional amount to come from MCA Records (MCA 2218).

By MILDRED HALL

WASHINGTON. The copyright revision bill zipped through the House Rules Committee by unanimous vote Wednesday (151) and is expected to reach House floor action no later than Tuesday (23).

On the Senate side, spokesmen for the copyright leadership predict smooth and fast action through conference committee, to reconcile the House and Senate bills, followed by an approving vote under the sponsorship of Sen. John J. McCiellan (D-Md.), chairman of the Senate (Continued on page 14).
Hey, did you hear the new Quincy Jones album?

The new Quincy Jones album, "I Heard That!" is a further exploration into The Musical World of Quincy Jones. A specially priced 2-record set featuring Quincy, The Brothers Johnson, his newest discovery The Wattsline, and over one hundred of the world's greatest musicians. On A&M Records & Tapes

Produced by Quincy Jones for Quincy Jones Productions
WEA Growth Is Convention Topic

By MIKE HENNESSEY

MONTREUX—In five years WEA International has grown to a point where the U.S. companies and their foreign affiliates now cover almost 90% of the world's record market.

This claim was made by WEA international president Nestoli Ertugan at the group's first international convention held here Sept. 8-10.

Dominant factor of the convention, attended by delegates from 17 countries, including the managing directors of all WEA's wholly owned affiliates, is the growth of creative "cross pollination" among the various WEA companies.

Said Ertugan: "It is really exciting to see the creative energy in this industry come together and create new sources of income all over the world."

The biggest impact in the recent case was "shall be permanent" and enjoined and restrained from activities such as "representing that regular prices, worth of values or any item of electronics equipment, stereo, hi-fi or tv, which diminished effect of sale at any amount other than the price at which the majority of the sales of said item were made within the immediately preceding 90 days in the market area in which said representation was made.

"Use of 'was,' manufacturer's list price, formerly fair traded: "save.

Postal Rate Freeze Voted by Congress

By MILDRED HALL

WASHINGTON—Congress has voted for a freeze on postal rates at present levels, and a ban on service cuts, at least through March 15, 1977.

At that time, a special seven-man study commission is to make its recommendations for dealing with the rate hikes, deficits and declining service of the post office department.

Publishers and distributors of books can now mail books to schools and libraries at the special low rate previously permitted only on books mailed between schools and libraries.

House postal bill would have restored control of the postal service through annual appropriations, and provided presidential appointment of the Postmaster General.

The Senate won its wait-and-see preference, with a $1 billion subsidy to carry the present rates through its 1976 and 1977 fiscal years.

The legislation also provides for a 10-month window after a Postal Service request for a rate increase goes to the Postal Rate Commission before a "temporary" raise can go into effect—"a modest gain for mailers.

By the 1979 law which set up the hybrid system, the Service needed only 90 days before declaring the rate correct, and no action had been taken.

The present bill suggests—but does not demand—that the Postal Rate Commission try to reach decisions within 10 months of the request for rate raises, but no statutory time limit is set.

Roskin, Aides Suing Ginsburg For $9 Million

LOS ANGELES—Roskin Distributors Inc. and four defunct East Hartford, Conn., affiliates seek $9 million in cumulative damages from Mary Ginsburg, Aquarius Distributors, its independent label operation in Hartford, which Roskin controlled with his wife, Doreen; his father, Leonard; and Smith Sundin, Smith Sundin's companies, and—all retail and chain operations—and 20th Century Records here in Federal District Court of Connecticut.

The pleading charges that Ginsburg breached his fiduciary duties, allowed the Roskins to use Aquarius's name to alter "awsome" distribution deals, and caused Roskin to enforce suits against his own firm for distribution rights. Roskin sought "unreasonable" prices for Roskin to set up the heady product, the Service needed only 90 days before declaring the rate correct, and no action had been taken.

The present bill suggests—but does not demand—that the Postal Rate Commission try to reach decisions within 10 months of the request for rate raises, but no statutory time limit is set.

Scottsdale, Ariz.—The interdependence among various departments, introduction of individual budgets for each of the eight regional marketing managers, establishment of a distributor advertising fund and the importance of input from the Cranston unit were key topics at the annual Arista Records sales-promotional meeting held at the Camelback Inn here Sept. 8-12.

The defendants, who wrote and recorded the hit single "American Trilogy" and who have written other hits, will be retried in the public interest by the ABC label under the new agreement.

Long considered as the country's finest performer, the hit singer faced a $1,000 fine and a one-month jail sentence if convicted but was later granted $2,000 bail. He posted bail and was released.

The wording of the lawsuit is being penalized by a federal court for its vague language.

The defendants have been ordered to pay the damages to the record companies and have been enjoined from making any deals without the record companies' consent.

Clive Davis, Arista president, delivered his keynote address.

More than 100 executives from the label's New York, Los Angeles and London offices attended, as well as its entire staff of regional promotion and marketing people. In addition, representatives from many of the company's international licensees and account executives were present.

Presentations from each of the label's departments were given, as well as some showcases on several new acts.

In his keynote address, Clive Davis, Arista president, explained the importance of interdependence of the various departments.

"If we participate more fully in promotion, it does not mean that I am any less concerned with others," he said. "The relationship between promotion and sales is thoroughly intertwined, and I am always surprised to find that sales do not increase when good promotions are made.

Interdependence Is Stressed By Arista President

Largest Russian Stadiums May Be Opened To Clark

By GERRY WOOD

TULSA—The largest potential audience of any U.S. musical tour traveling Russia could be a 1977 Rock Show concert tour through the Soviet Union now being finalized through negotiations between Jim Halley and Ivan I. Yeliseyev, deputy chairman of Roskonsortium.

Halley plans a November trip to the U.S.S.R. to hammer out final details, including his assurance that some of the concert dates utilize the large sports arenas that have never been used by American music entertainers.

The agreement would mark a major breakthrough in the use of giant stadiums, instead of smaller auditoriums, for music events in Russia.

The shows, involving Clark and some other names not from the Halley talent stable, will be held in July or August, and Halley is already setting the wheels in motion for a possible special on the concert series expected to last two or three years.

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BOSTON MEETING—Don McMurray, regional manager for Boston, met his management staff here, where the new LP, cost drastically.

The halls were filled with music executives. (Continued on page 4)
There are many ways of looking at things. One important way (especially when you're dealing with music) is with your ears. Look then, at Tommy Bolin. His reputation among today's guitarists is hard to match. Because his dazzling work has embellished every band he has ever been a member of—from the James Gang to Deep Purple.

Now, Look at "Private Eyes." Tommy Bolin's debut Columbia recording features Mark Stein (Vanilla Fudge) on keyboards and Norma Jean Bell (Mothers of Invention) on saxophone. Together with Tommy, they make a synthesis of metal and jazz/soul that is fascinating.

Tommy Bolin. His new album is "Private Eyes." Listen, take a good, long look. On Columbia Records and Tapes.
**Museum Expo New Orleans’ Highlights**

At an international music festival, it was no surprise when Arthur Peart, Summit Music; Shin Okawa and Ichiro Asuka, Pacific Music, and Igor Igev, Belsize Music.

**K mart Hits Hard With Its Sunday Newspaper Push**

**IRIS VISITS CHICAGO RCA**

(CHICAGO) — RCA Records branch office here indicated that it has been contacted by the IRS in that agency’s continuing probe of the sale of promotional LPS (Billboard, Sept. 11).

The investigation already has reached London, Capitol and MCA branches and possibly others here. According to one local columnist, the federal agents are probing retail outlets as well.

As an RCA representative would not comment in detail, but indicated that, as elsewhere, the agents requested information on volume and handling of promotional product.

**3 Brentana Acts Signed To Motown**

**Letters To The Editor**

**Dear Sir,**

A recent issue had a story by Hartford Sunspot headlined No Rock for Benefic ... Money's in Ads Off Telephone.

Your headline creates a distorted impression of the situation. I am certain that the rock artists contacted were not trying to create obstructions for the talent coordinators of the自然 broadcast. The fact is that contemporary groups require immense backup of hardware and personnel, which many artists seek and bring huge costs that are beyond the restrictions of the budgetary limits that are required.

Yet the telephone was by no means a rock star as well as many other areas in the music world.

Letters: Brian Wilson, Denny Hutton, Nigel Olsson, Jackson Brown, Kirby Friedman, Van Dyke Parks, Lowell George, Kathy Green, Brenda & Brian Russell, B. Mitchell Reed, Elton John, Brian Scott. Tony Kaye, and Ron James. These gave huge hours of their time and energy on the telephone, to make appeals, to answer phones, to record pledges.

Danny Hutton, while working at the tele phone taking pledges for hours, made his own pledge of $1,500 and skillfully challenged all the IRS agents to go on record.

Mayor's may have kept the large percentage groups from the telephone, but through the efforts of Pick Jackson, talent coordinator and associate producer for Jim Gates Productions, producers for the Los Angeles segments, the music world was not only well-represented, but very, very supportive of the gala of the Jerry Lewis Labor Day Telethon for Muscular Dystrophy.

Jim Gates Jim Gates Productions Los Angeles

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**BM's booth was typical of the business in New Orleans.**

Gene Nash of Peer-Southern commented about the CMG Music Compa, with Tommy Wynnnet, Ronnie Millsap, Mickey Gilley, Jordonaires.

**An international flavor is exemplified by, for instance, the les Paste, Peate, Summit Music; Shin Okawa and Ichiro Asuka, Pacific Music, and Igor Igev, Belsize Music.**

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Scorching. Sensual. The music of Gato Barbieri on his new A&M album will take your body and move parts of it you didn't know you could move.

Famous for his "Last Tango in Paris" soundtrack, Gato on "Caliente!" connects your body to some of the most exciting music ever put on record. "Caliente!" is a world of dancing to hot rhythms until the cold light of dawn. "Caliente!" is a new expression of Third World consciousness.

Music is the memory of dreams.

But above all it is one of the most creative and exciting musicians in the world helping all of us to feel the celebration of life.

"CALIENTE!" SP 4597
Including the Single 'I Want You' AM 1857

THE FIRST
GATO BARBIERI ALBUM
ON A&M
RECORDS & TAPES

Produced by Herb Alpert
U.K. RECOVERY?

By BRIAN MULLIGAN

LONDON—Signs are that Britain's record business may once again be on a modestly rising sales curve. After the slump in trade which brought sales down drastically in the first three months of the year, recent figures released by the British Phonographic Industry (BPI) covering the first six months of the year give cause for cautious optimism that the year will produce results better than anticipated.

But although in the 12 months to the end of June, total business at $289.8 million was 10.4% up on the previous comparable period, it has to be taken into consideration that over the year the retail price index went up by 21%, indicating that the industry's price rises are not keeping pace with inflation.

Noting that the trade value of the total market has remained steady at $289.8 million, the BPI report points to a "slight improvement" during the April-June quarter, and suggests that "this offers a reasonable level of trade during the last half of 1976." Covering the four main produce categories, the BPI figures paint the picture:

**Singles:** Half-year deliveries to the trade—which held their own in the first three months—fell back by 3% overall to 26.7 million units, but increased in value by 16% to $18.36 million. LPs—After a 20% decline in deliveries during January-March, the April-June figures were up 5% on last year. The 7.55 million units shipped during the first six months represented a 3% drop, but their value was, at $81.18 million, up 2%. Within these figures some recovery of the budget market has been achieved for the average trade price between the two quarters dropped from $2.32 per record to $2.25.

**Cassettes:** Sales of 6.7 million prerecorded tapes were down 11%, but showed a 2% increase in value to $19.8 million. Sales in the second quarter were only 1% down on last year, compared to January-March when the deficit was 15%. Average trade value remained steady at $2.97 per cassette, suggesting some backing down in the light of price increases.

**Cartridges:** Volume of 1.1 million down by 34%. Sales of $3.6 million down by 25%. Unprompted reports suggest cartridge sales improved during July and August, possibly reflecting purchases by car and holiday makers.

**Release Activity:** A total of 6278 LPs were released by 300 companies in the UK in the six months, compared to 5754 in the previous year.

**Imports:** These increased by 12% to 8 million units worth $28.7 million.

**Exports:** No significant change.

**Distribution:** Total sales from the 34 distributors increased by 13% to 23.6 million units worth $42.7 million.

**Sales Reports:** Since the beginning of 1975, sales have been sold to EMI, and despite a deficit period in the first half, the company is on course to break even by the end of the year.

**Arista's Sales Curve:** The label's sales volume from continuing operations, a 50% gain from last year's fiscal 1975.

The label eveny behind the future, as the present is set to take over, and Arista Records now accounts for more than 9% of parent Columbia Pictures Corp.'s sales volume from continuing operations, a 50% gain from last year's fiscal 1975.

As in the past, the company is on course to break even by the end of the year.

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The following statement is being made by Shapiro, Bernstein & Co. Inc. in order to prevent any confusion:

1. The investment of Columbia Pictures Industries, Inc. in Columbia Pictures Music Corporation, acquired by Shapiro, Bernstein & Co. Inc. pursuant to prior agreements, was a minor aspect of the total operations of the music publishing division of Columbia Pictures Industries, Inc. recently acquired by affiliates of EMI Limited.

2. In accordance with its agreements with Columbia Pictures Industries, Inc., Shapiro, Bernstein & Co. Inc. is required to cause the name of Columbia Pictures Music Corporation to be changed to a name which does not include the words "Columbia" or "Columbia Music" or any variation thereof. Columbia Pictures Music Corporation will be merged into The Shapiro, Bernstein Organization.
The New Album
Anne Murray

Keeping In Touch 
(ST-11559)
INCLUDES ANNE'S NEW SINGLE
Things
(4329)
written by Bobby Darin.

Produced by Tom Catalano
"Frankly, I’m Stunned By WEA’s International Power" Says Mike Curb.

Mike Curb isn’t easily stunned. He’s been producing hits since his adolescence. He’s been in the record business longer than most people stay married.

Mike isn’t easily impressed.

When he started the Warner-Curb label, he couldn’t believe the results.

"Warner-Elektra-Atlantic International has opened up markets that I never imagined could be opened up!" says Mike. "Not only that, but singles by the Four Seasons, The Bellamy Brothers and Larry Groce hit the top ten in market after market.'

(To be precise, WEA International has helped eight Warner-Curb acts to international One-ness in the year since the deal was signed.)

"I thought I’d seen international power with hit acts I’ve been with in the past. But nothing like this. For my money, WEA International has to be the most powerful marketer of American music in the whole world.

"WEA is enthusiastic, imaginative, and obviously very, very powerful.

"And if you want to quote me in an ad, it’s O.K. by me.'

The Biggest Button working worldwide.

A Warner Communications Company
General News

C’rnt Bill Near Goal In House, Senate
• Continued from page 1
Copyrights Subcommittee and also chairman of the Senate Appropriations Committee.

The House Rules Committee members had only a few mild questions to put to Rep. Robert W. Kastenmeier (D-Wis.), chairman of the Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice, which has harnessed out the House version of the Senate-passed copyright revision bill S-22.

Rep. John Young (D-Tex.) wanted to know about the annual $50 per box first-time jukebox performance royalty in the bill. He was satisfied by Rep. Kastenmeier’s assurance that the operation had been well represented at hearings, and the rate is acceptable to him.

Rep. Kastenmeier pointed out that the historically controversial jukebox rate had held steady in Senate and House revision proceedings for 10 years. He said the only recent jukebox issue concerns operators’ objections to having rates reviewed by the Copyright Royalty Commission set up in the bill to relieve Congress of royalty disputes.

Rep. Delbert Latta (R-Ohio) wondered if the copyright fees to be paid by cable tv under its compulsory license to use copyrighted tv program material would mean higher rates to subscribers with consequent complaints to Congress.

Rep. Kastenmeier pointed out that a total royalty of only $8.5 million would come out of the cable industry gross of several billion dollars a year, and that small cable systems would pay so little it is doubtful if the minimal cost would be passed onto subscribers.

The flashing cable issue has cooled to where its association (NCTA) and copyright proprietors are satisfied with the bill’s royalties formula, and there is no jurisdic-tional conflict with the Copyright Royalty Commission in this go-around, Kastenmeier explained.

In any case, Congress will probably have to act in future years on the changing scene of cable and other new technological uses of copyrighted materials.

The subcommittee chairman emphasized that this complex legislation is the least controversial of the copyright bills to come before Congress in the past decade. The dilution of opposition has been evident by the approval of the Judiciary Committee with only one dissenting vote.

Happy for the subcommittee, Rep. Kastenmeier asked for and got a rule limiting general debate on the bill to one hour during the floor action.

Reportedly only about three amendments will be brought up on the floor. These must be printed three days ahead in the Congressional Record and will be considered under a rule limiting comment to five minutes per member. All of which considerably shortens the time needed for passage on the floor.

LOS ANGELES—Predominantly established as a reggae oriented label, Island Records plans expansion of its progressive pop roster while solidifying its dominance in the reggae field.

While Bob Marley remains the label’s stellar attraction, Island is beefing up its releases of pop acts which now include Robert Palmer, Stevie Winwood, Automatic Man, Go featuring Yamashita/Winwood/Shrieve, Jim Cappaldi, Chrtains, Osibisa, Jess Rodden and songwriter/producer Christie, who authored many of Radio’s hits.

“Our main thrust in the next year will be pop, the continuation of reggae and new signings when an artist fits into the Island lineup,” says Charlie Nuccio, label president.

With 25% of the Island roster devoted to reggae acts, most prominently Marley, & the Wailers, Toots & the Maytals, the Heptones, Burning Spear and Third World, plans for major promotional campaigns are in progress for pop acts that Island is confident will be top sellers.

Bill Valenziano, marketing director, says that an intensive marketing campaign is slated to coincide with the October release of Robert Palmer’s third Island LP and major tour.

Although his first two albums sold only moderately well, it produced a semi hit, “Sneakin’ Sally thru the Alley,” that received heavy radio airplay. In addition to the radio and print ads and merchandising displays, Valenziano says Island will take it one step further.

A television campaign is planned to coincide with the album’s release. It will consist of easy sell, concept spots.

Nuccio says that Island lost ground in the pop field because of a faulty distribution deal with Capitol that was terminated in 1975. In addition, the company’s main offices are located in England under the auspices of founder Chris Blackwell who instituted Island’s reggae craze in the U.S.

“We’re priming a progressive rock label,” says Nuccio. “We broke acts in England like Cat Stevens, John Lennon, Paul and Brian Ferry, which diffused in the U.S. because the acts were coming in on other labels. The new got a feel for one company.”

He reaffirms that Island will not get involved in bidding wars for top name acts, although from the financial end, having a Peter Frampton on the roster is enticing. “Aesthetically wise, we’re okay,” he says.

REGGAE STILL DOMINANT
Island Expanding Its Rock Roster
By ED HARRISON

2 Publishing Firms Combined
NEW YORK—Shapiro, Bernstein & Co. has acquired full ownership of the Columbia Pictures Music Corp. and will make it its own com- pletely within its own corporate structure.

The merger will not affect exploitation of the catalog, which has been administered by Shapiro, Bernstein since its creation as a joint venture between it and Columbia Pictures some 20 years ago.

The catalog, heavily weighted in film music properties, did not figure in the purchase recently by EMI or Screen Gems/Columbia Music, until then a fully owned property of Columbia Pictures Industries (CPI). Under the agreement between the two parties, purchase of CPI’s interest in the firm requires that the name “Columbia” no longer be associated with the catalog.

Sears & Racks
• Continued from page 1
said. The program, as visualized, would have Lieberman and Marsh buying LP inventories in the three warehousing centers, with resultant returns to labels, as the rackers convert Sears’ album inventories to what racks find is selling through their own computerized printouts.

If the concept proves successful, it would probably not be practical fully before early in 1977. When contacted, David Lieberman of Lie-berman Enterprises would not comment, except to verify that a test is taking place.

Sears has never actually severed its link with rackjobbers. Singles and certain current hot albums have been purchased on a consistent basis from outside sources.

If they left out the material for tomorrow’s big meeting...
Paul Anka, already one of the world's most famous popular artists, has released a new record, *The Painter* on United Artists. Produced with a backup of 30 musicians, this album marks a major step in Anka's career.

In order to further the success of this new record, *The Painter* is produced in QS 4-channel. This decision was based on the fact that QS gives the finest 4-channel reproduction available today. Only the best 4-channel system is good enough for such an advance into more serious music for Paul Anka.

*The Painter,* a single inventory record, can be played through mono, stereo or quadraphonic equipment at home. When broadcast, no additional equipment is necessary. When played in stereo, the listener will hear a wider stereo and when decoded through a QS vario matrix decoder, will get the breathtakingly realistic 4-channel sound as the artist intended it.

If you want to join the 4-channel "news team" contact Jerry LeBow, at (212) 867-3325.

QS 4-Channel Stereo

*SANSUI ELECTRIC CO., LTD.*

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Woodside, New York 11377
Gardena, California 90247
Arista Execs Stress Interdependence

*Continued from page 3*

see those who move from one to the other and find there is so much that they weren’t aware of. You should not limit yourself to one defined universe.”

He also touched on the importance of a promotion person to establish and maintain relationships. In addition, he said fierce competition in the marketplace makes it necessary for each person to become an expert and well informed.

Davis emphasized the value of Arista’s identity within the industry as a label breaking artists, rather than records. He stated that each of the artists is also concerned with image and a career, and no two are handled in the same way.

“I can’t delegate the entire advertising responsibility to the field because we must custom-fit an image-building campaign and advertising approach including the words of promoting copy that will get someone into the store,” he said.

Another topic of Davis’ address was the importance of the feedback gained from the recent retailer dialogues. He also stressed the need for specific analysis from the Arista field staff.

“If it costs $1,200 to advertise on a radio station in your marketplace, the question is not whether sales were helped but did we really get sufficient sales to justify a return on that investment,” he stated.

Following Davis was Gordon Bossin, vice president of marketing. He said that after only two years in operation, Arista has established itself as a major force in the business.

He listed several measurable criteria for growth over the past year, including a 75% increase in the size of the field force, significantly better penetration of airplay and an even higher chart to better ratio than the year before.

Bossin emphasized the importance of developing a national perspective in order to keep pace with the increasing demands from the company’s expansion.

He pointed out to the company’s addition of local marketing managers, which resulted in high visibility at the point of purchase and provided retail feedback from the regions.

A sales/marketing seminar led by Jon Peringer, director of national sales, outlined a series of new administrative and budgetary policies designed to work best with the above-mentioned regional structure.

Control of budgets for concert tickets, parties, receptions, radio contests and additional display materials now are dispersed to each of the eight regional marketing managers.

Also, in a major departure from former policy, he announced establishment of a distributor advertising fund, “DAF,” which will give these control over a certain portion of the total advertising budget.

“It will be distributed to each region on a market-share basis, with the actual funds issued from the regional marketing manager to the distributor on a monthly basis,” he said.

Local budgets and national advertising campaign dollars will supplement these funds, according to Peringer.

Prior to the product presentation by Davis, at the end of the convention, Michael Klenfner, promotion vice president, presented special awards to several staff members.

Bill Scull was named promotion man of the year and Judd Swigal was named marketing man of the year.

Promotional Gamut Covered By Execs

SCOTTSDALE, Ariz.—The broad range of promotional activities was discussed at the Arista convention’s promotion meeting headed by promotion executives Michael Klenfner, David Carrico, Hank Talbert and Richard Paine.

Covered was the involvement of independent distributors, the importance of store reports, dissemination of home office information, conference calls, coordination, backup and FM emphasis for certain album-oriented product.

Regional promotion staff structure, with regard to utilizing the best of the staff was also discussed.

Klenfner talked about the value of special promotions such as live broadcasts, station visits and specially designed radio contest to “build real excitement.”

Steve Backer, the label’s exclusive independent producer of jazz product, told the gathering that the multi-faceted approach to jazz by Arista is serving a two-fold purpose—financial reimbursement and cultural service.

He cited Arista’s Freedom and the Savoy reissues as examples.

(Continued on page 8)

33 LP Cuts Spice Meet

SCOTTSDALE, Ariz.—Sixteen artists and 33 LP cuts were featured at the product presentation at the Arista convention, including many new acts heard by the staff for the first time.

Clive Davis governed over the session, interjecting his own feelings between cuts and asked the assembled to rate certain cuts, similar to the way he did at his recent regional retail dialogs throughout the country.

Artists featured at this session were Barry Manilow, the Bay City Rollers, the Outlaws (an edited version of the "Green Grass And High Tides"), Jennifer Warnes (formerly known as Jenni Warren on the Smothers Brothers show), Mr. Big (the new British band), David Forman (whose LP was released immediately after the confab), General Johnsons (former lead singer of the Chimeren of the Board), Baby Grand (a new group from Philadelphia), Harvey Mason, the Hudson Brothers, Gil Scott-Heron, Lou Reed, Paul Smith and the Alpha Band (featuring David Mansfield, T-Bone Burnett and Steven Stoles from the Rolling Thunder Revue).

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EARL KLUGH.

JUST BREAKING:
WALTER JACKSON
AND
RODERICK FALCONER.
ON
UNITED ARTISTS RECORDS.

(We break artists, not executives.)
## Billboard Radio Action

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

### Breakouts
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUESTS/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### National Breakouts
- **LINDA RONSTADT—Hasten Down The Wind (A&M)** • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Western Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Southern Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Midwest Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Southwest Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Northeast Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Southeast Region
- **TOP ADD ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **TOP REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### Other Regions
- **NEW YORK:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

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**ADD-ONS:** The four key products added to the radio listings include: a Top Station Personalized Option, a Morning Show Option, an Afternoon Show Option, and a Drive-Time Option. These options are determined by the station personnel.

**REQUESTS/AIRPLAY:** The four products registering the highest listener demand for hits and airplay, as determined by station personnel in the Billboard Chart Department, comprise a Top Station Personalized Option, a Morning Show Option, an Afternoon Show Option, and a Drive-Time Option. These options are included in the Billboard Chart Department's Top Hit List, which is updated weekly to include all currently popular music tracks across regional and national levels.

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**Western Region**
- **ADD-ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

**Southwest Region**
- **ADD-ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

**Southeast Region**
- **ADD-ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)

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**Breakouts:**
- **ADD-ONS:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M)
  - TED NUGENT—Free For All (Epic)
- **REQUEST/AIRPLAY:**
  - LINDA RONSTADT—Hasten Down The Wind (A&M) • TED NUGENT—Free For All (Epic) • GOVERNMENT MOUNTAIN DAREDEVILS—Men From Earth (A&M)
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PATTI SMITH
The most talked and written about new artist in years. All over the world her legend is growing... as are her sales.

EVE CITY ROLLERS
NOW WHO WAS IT WHO SAID IT WOULDN'T HAPPEN???

GIL SCOTT-HERON
An original who will pierce you whether you are black or white. Uncompromising, sharp, scathing, tender, his power is affecting more and more people everywhere.

MELISSA MANCHESTER
Voted "Best New Female Vocalist" in every Trade, her first two Arista albums have now sold over 800,000 copies. At 25, this striking talent is poised for an even bigger breakthrough to the top!

ERIC CARMEN
First "All By Myself", then "Never Gonna Fall In Love Again" and now "Sunrise"! The debut album that never stops until it's a Greatest Hits collection. 1976's biggest new artist!

OUTLAWS
More than 800,000 copies sold of their two albums have quickly made them national headliners. Now being greeted by standing ovations, their brand of scorching rock is already famous.

THE BRECKER BROTHERS
Funky, progressive, dynamic virtuosos. Their first album sold over 100,000. Their second album sold over 200,000. Their next album will continue this doubling tradition.
And Moving!

achieved world-wide to more than 2,500,000!

ALAN PARSONS
A stunning and brilliant innovator. His debut masterpiece album is still high on the charts after 20 consecutive weeks. We welcome a true pioneer of music's future!

THE KINKS
Unquestionably one of the most creative groups in the world. Their first Arista album will be released later this year. Watch out!

DON McLEAN
Pop poetry in action. This extraordinary singer-songwriter weaves creative magic. His legion of fans will continue to grow and grow.

LOU REED
A legend who rests on no laurels. Forever prowling, provoking and charting new territory. Expect something special from the original of them all!

MANDRILL
In 1972, Earth Wind & Fire's contract was bought. The rest is history. In 1976 Mandrill's contract was bought. The rest will be...

RICK DANKO
Having been a star among a firmament of stars, he will emerge from The Band as a major new figure in contemporary music.

All Now On Arista Records

It's Not The Size Of The Button That Counts –
It's The Way You Use It!
NARM Mid-Year Meetings

No Price Wars Despite Fierce Competition

Cleveland
By JIM FISHEL

For years, the slogan "Cleveland is the best location in the nation" was a matter of great controversy, but to retailers, distributors, one-stops and rackjobbers here, this label is right on the mark.

According to Joe Simone, owner of Progress Record Distributors in Highland Heights here, this city is one of the more stable record markets in the nation.

"Because of its location, Cleveland serves as a first-rate distribution point to Detroit, Buffalo and Pittsburgh, among other cities," he states. "Also, there is a lot of cooperation between industry people in the market."

As an example, Simone cites the non-existence of price wars in the Greater Cleveland area, even though there is a fiercely competitive number of chains.

Among the more prominent retailers in this city are Disc Records, Record Rendezvous, Recordland, Record Theater and Camelot. Simone says these larger chains are always given a good "go-of-it" by many of the smaller shops with fewer locations, like John Wade, Bandstand, Record Revolution and several others.

He says the standard price of an LP is $3.99 at most of these shops. The growing strength of this city as a viable record seller "in all musical areas" is the existence of a top-notch progressive radio station like WMMS, he asserts.

Progress is a very personal distribution company, according to Simone, carrying slightly more than 10 labels.

"I am a pure distributor with no one-stopping or racking," he says.

"Because of this, my five staff promotion specialists can put a lot more attention on our accounts." According to Alex Mayefsky of One Way Record Service of Ohio, the Cleveland market and its surrounding environs are sound.

At the present time, One Way offers records at $3.60 and tapes at $4.50. He says several recent industry trends may draw fire.

MCA's recent price formula to different classifications of wholesale record buyers sounds good to him, but it doesn't really have much affect on One Way.

"The price difference to us is only one penny, so all of the paper work is not really worth it."

In the future, observers of this market view it as continuing to grow in importance.

"Cleveland has always jumped on records before most markets and the retailers have always been stocked and ready," says one.

www.americanradiohistory.com
Indies Challenge In-House One-Stop Outlets

Los Angeles

Jack Lewerke, a partner in Record Merchandising, the independent label distributor that also owns the Hitsville Record Stores, California Music One Stop and Record Rack Service, says, "We are a competitive distributor and feel no one else can replace us in our position as the already tight inventory control. Lewerke says he feels MCA's multiple price list is a formula concept whose effects have not been fully studied by his company yet.

Some observers reckon manufacturer prices rise for special sets as a normal part of the business. "The Steve Wonder, a two-disc set will probably list at $12.98," he says. "Fantasy's David Bromberg, two-disc set as you might imagine, might list at $9.98; other sets might be as high as $7.98." Singers were priced out of the market, Lewerke feels. At $1.29 they are no longer a good buy in comparison to LPs.

"The prices are a little ahead of last year," he says. "We had a hot summer after some quiet months earlier in the year." Tape is up nicely for Record Merchandising and Lewerke feels there are not enough titles released on cassette to fulfill the demand. Bootlegging of tapes seems largely stamped out in L.A., he is happy to report, thanks to the aggressive efforts of executives like A&M's Bob Elliot.

A lucrative new enterprise for Record Merchandising is its printed catalog of oldies singles and its line of Hi remastered oldies (Billboard, Sept. 4).

Lou Fogelman, the principal of two-year-old Music + Five store retail chain serviced by its Music + Four one-stop, expects a 1977 price rise from all major manufacturers, because of superstar royalty demands. He believes that any price breaks work in his favor. Fogelman praises MCA's multi level priceings as a nice try but not the entire answer.

He feels that a vital improvement manufacturers could make would be to improve the accuracy of information as to when new releases are coming out. "Customers come into our stores all the time asking about upcoming major star releases and we just don't have the information.

Fogelman has been working closely with KLAC, leading local country AM station, to reach the country record buyers greater Los Angeles. He carries KLAC top country singles displays in his stores, among other tie ins.

His tape market is holding steady with 8-track dominant five-to-one over cassette format. Music + has had an excellent summer overall and is looking towards an excellent fall.

John Salstone, who heads the local branch of MS Distributing, one of the largest distributors in the Western U.S. says, "Manufacturers reward on performance. If a whole saler is able to do an effective job on a specific title, he will have a price break on that title. But this won't carry over to other product from the same manufacturer.

Salstone describes MS Midwest operations as dominated by rack jobbers at the retail level while in Los Angeles, "We do not discount retail chains that predominate."

Salstone is dubious about ABC's low return incentive. "You help get a new act exposure by stocking its records prominently."

Hi Al Scherzer, "Why should the label then penalize you if the artist doesn't make it? This policy can hurt new acts."

Salstone found that Casablanca's limited-edition package of the first three Three Dog Night albums sold unexpectedly well, that when a 30% discount at $8.88 but became a hot item for stores selling it at $7.75. "The price flexibility is a reality in the marketplace," he says. "You'll see chains advertising the new three Dog Night Pads and trying to draw customers into the store. I think labels that want to raise prices should also try to get price new artists at a lower price, $5.98."

(Continued on page 11)

Mile-High Sales Spiral

Denver

By JIM McCULLAUGH

Record and tapes sales in the Mile High City of Denver appear to be running substantially ahead of last year's pace. A survey of key merchandisers and wholesalers in the market indicates.

It's estimated that the Denver market is now generating in the neighborhood of $10 million at retail annually and is on a steady climb.

The major factors in the market include: Peachees (one unit); Independent Records (one unit); and eleven Budget Tapes & Records (15 in Colorado, one in Wyoming); outlets which snare a lion's share of Denver and Colorado business.

Some observers when indicate that since coming into the market about a year ago, Peachees has vaulted into third place after number one position now grabbing maybe 18-20% of all retail business.

The market then taps off to a thriving community of strong independent, mini-chains, and extensions of chains.

In the mix are Museland (two units); Record Bar (two units); Discount Music Channel (one unit); Villa Music Stores (four units); Record City; Records Shop; Finest Music; Ball Music; King Bee Records; and the Malt Shop.

Although a half-hour away in Boulder, two independent Rocky Mountain Records & Tapes with one store also calls a high degree of Denver business.

Mass merchants include Sears (7 units); K mart (3 Denver units, 9 Colorado stores); Montgomery Ward (3 units); Woolco (8 units), J.C. Penney (15 units); Big Value Stores, and discount Target racked by J.L. Marsh.

Five King Supers, a grocery and drug chain also do a substantial amount of business.

The three large, traditional department stores in the city, May O&H with 9 stores, Joslin's with 5 stores, and The Denver with 10 locations are said to be virtually "no factor" in the record and tape business.

Says Jeff Cook, buyer/manager for Peachees, "Business has just been incredible. In fact, August has been our biggest month since Christmas. I'd say we are running 50% ahead in volume."

Bruce Bayer, Independent Records & Tapes owner, states, "Our business has been up substantially even taking into account the fact we've recently expanded." Tim Golden, manager, Museland says, "Business is definitely up over last year competing the first six months of 1976 with 1975."

John Netter, owner of Rocky Mountain Records & Tapes, de clares, "Our volume is up about 30%.

A spokesman for the Record Bar states, "A few weeks ago was the best week of the year. Business is definitely up."

Says Evan Lasky, whose DanJay Music supplies Budget, "Well, considering what a dry summer it's been with new releases, business has been amazing.

Dale Dingman, general manager of Mile High One Stop, largest in the region, adds, "It's just like Christmas all over again. Extraordinary."

The consensus opinion from most is that the Denver market is a very solid market. A buyer at Peachees feels that the buyers are retail buyers and not faced with any retail buyers at all. He says, "I think labels that want to release new artists at a lower price, $5.98."

(Continued on page 19)
**Chicago**

Heavy price discounting is not a key factor in this, one of the nation's three largest markets, because, as one observer notes, there are fewer outlets here per capita than on the coasts and fewer large multiple chain outlets. Sales benefit from reduced per unit advertising costs.

Also, as Harry Loek, national sales manager of Phonogram/Mercury here explains: "Chicago has always been a strong rack outlet. Many major deals here are supplied by subdistributors than in New York or L.A. There isn't the margin for heavy price cutting because of this two-step distribution."

The Korvettes chain, six stores strong in this area, is the most strenuous price cutter here. With departments placed deep in their locations, the chain traditionally has used records and tapes as a traffic builder.

Ernie Leaner, owner of three area Record World outlets, and Carl Rosenbaum, whose five Flip Sides extend northward from the Loop, each report some business lost to Korvettes N.Y.-style pricing.

Rosenbaum says he was "affected somewhat" by the Korvettes directly across from his suburban Arlington Heights store, offering selected $6.96 items for $2.99. Rosenbaum since has relocated his Arlington Heights store to the Flip Side but, he says, because of the competition. In addition to the original Flip Side, eight years old, on the city's north side, Flip Sides dot the north-west suburbs of Downers Grove, Buffalo Grove, Lake Zurich and Hoffman Estates. The Hoffman Estates location, opened this summer, combines clothing and record and tape (Billboard, Aug. 14).

Leainer's two south side Record World stores are affected most by price cutting, the owner says, noting that Goldblatts department chain racked by Lieberman, also is running "very cheap prices." Record Worlds also are located in the Loop and in Waukegan, Ill. Black-owned, they are geared to the black market. Leainer's operation also includes two one-stops on the city's south side.

Few area outlets price $6.96 catalog material under $4.75. Most, however, to build traffic, dip below that mark on new and top charted items, depending on catalog sales to build profit. Some traffic-building price structures here:

- **Flip Side:** Billboard's Top 25, $3.99.
- **Sounds Good (Ashland):** Billboard's Top 100 and new releases, $4.19.
- **Record World: Selected new albums, $4.29 or three for $12.**
- **Hear Here:** Billboard's Top 20 and new releases, $4.65.
- **The Here:** Racks a new add in a October at 4016 N. Cicero, owner Max Tuchten informs. Tuchten originated in Evanston six years ago and added his New Town location in 1974. New Town, the city's "Greenwich Village," is claimed to have the highest population density in the U.S. Just north of downtown, within walking distance of the lake, the area's two south sides: Goldblatts Goods and Music Depot outlets.

With the new store and possible addition of a rackjobber, Tuchten will seek subdistributor status, he says.

Tuchten indicates that volume at his Evanston store has stabilized, but continues to expand in New Town, because the outlet is young. He says, and because of its heavy disco emphasis, which has paid off.

Of the new location, the bearded entrepreneur states: "Sears is in the area and draws a lot of people, but their departments aren't very neat or complete. There's also a Musicland and a racked account in the Kee department store, but they're about one dollar more than us. I don't believe they can compete with an indie, someone who will stand over the store, watch it and nurture it."

The Sears, Tuchten refers to, is supplied by Lieberman, but not merchandised by the rack jobber. However that takeover is imminent, according to Lieberman's album and tape buyer here, John Tupper, who says Lieberman fully has acquired record departments in three

(Continued on page 10)
Concert Stopover Breakout Action

Portland, Ore.
By JOHN SIRKEL

This city of 300,000 has been lying in the gap for years. But its rapidly ascending total annual record volume is enticing more record/tape company interest. Three active locations playing substantial rock talent and three competitive sites for one-night concerts make it a good stopover between Seattle and San Francisco. As a breakout city, it has featured recent successes like Kiss, Arrowsmith and Thin Lizzy.

Key Portland, Ore. record/tape executives estimate the state’s largest city totals between $8 and $10 million. McLendon, recorded music=accessories, sheet music and folios.

Universally, they attribute the spiraling curve of record/tape volume to intense, honest competition. The old cliché, “competition is the lifeblood of industry,” lives again in Multnomah County. In all Portland interviews conducted, no one quoted about his competition. One man called it “cutthroat” but he admitted he still makes a good living.

There’s considerable jostling over prices. The nearly 1 million universe of consumers in a 20-mile radius of this northern Oregon city, which includes the area over from Vancouver, Wash., can buy $6.98 LPs for as low as $3.70 and $3.77, but there’s also the usual list of extinct retailer species operating here, the one who gets full list for everything.

Dale Bachman has operated Town Record Shop in a small neighboorhood shopping center for 30 years. He gets full list on everything from albums through singles and accessories and his Panasonic playback line. “I try to be decent in running the store. Kids I waited on years ago are now buying in their kids. We go out of our way. Special orders, some hardware repair, doing the little extra. And I still know most of my customers on a first name basis,” Bachman points out.

Typical of the type of competition that continually keeps coming in and keeping retailers on their toes is Ron Brindel, an under 30 veteran who built his first Crystal Shop in Salem, Ore., to more than $1 million at retail annually in six years. Now his 6,000-square foot downtown store is the largest in the city. He sells $6.98 LPs at $4.95 and has 20 to 30 specials at $3.99. Brindel boasts of the exposure available in the store. “We can show the cover of 950 albums packed 50 deep if necessary and we floor stack merchandise like the Tower stores. We’ve even added 900 classical titles in full view.” Brindel uses 30 second homemade institutional spots on local TV. Like his fellow retailers, he favors the ABC reward program for diminishing returns.

Don McLeod of Music Millennium, Portland’s second largest store, feels the ABC program will strengthen the industry, in that it will slash the mad buying habits of some giants, who now will be penalized for hefty returns.

McLeod could be Portland’s single biggest grosser. He figures he’ll do about $1.3 million in 1976. The city’s biggest record/tape seller is the Fred Meyer 30-store chain, whose 150 departments do an estimated $3 million more each year. The chains, such as Penneys, Sears, JC Penney’s and Kmart, also have active record/tape/audio departments, occupying primarily mall locations, while the indie retailers are free-standing. Their shell price runs around $4.60.

Al Vanover has two Al’s Records outlets in the area. He competes through merchandising singles. People come from 40 miles to buy from his 5,000-title selection at 99 cents. He gets $4.69 for $6.98 LPs. Like several other Portland stores, he’s into cutouts and deletions. Oregon owners report they buy selectively from firms as far east as New York City.

McLeod has personally crusaded for imports and it’s made the town import conscious. He’s big enough and experienced enough to have opened his own wholesaling operation for foreign made albums. Millennium gets $4.95, for about $6 for imports. McLeod is one of the few retailers handling single records. It’s still a good business and goes well with his full discographies on longtime hit acts.

(Continued on page 32)

Retailers Alter Formats To Hold Sales Pace

Houston
By JEAN WILLIAMS

The Houston market seems to be generally holding steady. Sales have neither increased nor decreased in any substantial amount over the past 18 months. But several record outlets have changed their operational formats in the past year, according to a recent survey.

Several dealers claim that album discounting has affected business on a marginal level, while others say that what their loss per unit is made up on volume sales. “Discounting has affected business in Houston, but it has not affected any substantial amount over the past 18 months. But several record outlets have changed their operational formats in the past year, according to a recent survey.

Retailers, importers and others who operate in the Houston market, acting as a selling point, have not been affected by the discounting trend.”

The most notable change is the unanimous lowering of prices. This is due to the fact that the Houston market is one of the few cities in the country that offer a wide variety of retail price points. The lowest price point is $3.99, and the highest price point is $5.99, which is generally considered to be the price point that represents the highest level of retail price.

In the past, the Houston market has been known for its high retail price points, with the highest price point being $7.99. This is due to the fact that the Houston market is one of the few cities in the country that offer a wide variety of retail price points. The lowest price point is $3.99, and the highest price point is $5.99, which is generally considered to be the price point that represents the highest level of retail price.

However, in recent years, the Houston market has seen a trend towards lower retail price points, with the highest price point being $4.99. This is due to the fact that the Houston market is one of the few cities in the country that offer a wide variety of retail price points. The lowest price point is $3.99, and the highest price point is $5.99, which is generally considered to be the price point that represents the highest level of retail price.

In conclusion, the Houston market has seen a trend towards lower retail price points in recent years, which is due to the fact that the Houston market is one of the few cities in the country that offer a wide variety of retail price points. The lowest price point is $3.99, and the highest price point is $5.99, which is generally considered to be the price point that represents the highest level of retail price.
Discounting Blamed For Store Closings

Oklahoma City

A discount store chain has been accused as the reason why two major stores have closed their doors in recent weeks in this city. Jerry Thayer, with Jenkins Music for 13 years and a record buyer, says the discount chain sells for less than what he could buy records for with his employee discount. Frank Todd, operations manager of Lieberman Enterprises, says the discount operation has hurt record buying in the city. "Some stores have cut back on inventories and are doing less business because the discount operation is selling $6.98 albums for $3.99. The chain is selling albums lower than I can sell them at cost. Loss leaders. But he gets customers custom in the store; it's just that some discounting has hurt normal record business."

Sound Warehouse is a growing discount record chain that has six stores in Oklahoma City area, one in Houston, in five in the Dallas and Fort Worth area, and another in Tulsa. The discount record chain is operated by Mrs. Dan Moran. Dan himself is a vice-president of the firm and the two firms are operated separately.

Dan Moran thinks wholesaling. He feels that the suggested price hike by CBS Records on superstar is not the best move for the volume business. "There's an awful lot of wasted dollars on promotion and manufacturing. If these costs are cut, manufacturing, then there are less hurt manufacturers, let them adjust their way of doing business. Some labels will come into the market and pay twice what I would have to pay on radio and TV spots, because they're paying national rates. We could spend that money much more effectively for them."

In regards to ABC's recent record for lowering returns, there was some objection. "We've classified as a dealer through we're a one stop. Big State is a dealer. I think the whole thing is just another opportunity to get a legal kickback to the big rackjobber."

Moran feels that the entire record industry should go to a bar-coding inventory control system such as is used in grocery stores. "That would be an incentive to stock older cata log product."

Gary Mann, of Manager of Music, etc., says that he's selling "a ton of 8-track cartridges. The store has shown increased volume in rock cartridges and one of the rack jobbers has larger cartridge sales than album sales.

One method by which Mann has managed to compete from discount stores in his area is through special offerings for customers. "We'll special order anything under the sun, then call them when it arrives. One guy drives 30 miles just to shop with us, in spite of stores much closer to him."

But he's often in getting hot product for stock and he points to a recent hit LP by George Benson. "But Jim Sumner of Lieberman is one of the best salesmen I've met. He's never bored. That makes up a lot for not having the product and he at least tries to get it for us. He'll even call from our store in an effort to get what we want."

Thayer deals in both records and sheet music. She believes that cutting the prices on some albums would help business. "The record is probably one of the best entertainment values today, but people simply haven't got used to paying $5 and $6 for records."

Todd at Lieberman reports that cartridges are selling better. "This year, with fewer titles, business is better."

What could record labels do to help business in the area? "Give me more promotion on a more consistent basis. I have 21 or 22 stores that will gladly put up posters and mobiles but we don't get them in frequent enough to make it worthwhile to have something always up."

When it comes to influencing sales of rock singles in the area, almost everyone mentioned WRYE, though some also mentioned KOMA. "We were the most popular station in the city and we have a large rock audience. But the music station was not on the charts."

As D.J.'s pointed out, the FM station was the "hot test soul music station in the state or the entire country."

A lot of people mentioned FM100, a new FM station opening in the city. His big problem is that it would contradict a great deal to album sales. Bill Lacy, general manager of the station, pointed out that most stores and distributors in the area and they were eagerly awaiting the debut of the station.

Retail and wholesale record and tape outlet in Omaha is reporting increased sales during the first half of 1976, although some retailers claim major chains are doing less business during the summer months, according to a survey of key merchandisers in the area.

Retail prices on $6.98 lists ranged from a lowball of $3.99 at the three stores of Sound of Sound, to a high of $6.98 at the one outlet Record Shop. The average price of an album hovers near $4.97.

With album price discounting the key topic of discussion at the NARM midyear meeting, retailers in the Omaha area say that has not been a major source of concern and agree that they will not reduce their album prices any lower than their current ones.

Larry Kue, owner of the one-store Sound Machine, which also deals heavily in car and home stereo equipment, says he is moving enough volume at $4.47, with profits considerably higher in 1976. John Linnister, assistant manager of the Record Shop, says he has sold albums at their full $6.98 list, reports higher profits, and attributes the to the steep product price.

The Brandies Department Store chain, which does well in record sales, sells LPs for $6.50, but a spokesman says that while prices have remained steady, they are beginning to feel the crunch of the more aggressive discounters.

$4.97 Average Keys-

Steady Sales

Omaha

By ED HARRISON

J.J. Edwards, owner of A & M Music, a black-owned outlet, says that she had to drop prices from $5.98 to $4.97 because of dwindling sales. At the lower price business improved, but then tappered off again during the summer. Although it is not a large operation with only 100 titles, she says that if the upcoming months don't improve she will be forced to raise prices.

Maggie Rickey, who acquired the Barn Door a year ago, tripled the inventory, expanded her primary mover section and has increased profits 50% with albums selling at $4.60. She says that if her prices were raised any higher, the business would suffer.

Although the House of Sound is carrying the lowball price, Sisly Falcone, manager of the three-store chain which opened last March, says that the $3.99 list is only bait to attract customers to its CD and audio equipment department. The chain stocks the top 100 selling LPs and a limited number of oldies, which Falcone says has kept returns down to a minimum.

Dan Dunn, a salesmen in the Omaha Musicland store, the nation's largest retail chain, reports sales comparable to the previous year with albums selling at $4.67. He attributes the store's success to a company policy which stresses good customer relations and a guarantee on every record sold.

Dave Mandina, buyer for David son's One-Stop, which services most retail outlet in the area, reports that Record's 'N Tapes, profits have doubled during the first six months of the year, and he has watched product into volume with WEA alone, reports the sale of records at WEA.

For the sale of records, he says that the market for records is not as large as it was last year, but he has seen increased sales of albums for $10 18% since last year.

David McGee, chief record buyer, (Continued on page 32)
Mile-High Sales

Influential rock stations include the unique KFML-AM which is a free form contemporary music station, sunrise to sunset; KTOL-AM which features rock music, top forty fare 24-hours a day; KXXX-FM, KOAO-FM, KBPI-FM, and KLZ-FM. KERE-AM and KLAK-FM are said to generate strong interest in both country and "progressive" country music, while KADK-FM generates jazz interest.

KDKO-AM plays "disco soul" music 24 hours a day, while KVOO-FM engenders classical interest.

Elaborating further on his business, Cook adds, "We must be moving some 300-400 Peter Frampton double pockets out of here a week. The same with Fleetwood Mac. It's like the Christmas holidays all over again."

Cook says he believes a measure of Peach's success in the Denver market since opening--in addition to having the largest store in town with a 17,000-square foot facility--"is our whole approach, our whole merchandising plan. We do mass advertising and it's a total saturation thing. We give away Peach's T-shirts and I don't think there's anyone in town who doesn't know us by now. In addition, our full catalog selection of records and tapes is pretty comprehensive. I don't think consumers in Denver really got the selection they wanted until we opened up. That may account for our strong business also."

Prices at Peach's run $3.98 on newer LPs and $4.98 on catalog.

"Pricing has been fairly stable," adds Cook. "There are some minor price wars from time to time but nothing heavy."

But as good as things are, notes Cook, he "would like to see even more groups in Denver. I think this is a perfect stopping off point between New York and L.A." Cook believes larger involvement with acts coming into the store would spuce up business even more.

"I'd also like to hear more import material on the radio," he says.

Peaches is also selling about four times as many pre-recorded cartridges as cassettes and Cook indicates that he will normally buy for example, 60 8-track as contrasted with 15 cassettes.

Bayer at Independent notes his increased business is due in large measure to recent expansion with a recent move into a new 3,500-square foot facility, up from 1,000 square feet.

"Normally," says Bayer, "September business starts to gear up with summers slow. With me it's been the opposite. Summer has been very good and continuing into the fall."

"I've also done five times the advertising with radio and print," he adds. "One area I am using with great success is high school and small college newspapers. I don't emphasize price but rather project the store itself."

Bayer characterizes Denver as "highly competitive." Top LPs sell for $3.99 with tape $4.99. Catalog prices run $4.65 to $4.99. Bayer concedes that Peach's exerts a strong influence but feels it's a healthy situation.

"I'm on the west side of town and Peach's is on the east side," he says. Acknowledging Peach's large impact, he notes himself as the number two factor in the market.

As part of his expansion, Bayer also indicates that he will be delving into sheet music and folios.

He also says that cartridges are selling in about a 2:1 ratio over cassettes and feels increased tape sales are the result of taking them out of cases, which is the way he formerly merchandised them.

"People don't have to crouch down to see them. They are still behind the counter but now they are easily visible to the consumer."

Bayer adds that he is also aggressive cut out buyer and does a good job with English imports.

Tim Golden states, "I think the market has been pretty stable price wise. I don't think price discounting has really affected anyone's volume or profits this year.

"One of the things I would like to see is more television promotion here. That would also be a great boon to sales. Tape sales are up but we see a trend towards cassettes. Country music has really picked up mainly because of radio and there are a lot of people asking for a Waylon Jennings, for example."

Golden also adds that they are one of the few dealers in town into sheet music and folios and "are doing well with it."

A spokesman at Record Bar indicated volume is up, attributed to the fact they have become "more competitive" since lowering prices to $4.99 on new releases and placing more emphasis on displays as well as "doing a good overall promotion job."

John Netter at Rocky Mountain says he serves the 100,000 population of Boulder which includes roughly 25,000 students at the University of Colorado. He says his forte is "a real good selection. I think it's the best in the area. Our store is 4,000 square feet and top LPs run from $3.88 at $3.99 with catalog at $4.67. Tape sales are up. He also carries music books, incense, and magazines.

"I think Denver is a lot like Seattle in many respects. It's a growing market. It has the capability to be a major breakthrough market and very hip. Many dealers expressed similar views.

Denver's population is roughly 1.5 million.

Denver record merchants and wholesalers also have strong opinions on recent national label developments.

A sampling of opinion ran: Cook. "The Casablanca limited edition on reissue sets is a great concept. People are grabbing it (Kiss) up. Wish we could get more of that would hate to see CBS implement those price hikes."

Bayer. "CBS better not raise prices. What worries me is that if they do and can pull it off, then the other labels will follow suit. I don't think the consumer or retailer can take it. I have friends who won't open record stores because of it. The Casablanca reissue is a rip off. Some people got buffed into thinking they were getting new Kiss material. I would like to see labels pull it out at a lower price. I'd like to see more of the way of the 'Endless Summer' type of promotion. That was dynamite."

Golden. "I'm expecting hikes from CBS. Where else do they have to go but up? Casablanca limited edition reissue is a great idea and selling very, very well."

Dingman. "Hard for the small independent label to get recognition. More communication is needed. Casablanca has come up with one of the best ways to reissue vinyl that I have ever seen. A very smart idea. The consumer has felt price hikes too long. The ABC incentive program for lowering returns is long overdue. A one stop needs incentives."

Netter. "It's taken me the last two years to explain price hikes to customers. I don't want to go through it again."

This man used to think of The Ozark Mountain Daredevils by name.

When the first three Daredevil albums were released he didn't pay any attention. "Ozark Mountain Daredevils. Must be some bluegrass group." His more open-minded friends knew the Daredevils for "Jackie Blue" and "If You Wanna Get To Heaven." Two smash hits.
Lowball Prices Grieve Retailers

New York City

Operating costs continue to rise, while retail prices and profits remain on the slide for record merchants here.

The pinch has been on for well over a year now. Skyrocketing utility rates (electricity & heating), an increased sales tax (8%), inflationary labor costs and stiffer competition between newcomers and long-established dealers have all added up to the pitfalls of doing business in a market this size.

Ironically, though, the most burning issue facing dealers here was not levied from without, but rather springing up within the retailers' own camp. It's the question of the lowball retail price on front-cover albums.

Talk to dealers about the situation and you get back comments like: "it's totally chaotic!" The discounters are running the business for all of us." "It burns me up every time I see someone selling at the $2.99 price!" and "It's ridiculous. Something has to be done."

While some dealers state that labels should take measures to try to curtail the discounting, others readily admit that there's little that manufacturers can legally do. Most seem to feel that record companies are turning a blind eye to the situation because the discounters are helping them.

Depending on how aggressively an operation, retailers here are "discounting" goods anywhere from $2.99 (usually one per customer deal) to $3.69 and $3.99.

Both day-to-day Sunday newspaper features strong ad campaigns from Korvettes, Sam Goody, King Karol, Levy and others. In addition, the entire discount range covered from top to bottom weekly. Operations like Disc-O-Mat, which moves substantial quantities of product, provide $2.99 pricing, is relying heavily on the word-of-mouth approach for exposure.

A number of those contacted on the subject of discounting either declined to comment or preferred to talk "off the record."

Two of the city's record retailing stalwarts, King Karol and Sam Goody, addressed the subject openly and frankly.

"Discounting is here to stay," the one points out. "no question about it. As long as the first place is not interested or aware of price machinations in the industry," says Ben Karol. "The ads being run give the impression that low prices are proper prices, and that you'll be hurting your prices, especially on catalog goods, aren't at the lowball level they look at you like you're a thief and walk out. Indirectly, the big discounters are misleading the public and hurting the independent dealers.

"George Levy, president of Sam Goody, says that without a doubt he's losing business, and has taken from profits in the process. But, he does feel that the situation here will begin to taper off shortly.

Interestingly, when quizzed as to what the discounters should do, Levy offers that he thinks manufacturers should remove the suggestion that buying $2.99 product, sometime he feels would help curtail the discounting rage. He would also like to see a greater wholesale price range for dealers.

As far as discounting prices in competition with a superstore from CBS itself, Levy feels that such a move would definitely hurt.

"It would be devastating," says Levy. "The kids are already complaining about prices."

If discounting follows the same trends, a new $7.98 suggested price list will look even more ridicul-

Both agree also that the MCA wholesale pricing structure un- veiled earlier this year was a good idea. "It was a dead horse the week after they announced it," says Karol.

The same feelings are echoed by others who preferred to remain anonymous.

Generally, reception to the Casa-blanca idea of limited edition LP's is favorable. Several dealers and indie dealers here feel that to work the series must really be a limited edition one and not just a mark-up project.

On ABC's offering of awards for lower returns, Karol sees it as a "complete loss" for the consumer and would rather see it as a losing proposition as "...they're not lost in returns."

Levy sees the ABC move as being good, but he does add that it could be restricting ABC's distribution. He feels that buyers are becoming more and more cautious.

The consensus of tape sales here is favorable. Again, both Goody and King Karol report solid increases. Karol explains that tape sales are up 8% from last year's 20% share of volume. Levy states that the tape sales for Goody has increased from 25% to 20% of total sales. Levy adds that "in all of our 8-track sales but 99% of the cassettes as well. Compared to last year, karol reports closer to a 1:1 ratio."

Both report good sales results with sheet music and folios. Levy states that volume and profits, Levy states have been and will be more. That says, that profits have remained pretty much the same.

In sales, WLHS, which is a major player in the country music category (it's the only one), while stations WBLI, WWR, WRV in New York, station WRL, rock stations WLO, 99X, and WNEW are taken. WPX and WBSM. So, the stock value of a classical station goes to WXR, while WRVR takes the honors in jazz.

Racked Accounts Stabilize Price Footballing

Continued from page 26 outlying Sears, and is in a "gradual process of racking all Sears here."

Lebanon and Jacks Golds, Playboy, Weiboldts, Carson/Price/Scott, Woolworth, Woolco, Osco and the land is area, and are of the Marshall fields dealing with stores. Since its takeover of the Mu-

The local store of America operation here, Pete Levy, says that he has added 20,000 square feet of warehouse space and 30 employees.

In the last year, Tupper says, the rack supplier has emphasized posters, displays and greater point of sale support.

J.L. Marsh racks all of the Chicago area venture, Turnstyle, Montgomery Ward and Treasure island stores, Ira Heilcher of parent Pickwick Inc. informs.

Heilcher says the accounts are seeing a new 10,000-square foot retail fringe station, which houses 600-1,000 tapes. The Marsh system, Chicago accounts also draw from Marsh central warehouses in St. Louis and Minneapolis, each with more than 20,000 titles, according to Heilcher. For example, he says, the Chicago accounts tap St. Louis for the spread in black and white gospel, houses there because of its popularity in the South.

Heilcher notes the diversity of audiences in the Chicago market, and says that the accounts are invitation only.

Chicago's best published new record outlet is probably, Playlounge, a design of Playboy Enterprises, which recently opened in other cities. Located in the Playboy Tower on fashionable Michigan Ave., the store carries nearly any record, and records and tapes, heavily emphasizing jazz and classical.

"It's a good store, but still not what I expected," reports Ken St. Jean, Playlounge's record buyer. "However, they're doing well. Though we were getting before was walk and have begun advanced advertising.

St. Jean says the store is using only radio spots. With London Rec-ords, "The idea is to break through," says when theEDIATEC in concert with "WFMF, the classical big gun here, that will feature $6.99 per month, $4 budget classics at $1.99. "I don't want to make a habit of going low-ball, but for a

one-shot, it's fine," the former Kor-

The recent expansion of the merchant department manager ob-

Eckler which is the SOUNDS good, a for-

Ameri-can, Outback (11.5, N. Ashland, outback (11.5, SOUNDS Good stores, 60% of them owned by one interest, are also located in New York, the city's northwest side and in sub-

The newest Sounds Good, a for-

Eckler's words, "the Shark-land will employ up to 12.

The new store, he notes, does well in and, in MPR, says that until we were getting before was walk and have begun advanced advertising.

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Indies Challenge

- Continued from page 25

Any album package sold at retail for over $9.98 will have trouble, he believes. He also wonders how tape price boosts would compare to any future LP boosts.

"You sell a ton of tape in L.A. compared to the Midwest," he says, "while the Midwest is ahead in singles. One thing I can tell you, GRT had better lower its tape prices.

"One of the greatest record-breaking stations in the U.S. has got to be WLS, the ABC outlet in Chicago," he says. "Nine states rack off it." In the Los Angeles market, Saltstone finds progressive R&B FM stations like KUTE and KJLH a fast-growing force in creating new stars like Brass Connection, Donna Summer and Funkadelic.

Sol Zamek, vice president-general manager of Sam Billis's City One-Stop, an increasingly important force in this market, says, "We believe City is the largest one-stop west of the Mississippi. We sell along the entire West Coast to Alaska and Hawaii."

Zamek says bluntly that the smaller independent retailer is being squeezed hard by large retail chains that one-stop themselves. "City is forced to compete in a low-profit-margin market when a manufacturer sells his LP for $3.60 and a chain with its own one-stop can retail the album for $3.66.

City does not intend to enter the retail business itself and avoid this roadblock, however. "We don't want to compete with our own customers," says Zamek. "And the number and volume of our accounts are rising well, despite the price squeeze."

Zamek doesn't know how ABC's low-return incentive will affect City. "We can't hold our 25,000 square feet of floor space for delayed returns. Unsold product must go back as it accumulates.

As for MCA's price-differential format, Zamek feels even more gratifications among various types of large accounts would be desirable. Zamek has told CBS key executives that superstar product prices should not be raised. He feels that the singles price raise badly hurt that market.

"The manufacturers should spend more of their advertising dollar helping promote the smaller accounts, which in total may sell as many units as a single large chain," he says. "I like the way Casablanca tags its radio spots with the phrase 'at all good record stores' rather than plugging a specific chain.

City tape business is excellent and cassettes are having a resurgence. Alaska is a particularly good market for cassettes, Zamek has found.

John Bosshard, an area manager of Licorice Pizza retail chain, one of the region's giants, says, "We are holding our prices stable at $3.98 standard frontline and $4.98 in the bins. Special sale items with manufacturer support can go to $3.77 or $3.69.

Licorice Pizza is a heavy radio advertiser and tries to match the advertised album with a local station rather than hitting only the top-ranked broadcasters.

Pizza has discovered that tape sales pick up strongly when the 8-track units are made more accessible to the customers. "We control pillerage as a byproduct of our policy of having salesmen on the floor actively helping the customer. If the salesman is right at the customer's side anyway, he also performs a security function."

Licorice Pizza has a songbook rack in every store but has been disappointed in experiments with adding sheet music. The chain heartily approves ABC's low-return incentive and feels it is coming out okay on MCA's multiple pricing.

"It affects us only in pennies," says a Pizza spokesman. "But we might have problems if WEA, which supplies one-third of our total product, decided to set multiple price levels."

Licorice Pizza regularly advertises top 40 product on KJH, progressive product on KLOS, KMET and KVST. It also uses KGB in San Diego steadily.

Charles Shaw, manager of the huge Tower retail store on Sunset Strip, says, "Our business has been fairly up here this year. We are opposed to all manufacturer price raises on principle. But we congratulate the labels in keeping up the good work bringing us good music. I feel that major label cutouts are pulling down the market."

Shaw sees independent distribution as heavily dependent on the strength of personality of each firm's headman. "Some guys are resting on their laurels while others are aggressive and effective."

Shaw prays the pop and progressive stations of L.A. as being responsive to their special listener needs. He finds that recent personal changes have upgraded tape sales in his store. Songbooks have been in the Tower for three years.

"I wish labels would use more discretion in their releases. There is no way you can effectively merchandise 150 new titles per month even in a store with 7,200 feet of floor space," he says. Tower keeps every new release in stock for at least three to six months.

Michael Pinto, owner of Sound Music Sales one-stop and the four-store Flatterpuss retail chain, says, "The one-stop whose main business is selling to independent retailers is really caught in a price squeeze, competing against big retail chains that one-stop themselves in house. I feel that in our case we are doing well simply by holding business steady and maintaining an influx of new accounts."

Pinto likes the ABC low-return incentive and is interested in seeing further effects of MCA multiple price levels. He thinks it might be an effective sales tool for major labels to have three or four list price levels for artists at various stages of acceptance.

Tom Heiman, president of Nehi which stocks its eight huge Peaches retail outlets across the country from a Los Angeles warehouse complex, says, "We avoid retail discount wars by not advertising price. Our sale titles are $3.98 and the shelf (Ps are $4.98). We don't vary from this scale."

Business has been good at Peaches, although only two of the stores have been open a full year. Heiman says, "He brands ABC's low-return incentive policy as a 'step backwards.' Heiman says, "Returns are penalized in foreign markets and I see this as holding back overseas record business. The retailer and wholesaler are wary of taking a chance on merchantizing unknowns without a free return policy."

However, he thinks the CBS suggestion of raising list prices on superlative product makes sense. He doesn't feel Nehi Peaches has been affected by MCA's price differential formula.

Heiman is a staunch advocate of record industry bar coding and feels this is the greatest contribution major labels could make towards sophisticating record marketing. He would also like to see more even treatment in direct drop-shipping of label product.

Then he heard... "Men From Earth" SP 4001

An incredible fusion of five part harmonies and pristine instrumental performances laced with the aroma of hickory smoke and tall pines. More "musical" music than you might expect.

"Men From Earth" is definitely music from earth. Unpretentious and clean. Just listen. You'll agree.

"Men From Earth" The Ozark Mountain Daredevils On A&M Records and Tapes Produced by David Anderle


www.americanradiohistory.com
$4.97 Average Keys Steady Sales

**Concluded from page 28**

Says that consumers will pay any price for a desired product.

McKee argues that the quality of an album has relatively little to do with sales. "The more anything is promoted, the more it will sell, regardless of how good it is. Airplay sells records."

All retailers and One-Stops agree that CBS's proposed $1 price hike of "superstar" albums like Boz Scaggs, to $7.98, will not affect business. McKee feels that despite the price hike, says "people will pay $12.98 for Dylan if that's what they want."

McKee senses that Casablanca's limited editions on reissues like the Triple Kill LP will increase sales, while other merchandisers feel its effect will be minimal. Says McKee, "By limiting the product, it's taken off at not all. All retailers report the Kiss album selling well.

Other innovative label moves such as MCA's price structure format and ABC's reward for lowering album prices have been met with inconclusive results.

Retailers were satisfied to see the quality of album pressings improved, which has reduced returns considerably. Lehnhof of the Record Shop says that labels must maintain a consistent flow of quality releases in order to keep business stimulated.

The Sound Machine's Larry Kirke feels that retailers should give customers a wider selection of albums instead of just the top 25 in order to accommodate potential buyers to LPs that do not receive broad exposure therefore inhibiting its sales.

Other suggestions pertaining to what labels can do to improve business range from educating the consumer via more advertising to more direct communication with distributors.

Many retailers surveyed say that One-Stops should carry a larger stock of singles, and this view is supported by the total number of sales. Many retailers agree that the One-Stops and LP sales together are now roughly equal which indicates the quantity of their purchasers. The customer in turn must wait.

One-Stops argue for improved shipping service from distributors. They say that distributors have too much handling to make it tough getting goods out on time and proper servicing. Mandina, who says that Davidson's has added 40 more bedroom cassettes to their line this month, says that increased communication with his accounts, finding out what they need with the promise of immediate shipment. The survey also indicates that 8-track tapes are moving at a brisker pace than pre-recorded cassettes and blank tape. The House of Sound sold more units of Bachman-Turner overdrive in 8-tracks than LPs. Most rock tapes continue to do better during the summer, predominantly to students.

Blank tape is selling better than pre-recorded partially because it's cheaper for the consumer to record an album than buy it.

Of those surveyed, the majorities have ceased stocking sheet music and some have completely stopped. Dick continue, Musicland shelves 300 selections of sheet music and 40 folio titles. The Record Shop reports that 10% 15% of its volume is sheet music.

The primary radio stations in Omaha that influence record buyers are KQ98-FM in nearby Council Bluffs, within the rock specialty station. It draws its playlist from Billboard's "Top LPs & Tapes chart. WOW-AM and KGQR FM are Top 40 oriented and their repeated airplay of popular records has increased sales considerably.

**Concluded from page 27**

Steve Smith's two for What It's Worth stores are only two years old, but the 2,000 and 2,500 square foot stores have been a hit in the sub-urban Rockwood and Milwaukee.

Table LPs are $4.88 and specials run $3.88. Smith also handles a store in Salem. Record Depot just opened in nearby Oregon City. It's small, 14,000 population area, but manager Chuck Otis feels its customers buy at home. He charges $4.70 for shelf, but has lots of specials from $3.70 to $4.25. He uses local papers, the high school football schedule, and the chamber of commerce catalog to let residents know of the new store. Based

in Salem, Record Depot has four stores totally.

Everybody's Record has two stores in Portland. Mike Reff is planning an expansion for both in the near future. They'll grow physically about 40% on the average. And there'll be an expansion on the record store and cards and tape as a result. One change will be an emphasis on first class albums. These are the ones that have done well with budget, but they need a part-time student to promote the classics through greater knowledgability. There'll be more magazines, T-shirts, import LPs and singles and a sampling of guitar and piano folios.

Portland retailers and whole-

sellers can't agree on what radio stations most influence record/tape sales. One gets the impression that the competition for listeners is just as healthy as the retail scene. KGW, KQ98 and KXAN tied as best rock station. There's no full-time classic station, but the best segments air on KOIN, KJWV, a veteran country station, has no competition, but local retailers go mostly to country sales. KINK and KQ98 tie as best jazz stimulators.

Discos have little impact locally. Current examples are Peter's Habit, the Embers, Slabtown, the Wreck Of The Hesperus and G'Callahan, but none has real impact.

The exact opposite is true of live performances. Portland sells re- coded product from two steady location spots, Euphoria, where Maria Muldaur, James Cotton, Country Joe and Paul Butterfield played recently; and the Haytoll, Vancouver, which plays Sons of Champlin regularly. The once a week acts. Single concerts play either the Civic Auditorium, where 3,000 can see MOR acts; the Paramount Theatre, where 3,300 can enjoy a rock show or the Coliseum, which seats up to 11,000.

The live talent picture is spaced with a variety of promoters coming into the city creating the healthy competition that characterizes this vicinlty.

Even the wholesaling picture locally finds ABC Record & Tape Sales about to try out Raintree Distributing, an independent one-stop operated by Langdon Hedemann.

The ABC, one stop which for a long time has tried to sell against the Raintree operation with a $3.96 to $7.50 pricing, is in the throes of being sold to Tosh's One-Stop, Seattle, Tom Choate, son of Tosh's and well known to the industry, would not comment, but he did note the continuing growth of the trend of the discount method of working retailers through the two city area. Both wholesalers find a few sales have been brought out and that the upward trend is strong. Lie-berman Enterpriser, Minneapolis, has an eight-month-old satellite warehousing facility here to serve its growing number of rack clients.

www.americanradiohistory.com
Stations Exploit CB Jamboree

LOS ANGELES—Radio stations throughout the Northeast—and some pretty girls on CB radio units—are tying in with a massive series of promotions focusing on the first Northeast Regional Fair & CB Jamboree: Oct. 9-10.

Richard Nader, executive producer, is providing 25 tickets to the jamboree for any radio station interested in sponsoring a convoy of CB fans to attend. Nader, a week ago, called eight radio stations and "all of them flipped over the idea."

Labor Day, Nader had six courtesy coffee stops set up on roads east and west of Allentown, Pa., where the jamboree will be held. Beautiful girls manned CB units, inviting truckers to stop by and have a cup of coffee when they passed through the area.

Schmidts Beer has purchased 14 billboards on local highways, promoting the fair. A half-million color brochures have been distributed to CB stores, truck stops, and everywhere possible in eight states—Pennsylvania, Maryland, Virginia, Delaware, New York, New Jersey, Ohio and West Virginia.

And the promotions continue to mount for the industry that will feature performances by C.W. McCall and Red Sovine—both of whom have had recent trucker hit records—and others.

Nader bought the entire all-night shows on WWVA in Wheeling, W.Va.—a radio station heard throughout the East—for Oct. 8 and 9, a Friday and Saturday. The show, brought to CB Radio via Dick Biondi, features not only music, but appearances by the various disc jockeys who'll lead convoys to the fair. And all of the CB fans brought in by the radio stations will be invited to a brunch Saturday, (9) with C.W. McCall on hand.

The WWVA Jamboree U.S.A. show will originate from the Fair/Jamboree site, featuring Jerry Fuller, Rich Fontana and others regular on the show performing in the 12,000-seat grandstand at the Fair. Bluegrass groups from Eastern Pennsylvania will also be performing. In addition, Leo Arnold of WHN in New York will be on hand to help emcee the two shows Saturday and two shows Sunday.

Nader held a CB Radio June 25-27, 1971, in New York, N.Y., that generated $250,000 in sales. He already has more than two dozen exhibitors for his latest event, including Radio Shack and Lafayette Radio.

Hot 'Magic' Formula An Accident

2,000 Record Playlist Coming On L.A.'s KNX-FM

LOS ANGELES—The hottest, most-copydated radio format today grew out of accidently, admits Steve Marshall, the program director who is most responsible for "evolving" what is today known as the beautiful music format.

Actually, music hasn't anything to do with the format and it was another program director who first put that tag on it.

Steve Marshall, who programs KNX-FM here with the aid of a computer, has watched his station grow from 13th in the market in the April/May Arbitron with a 17.4 average quarter-hour, 18 years and women in the metro area 6 a.m.-midnight to No. 1 ranking with an average quarter-hour of 33.

And stations such as WNY in Cleveland and WMSG in Philadelphia, where programmer Julian Breen put the title to its own present format to a great extent on the success of KNX-FM.

In addition, two major syndication firms—TM Programming and Bonneville Broadcast Consultants—are launching programming services with formats similar to that of KNX-FM.

"I don't think this format could have developed without the backing of a CBS," says Marshall, "because it was a long time in growing. CBS, which owns the station, said, 'Here's the money. You've got five years. Do it.'"

The birth of the format started in 1971 when Rodger Layng and Steve Marshall were hired to put on a beautiful music format on the FM station. But the format that actually was on the air was "Young Sound," a bridge between the rock of the old "Young Sound" syndicated program and the beautiful music format service that CBS had then and beautiful music.

Marshall had been a staff announcer at KNX-FM in Los Angeles where that features automated program services by QV Wholesale Radio Productions. "I was able to observe how beautiful music could sustain a mood and flow from one song to another, what I call environmental programming to establish a mood."

Adult MOR For Aston 1600 I.Q.

ASTON, Pa.—WQIQ, a radio station billed as 1600 I.Q., has hit the air here with an adult MOR format, according to program director Larry King. The station serves suburban Philadelphia, including former Nashville air personality John Haggard. Air staff features Randall Cooke mornings, Larry King middays, Steve Davis afternoons and Jack Johnson evenings.

"Keeping this community has been incredible and we've only been on the air a few days," says King. "Due to the nature of the facility that previously occupied the frequency, record service has been only fair and that's unfortunate because we can sell one heck of a lot of records for the distributors." He adds that the station is also interested in adding another personality to the roster.

Billboard Continental U.S. & Canada

2 years (104 issues) $100 1 year First Class $120 1 year (52 issues) $60 6 months (26 issues) $35 CANADA 1 year (52 issues) $70 2 year (104 issues) $120 1 year (52 issues) payment enclosed 2 year (104 issues) $225 Bill me 1 year—First Class $120 Please allow 4 to 6 weeks for delivery of first copy.

Rates on request for other countries. Group subscription rate available. Circulation manager, Dave Ely, N.Y.
**Entry Form**

**Air Personality Competition**

Please affix this label to your air personality's name card and send to the judge listed for the personality's area code.

**Please Print:**

**Air Personality** | **Station** | **City** | **Rating**
--- | --- | --- | ---

**Judges:**

Please rate on a scale of 0 to 10 in each category within the only column. Leave rest blank for future judging.

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All Original Artists

1949 thru 1972 pop - country - rock soul big band all-time favorites

For Catalog of 6000 titles send $1.50 (no c.o.d.'s)

For fastest service, send money order.

If air mail is desired for catalog U.S. and APO/PYO addresses, add $1.00 international, add $1.50 (payable in U.S. funds)

**Vox Jox**

By Claude Hall

Los Angeles - Buzz Bennett is the new director of operations of WNOE in New Orleans and will be advising for Bob Reno, the director of operations for WNOF-FM. Reno will also advise Buzz. Together, they'll mount a joint research operation to research the market. Buzz, incidentally, was in Los Angeles a couple of weeks ago. Turned out he spent a couple of days talking with an "old friend" of his - Charlie Van Dyke, program director and morning air personality at KJH. Now absolutely no one is going to tell me, naturally.

(Continued on page 36)

**Record Promotion Person Nominating Ballot**

Annual competition for the International Radio Programming Forum Awards

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Please send to: Attn: Nominations L. David Moorhead KMET Radio Metromedia Square, Hollywood 5726 Sunset Blvd. Los Angeles, CA 90028

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"DICK'S PLACE"...

Is Some Four Hour Weekend Music Show!

**Los Angeles - Air, Promotion Competition Open**

Los Angeles - Along with the annual competition for air personality of the year honors (see ballot below), L. David Moorhead, chairman of the awards committee, announces that competition for new director of the year and record promotion person of the year (see ballot below) is also open.

In the case of promotion executives, there will be national finalists chosen in each of four divisions - national, regional, local and independent. These finalists will be selected from the ballots. Then, program directors land and music directors at large, all formats, will be asked to select the winners from the finalists.

News persons and news directors may enter the competition by sending their airchecks and pertinent data to Claude Hall, Billboard Magazine, 4000 Sunset Blvd., Los Angeles, Calif. 90069. Newsmen may use the same ballot for their news entry as the air personalities. The news entry should be on cassette, if possible, or reel to reel at 7½ i.p.s.

Finalists in all divisions will be announced shortly.

**New Adult MOR Format Offered By Cavox Firm**

Los Angeles - Cavox Stereo Productions located in the suburb of Inglewood has launched a new syndicated radio programming format - "Adult MOR Contemporary" - and will be unveiling it at the annual convention Sept. 19-22 of the National Radio Broadcasters Assn. in San Francisco at the Hyatt Regency Embarcadero Hotel.

Lee Tate, executive director of the radio syndication firm, says the format features contemporary hits by such as James Taylor, Elton John, Keith Carradine, the Carpenters, John Denver and Olivia Newton-John and is designed to appeal to an 18-49 age group.

Cavox now produces eight different formats, including standards pop, easy listening, good music, beautiful music, conservative tempo and scheduled radio broadcasting.

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Cavox now produces eight different formats, including standards pop, easy listening, good music, beautiful music, conservative tempo and scheduled radio broadcasting.
WHAT MAKES RADIO SPECIAL?

"THE ROBERT W. MORGAN SPECIAL OF THE WEEK"

13 fast-paced, music-crammed, absolutely fascinating entertainment hours on the biggest names in contemporary music and what makes them so special.

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Name ___________________________ Title ___________________________ Station ___________________________
Address ___________________________ City ___________________________ State ______ Zip


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Radio-TV Programming

Hot 'Magic' Formula An Accident

- **Continued from page 33**

- **Top Pop LPs 1940-1975**

- **Top LPs 1945-1975**

- **The Only Complete Record of Billboard's 'Top 100' Charts**

- **Top Pop LPs 1945-1975**

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Steve Marshall: he makes automation sound live.

Steve Marshall, the producer of the show, has been at KNX-FM for over 20 years. He believes that automation can be used effectively in radio programming.

**THE ONLY COMPLETE RECORD OF BILLBOARD'S 'TOP 100' CHARTS**

Joel Whitburn's Top Pop LPs book and supplements include every artist and record to hit Billboard's Best Selling Pop Singles and Hot 100 Charts from '45-'75.

**PACKED WITH INFORMATION INCLUDING:**

- Date (month, day, year) record hit chart.
- Highest numerical position record reached.
- Total number of weeks on chart.
- Label and record number.
- Plus: Grace reference alphabetically listing by title every record to hit Billboard's 'Hot 100' charts.
- Picture index of Top Artists.
- Trivia index of interesting and useless facts.
- Chronological listing by year, by No. 1 record and research notes.

Be an authority on charted music. Order your set today!

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**Continued from page 34**

- **Top Pop LPs 1940-1975**

- **Top LPs 1945-1975**

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- Date (month, day, year) record hit chart.
- Highest numerical position record reached.
- Total number of weeks on chart.
- Label and record number.
- Plus: Soundtracks and original cast sheet.
- Picture index of Top Artists and Albums.
- Trivia index of interesting and useless facts.
- Chronological listing by year, by No. 1 record and research notes.

Be an authority on charted music. Order your set today!
Radio-TV Programming

Survey Indicates N.Y. WABC Is Most Popular U.S. Station

Continued from page 33

BILLOBOARD'S INTERNATIONAL PROGRAMMING FORUM

Bubbling Under the Hot 100

101 - I CAN'T LIVE A DREAM, Diamond Brothers, Fantasy 4248

102 - COME GET TO THIS, Joe Simon, Spring 156 (Poltroa)

103 - LITTLE JELLE.; Red Sovine, Starline 144 (Gado)

104 - KILL THAT RACOON, Mike, Drive 6251 (To)

105 - DAYLIGHT, Vicki Sue Robinson, RCA 1071 (To)

106 - HER'S SOME LOVE, Tanja Tucker, RCA 4509

107 - IMAGINATION'S SAKES, Non Champlin, Aristone America 5693

108 - CATTINESS, Fofo Top, ABC 12214

109 - I WANNA SPEND MY WHOLE LIFE WITH YOU, Street People, Vielp 1221 (Pofi)

110 - CAR WASH, Rose Royce, RCA 46015

Bubbling Under the Top 10

101. - JIMMY O'BENNET, manic love, Uni 9035

102. - HOME OF MAN, Endless Love, Motown 1958 (Motown)

103. - CHERRY, Pat Benatar, Atlantic 34169

104. - HE'S A COWBOY, Linda Ronstadt, Atlantic 34165

105. - LADY, Spokane, Columbia 10390

106. - THE WRECK OF THE EDMOND, The Fingerlight, Reprise 3169

Bubbling Under the Top LPs

101. - A |MERICAN MUSIUS, manic love, Uni 9035

102. - JIMMY O'BENNET, manic love, Uni 9035

103. - HOME OF MAN, Endless Love, Motown 1958 (Motown)

104. - CHERRY, Pat Benatar, Atlantic 34169

105. - HE'S A COWBOY, Linda Ronstadt, Atlantic 34165

106. - LADY, Spokane, Columbia 10390


Of course, one of the most interesting breakouts in the book of several hundred pages is a list of the FM stations that lead their market, such as KOB in Albuquerque, N.M.; WMN in Cleveland; KYND in Houston; and WVIC in Lansing, Mich. Duncan's study even tells you what particular category the station leads in. About two-thirds of the book is devoted to individual market reports.

Vox Jox

Continued from page 36

KITY in San Antonio and is looking for a programming and/or announcing job. He'd programmed KITY, a station in San Antonio, and is looking for a station that will give him the opportunity to continue his career. He'd be interested in any station in the United States that is looking for a programmer and/or announcer. If you are interested, please contact him at 512-655-8409.

Bill Brown, currently at KFLP, El Paso, is heading for Hawaii (his wife is in military service and has been assigned there) so if anyone has a radio job there he would be interested. He'll be calling you. For those interested in seeing more of the locations Larry Lujack went back to WLS in Chicago is that Fred Win- sion left.

Tom Adams has decided to leave radio again to concentrate on the Electric Avenue and his work in KWL was known to be a good one.

John S. Rose, of the Midland International Radio, went back to WLS in Chicago to work with the station.

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"Get Down" TV Stanza Syndicated

By JEAN WILLIAMS

LOS ANGELES — George Vinnett, former operations manager and program director of WYLD, New Orleans, has produced a national syndicated television dance show titled "Get Down."

The show, which begins airing Sept. 26, will be shown weekly in 36 cities.

According to Vinnett, the format will include music, skits with guests, dance instruction and live performances. R&B, pop and disco music will be played, but "Get Down" will be heavily disco oriented, and the entire show will be geared to "high energy."

He notes the show will be totally integrated with dances of several nationalities.

"Get Down," which will originate from New Orleans on WYUE-TV, will be a one-hour program from noon to 1 p.m. in that city.

The show is also being structured to inform the audience of national and local events.

Isaac Holden has written "Theme From Get Down," the format, and Vinnett's wife Keokuk is its dance coordinator. Bill Bilder is director of "Get Down," and Harold Heim, a New Orleans disco deejay and former announcer at WYUE, is music director while Mark Vinnett is his assistant.

Among the cities where the show will be airing are WPXJ, New York; KFLA, Los Angeles; WHAG, Waco, Texas; WTAJ, Philadelphia, WSBR, Boston; WQPR, Detroit; WMAL, Washington, D.C.; WJZ, Akron; WGPI, Nashville, KTTV, Los Angeles; KPLR, St. Louis; KHTV, Miami; WCIN, Miami; KBMA, Kansas City, WBBJ, Memphis, and WNOE, Nashville.

* * *

KGFL in Los Angeles in a staff re- construction has Pierre "Lucky" Gonenneau, music director, moving over to KUTE, KGFL's sister station in the same position. Gonenneau will also take an arrhythm 9 a.m.-noon at KUTE while continuing as di- rector of KGFL.

Larry Williams becomes operations manager, and late announcer Alvin John Waples, who was acting as program director until Williams was appointed operations manager, has relinquished the pro- gram director's post.

Bill Chapelle, who held the all-night slot, has been relieved of his duties, being replaced by Dante Howell, who comes from WLPF, Buffalo. And finally Bill McKenzie the morning man moves to 6 p.m.-12 a.m.

Over at KDAY, Los Angeles, morning man Don Mac leaves in fa- vor of KGFL taking over the same slot, and Marsha Beverly, secretary, to program director Jim Maddox may be leaving to go to Casablanca Records.

A new series titled "Bill About The Business Of Radio Broadcasting" will be presented by UCLA Extenson in Los Angeles in cooperation with the Southern California Broad- casters Assn.

The 20 weekly shows, which be- gins Sept. 23, will cover the many licen- ses of radio broadcasting in presen- tations by working radio professionals.

On hand will be station managers.

(Continued on page 39)
**General News**

**Non-Pros Assisted At Workshop**

**Quincy Jones Serves Up 'Alternative Information'**

LOS ANGELES—The Quincy Jones Production Workshop here is designed to offer to non-professionals the seemingly uninformative data about the entertainment industry, explains Peter Long, director/administrator of the program. “Alternative information,” says Long, is information concerning the record and/or entertainment industry that cannot be obtained from books or schools.

He cites an example: Billy Eckstine’s recent lecture at the workshop which is held weekly on Thursday evenings at the Inner City Cultural Center.

“Eckstine visited the workshop to talk about how to survive in the recording industry without having a hit record,” says Long. Eckstine’s last hit record was approximately three decades ago.

**Soul Sauce**

*Continued from page 18*

sales managers, program directors and research and public service personnel who will offer their views on the behind-the-scenes activities that make programming possible.

Topics to be covered include an overview of the radio industry, radio station program and production, station management and operations, strategy for selling radio time, legal aspects of broadcasting, public service and community involvement, marketing research and merchandising, and other pertinent aspects of today’s radio.

Classes are being held from 7-10 p.m. Thursday evenings through Dec. 2, and will resume Jan. 6, 1977 through March 10. Fee for the entire series is $125.

“Speaking Intimately” is a new five-minute radio interview show hosted by Beryl Lomax and produced by the Black Creative Group of New York.

The show, which is being sponsored by the A&P, is a series of interviews with well-known personalities and will be aired nationally in 47 markets.

Slaied to appear are such personalities as Don King, light promoter and owner of Don King Records. Maurice White of Earth, Wind & Fire, singer Jon Lucin and Cab Calloway. Gert Welch will produce the show for the Black Creative Group.

Donald Byrd received the first award ever to be presented to an entertainment personality by the Opportunities Industrialization Centers of America. Byrd was honored as a leader in Afro-American musical traditions and heritage. He was also honored as an artist who has inspired many young people.

The award was given during the organization’s spectacular held in Philadelphia at the Robin Hood Dell West.

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

**Chrysalis In Deal**

LOS ANGELES—Chrysalis Records will be distributed in Canada by Capitol Records-EMI of Canada. Chrysalis president Terry Ellis set the deal with Arnold Gesenwirth, president of the Canadian company.

“The information that Eckstine can give the students is information that can only be given by someone like him who has lived through this experience.”

Count Basie has also scheduled to appear—at least not to talk about how to lead a band for 40 years, but how to lead men and an organization for 40 years.

“There is no place where someone can learn to be a good road manager, and road managers are a vital part of this business. You must go on the road with an act and learn under someone else who may not be knowledgeable in the area,” offers Long.

Kelly Swaggerty, Jones’ road manager, speaks to students on this subject. The idea of the workshop is to offer a forum for persons seeking careers in the entertainment field as performers and members of production staffs.

Students are signing up for the workshop through word-of-mouth “advertising.” The sessions are free to the public with only two qualifications necessary, the student must need the information, and must attend on a regular basis.

The workshop, which originally opened to service young people, has 46 registered students ranging in age from 16 to 55.

There are professional musicians on hand to instruct students in arranging and composing. There is also a vocal coach. Saxophonist Joe Ross’ Richmond is the dean of the Jones Youth Band and also lectures in his area. All instructors volunteer their services.

“We will not actually teach music, what we are doing is taking students with some musical talents and developing these talents. We are also offering them on the job training through Jones’ different musical projects,” says Long.

The workshop has been supported financially by Jones, but Long says that the group is now looking to the community for donations of instruments and other musical equipment to be used by the students.
This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following cataloging abbreviations are used: LP—album; 8T—8-track cartridge; CA—casette; RC—open reel 3” sp.; 7T—open reel 7” sp.; OD—open disc album; OT—open reel 8-track cartridge. Multiple LP’s or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.
REAL ZF "FANS"—Hideki Nosaka, London Records coordinator at King Records in Japan, presents ZF Top with an unusual fun at a recent bash hosted by the label in Los Angeles.

Kids Learn Metric System From New Series Of LPs

LOS ANGELES—Orsanti Productions, Inc., which specializes in educational films, is venturing into the record field with a series of albums designed to instruct children on the metric system.

Conceived for the kindergarten to high school level, the albums are colorfully illustrated with animated characters. The songs, with music by Jimmy Vann and Richard Heronum and lyrics by George Greer, Dale Hale and Vann, are singalong, ballads and rhymes that logically explain metric conversion.

The records are being released on

Comedian's Son Sues Associates

LOS ANGELES—Tony Sales, oldest son of comedian Soupy, is suing Todd Rundgren, Earmark Music and Dave Mason, alleging Rundgren owes him $10 on a side deal and that the three defendants stole the song "Utopia Theme" from him.

In his Superior Court pleading, Sales asks $20,000 from Rundgren, whom he accuses of running him out on an oral one-year employment pact which would have paid the plaintiff $550 plus $50 per record sale weekly when Rundgren toured and $250 weekly when he band played at Woodstock, N.Y. Sales charges that Rundgren and Mason appropriated his song. He asks an accounting and at least $100,000 damages unless the court rules for more.

LAWYERS ATTACH FAR OUT COMPANIES

NEW YORK—A State Supreme Court Judge here has issued an order for an attachment against Far Out Productions, Far Out Music and Far Out Management at the request of the Gotham legal counselors of Lewis Harris, Barry Fredericks and Leonard Knoppoff.

The order of attachment on properties owned by the defendants developed out of a complaint of non-payment of legal fees allegedly owed to the plaintiffs in the case. The sum of money in contention exceeds $25,000. The order of attachment was issued by Judge Alfred Asciione. The Far Out group of companies represented Eric Burdon & the Animals in management, production and other areas.

Metre Records, distributed by Educational Film Systems. All songs are published by Bunny Music (BMI) and Marrinana Music (ASCAP), both subsidiaries of Orsanti.

Presently, the records are being test marketed within the California school system and will eventually be exposed on a national basis.

According to Roger Varon, director of marketing, an extensive marketing campaign will concentrate on television commercials, magazine ads and record of the month clubs. The LPs retail for $3.95.

"Interest in the metric system has gained momentum the past 1½ years and looks like it’s here to stay," says Varon. "The albums will have longevity and the length of time it will take to convert." Varon is also eying the international market for expansion, particularly Japan where there is a market for English speaking films and records.

7 Top 40s Join In Alice Cooper Promo

LOS ANGELES—"Alice Cooper’s Rock Awards Weekend in Hollywood" is the theme of a radio promotion with seven major Top 40 stations for Alice’s "I Never Cry." Time Warner Promotion, who handled the number of this rising personalities say the word "cry" during a week and will fly to Hollywood Saturday (18) to attend the "Rock Awards" to show Alice is co-hosting, and will have Alice with her after.

Participating stations are WLS Chicago, CKLW Detroit, 9XW New York, Y100 Pittsburgh, WQKS Boston and KCQB San Diego.

50,000 Tapes Are Seized In Georgia

MIAMI—More than 50,000 alleged pirated tapes valued at $150,000, as well as a quantity of labels, cabling equipment and packaging machines, were seized at M&M Sales here following a two-month investigation by officers of the Smyrna Police Dept’s detective division, the intelligence unit of the Cobb County Sheriff’s office and the Smyrna Police Dept.

One arrest has been made and additional arrests were expected. Authorities say business records of the firm indicate distribution of tapes was on a national scope.

FOOTBALL Jukebox Programming

MERCURY IN 1-STOP ANALYSIS

By ALAN PENNSH

CHICAGO—Phonograph/Mercury has announced that its vast library of more than 200,000 songs, designed to provide the label with a ready-made picture of singles distribution channels.

Results of the three-page questionnaires, administered over the phone, when tabulated also will yield information about nationwide one-stop trends. The label reports.

Each inquiry was conducted by Peter Pallas in his first undertaking as a national singles sales-tracking coordinator, distinguishes between one-stops that primarily service operations due to the deal with retailer in the main. The label now makes this distinction in its mailings to operators, if needed.

Pallas questioned one-stops about their geographic scope of their business, the percentage of their volume in singles and that of LPs and tapes, influences on their programming and their relations with local radio. Pricing, mailings, slate, A&R, returns were among areas also investigated.

"Mercury has not yet summarized its research. Pallas indicates that certain broad features are apparent."

• R&B singles are making inroads in markets where such music has not been. There has not been a strong influence.

• The majority of one-stops send regular new releases to operators.

• A minority of operators are being supplied exclusively on a new single basis. "Theone-stop selects all operator’s new disks."

• Operators are more likely to try out new disks and new records, as well as old ones.

• A broader range of trade publications influences selectors in selecting new records, as well as old ones.

• One-stops generally do not allow returns from operators.

• Defensive 45s are few and not a serious problem.

"At the same time that with few exceptions the one-stops were open and responsive to his investigation," Harry Lasky, Mercury’s national sales manager, who supervised the research, explains that the data now was used primarily in tracking of singles sales, for which it is necessary to update the label’s information. He added that of every of each of the 26 markets, it identifies.

"Nothing remains static in any market," Lasky says.

FAMOUS WINS STATE

NEW YORK—State Records, a London-based, MCA-distributed label, has assigned U.S. publishing rights for State Music, Inc. (ASCAP) and Ladsymth Music, Inc. (ASCAP) to Famous Music, Inc., a division of Universal International Music. Negotiations for the pact were handled by State Records’ Brian Riddle and Sid Herman, administrative vice president, Famous Music.

When Answering Ads... Say You Saw It In Billboard
JOHN SCHER OF MONARCH
A Successful N.Y. Promoter Is Bitten By Management Fatigue
By Jim Fishel

NEW YORK—Although John Scher has been in the business for slightly more than six years, he's already established himself as one of the most successful concert promoters in the country.

Besides holding down solid ground at his Capitol Theatre (one of the country's longest-running pop music houses) in nearby Passaic, N.J., he is also involved in promoting more than 200 concerts per year, mostly in the Northeast.

But lately Scher hasn't been content to just lay back and be a successful concert promoter, since the management bug bit him.

During the past year, Scher has expanded the management wing of his Entertainment Bureau, so that it now encompasses Renaissance, the Stacyk Brown Group, and the Grateful Dead ("not really management, but more like exclusive tour coordination"), among others.

"I'm hoping to keep my management roster very small, so that we can totally serve all of our artists," Scher says. "Also, I feel pretty well qualified to tackle management, since I learned all of the pitfalls while dealing with various managers through the years.

Some of this knowledge has already been put to use by Scher. The Dead has always played certain "must" markets among their other major breakout cities, but all of this has changed under him.

"I explained to them that it would be necessary to play certain markets to make the group an even bigger attraction," Scher says. "Not only is their market sales also suffered because of this." He says they agreed to do this and, true to Scher's theory, really looked good—both audience and record sales-wise.

Although he's been managing Renaissance with his old firm for just over six months, Scher has already initiated a similar plan. Since the group is monstrous in certain Northeast markets (New York, New Jersey, Pennsylvania) but dead in others nearby, he decided on a set plan of action.

"Renaissance has the potential to be one of the bigger groups across the board, because its music appeals to so many different kinds of people, and it can play the bigger shows or the smaller ones, or both," he asserts. "In New York City, we sold 58,000 of the first 60,000 tickets to the band's first big branch in headlining the Spectrum in Philadelphia, but we're still playing small spots, at best, in Boston and Washington."

"In the past few months, we've been trying to expand the Renaissance label, and plotting out the group's future. Thus far, we've already started to pop in the Southeast and Southwest. And for the first time they're playing our softer music alongside the Southern rock."

Perhaps the most unusual assignment undertaken by Scher is the potential concert tour tieup with the famed Joffrey Ballet Company.

According to Scher, Bob Joffrey, director of the dance company, was very excited about the idea of their classical approach to rock and is very much into the concept.

"This is the first time that a rock group has performed with a dance company live, and we expect to get some dates moving by the beginning of the spring," Scher says. "Initially, the two groups will perform in New York and then tie into certain markets where they're both playing."

Another plus factor in Renaissance's corner, according to Scher, is the new booking alliance with Premer Talent. He says this agency has many groups which could provide concert matches with Renaissance, including Jehovah Full, Yes, Supertramp, and Gentle Giant.

"Each of these groups would be good co-headliners in many markets, because Renaissance doesn't have the stigma of traditional British rock bands and could bring in many classical and folk acts," he says.

Most people would be content to be into concert promotion and management, but not Scher. He recently signed an agreement making him exclusive distributor for two new youth-oriented movies: the Boogie.
COMING...

Billboard's
1976-77
DIRECTORY

The most complete and authoritative guide ever published to coordinate the "On Tour" needs for artist and group concerts. Expanded listings provide year-round reference to suppliers in cities in each of the 50 United States plus Canada.

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A Far Out Production of
Jordan of "Summer" singing hit single.

sings

iny Days"

Jordan's solo-album entitled "Of Me" coming soon.

n for Far Out Productions.

United Artists Records.

Keep watching this space for more from WAR.
NASHVILLE—The Exit/In, which filled a bankruptcy petition last November, has been sold for $222,500 plus intangibles to a Nash- ville woman and a local restaurant owner who plan to maintain the popular club’s music policies.

The club, Exit/In’s nightlife spot, by order of U.S. bankruptcy judge, Ruth Kinnard, are Nick Spiva, owner of Churchill’s Restaurant and Vienna Hale Hill. After signing the execution papers Sept. 13, Spiva and Hill said that they will continue operation of the Exit/In along the same format as it has been run since its opening in 1970, featuring some of the nation’s top rock, blues, country and jazz acts.

The club closed Sept. 13 for recon- versions which include improvements of the restroom facilities, bar area and main listening room. Renova- tions could be completed in time for country music week beginning Oct. 11.

Firm Booking Acts For Japan

LOS ANGELES—“Car Wash” is the run-down inner city what “American Graffiti” was to the sleepy small town: a splashy, colorful, fast-moving slice of life.

Again we have fun-loving teen-agers coming to grips with the real world in a film that has just the right mix of sly antics and social comment- ers to portend an instant hit with the movie-going high school crowd.

Perhaps because these kids have been made to work, their real lives and are less sheltered than their suburban counterparts in “Graffiti,” there is a dramatic ending involving more than just whether Richard Dreyfuss will go off to college after all.

Like “Graffiti,” this is a Universal film, but while the 1973 Oscar-nomi- nated entry was based on unknown stars, this one has a top-name lineup that includes Richard Pryor, George Carlin and the Pointer Sisters. And while the music which comes pouring out of car radios and loudspeakers is important to the film, there are differences between this soundtrack and the one to “Graffiti,” which was one of the top albums of 1974.

Both are two-record sets on MCA, but while “Graffiti” used hit and pieces of old “Car Wash” relies on an original, all-disco score com- posed and produced by Norman Whitfield.

The material here ranges from funky vocal cuts performed by Rose Royce, like the title track single, to long, sweeping instrumentals reminiscent of “Papa Was A Rollin’ Stone,” which was written by Joel Schumacher, while Michael Schultz directed and Art Linson and Gary Stromberg produced.

Bull Creek Inn Off And Running Outside Austin

AUSTIN—The Bull Creek Inn, a club with an indoor capacity of 500 and an outdoor facility that can ac- commodate some 1,500 people, staged its grand opening Sept. 3 to the music of progressive country singer Milton Cannel.

Managed by Tim O’Connor, former owner of Castle Creek, the new club was the site of an outdoor con- cert featuring Rocky Wier and Steve Fromholz. Sept. 11, O’Connor expected at least 3,000, to attend, at pressure.

Located on an old recreation site at a wooded riverbank outside Aus- tin, the Bull Creek Inn will have a second outdoor concert area that

New On The Charts

Boston

“More Than A Feeling” —

While Boston is in the same heavy rock bag as acts like Boston, here is more emphasis on melodic structur and vocal harmonies. The net result is a sound that has more AM commercial with a touch of FM punch.

The five-man group was mastered by guitarist Tom Schol, an MIT graduate with a master’s degree in mechanical engineering, whose experimentation with 12-track recording equipment led to the group’s current sans-singing process.

Formed and based in Boston, the group joined Epic in January and had its first LP (“Boston”) re- leased along with the single this past month. Management and booking are by Paul Allen of Los Angeles (213) 462-4270.

DESPITE MINOR FLAWS

Dylan’s NBC-TV Special Comes Off As Big Winner

By ED BARRISON

LOS ANGELES—It is easy find- ing fault with television’s less than adequate portrayal of contemporary music shows, yet despite some minor flaws, NBC should be heralded for its incisive Sept. 14 Rob Dylan hour special “Hard Rain,” which unobtrusively focused on rock musician’s music and touched on the many decades that have passed since he began his career.

Dylan’s image as a mystical Christ-like figure was enhanced by his disarmingly casual, gravely, and as the camera was super- cised on the wading gypsy image of the Rolling Thunder Revue.

The camera work was superb, catching Dylan and Joan Baez to- gether in closeup shots that captured the intensity and excitement of their rarely witnessed duets. The au- dience at Fort Collins, Colo., where the concert was taped, seemed captiv- ated by Dylan’s mere presence, teasing a few of the members of his entourage, each of them com- posed and produced by a blocking spectator.

Musically, Dylan is still singing with conviction and unpretentious sincerity. He maintained a serious demeanor, never taking his craft frivolously. The concert opened with acoustic versions of “Hard Rain’s Gonna Fall” “Blowin’ In The Wind” (a very different version with Baez), “Railroad Boy” and “De-
Talent In Action

RAY BARRETO
Davinci
Bosston Line, New York

Ved autumn's leaves and the cool winds were blowing through the streets, as the band members of Ray Barretto's Orchestra gathered for a rehearsal. Barretto, a prominent figure in Latin music, was busy preparing for a major concert that was to take place in a few days.

The session opened with a lively up-tempo tune, which Barretto had composed. The band members, including saxophonists, trumpeters, and drummers, all contributed their unique talents to create a vibrant sound. Barretto, known for his driving percussion style, set the pace for the entire ensemble.

After a few minutes of warm-up, Barretto announced the start of the formal rehearsal. He explained the intricacies of the upcoming concert's set list, which included a mix of well-known and lesser-known classics.

The band members took their positions, and under the guidance of Barretto, they began to rehearse the repertoire. The energy in the studio was palpable as they worked together to refine their performance.

Throughout the rehearsal, Barretto's attention to detail was evident. He encouraged each member to bring their best to the performance, and he provided constructive feedback to help them improve.

As the session drew to a close, Barretto thanked the band for their hard work and dedication. He reminded them of the importance of their upcoming concert and encouraged them to give their best when they performed in front of the audience.

The rehearsal ended with a round of applause from the band members, and Barretto left the studio with a smile on his face, knowing that they were ready to deliver an exceptional performance.
A Day In The Life Of Ed Silvers

Being president of Warner Bros. Music means being alert to who's looking for what and where

Ed Silvers, Warner Bros. Music's president, is a listener, pitchman, word surgeon in his role as head of one of the nation's top publishing complexes. His world revolves around working with writers, songwriters, producers and guiding a staff of young enthusiastic professional people in L.A., New York and Nashville. Billboard's Ed Harrison, himself a fancier of a clever word, followed Silvers around to see how this man-in-motion operates. This is his report:

It's 7:30 a.m. and Ed Silvers, president of Warner Bros. Music, has already been up for 2½ hours. Yet, even at this early hour, he is behind schedule. He has overslept on this Monday morning and didn't awaken until 5 a.m. He claims to be an insom-

Ed Silvers jogs around his block (top) each morning before getting into a series of physical workouts before hitting the phone for his early morning calls with staffers around the country.

niac. Besides, yesterday was the Warner Bros. picnic and the strain from countless baseball and volleyball games and sun has made him a bit lethargic.

Following a quick phone call, Silvers is set to run his daily mile through Griffith Park where his quant and unpretentious home is located. Dressed ritually in a white track suit and sockless sneakers, he begins his jog and returns five minutes later. His face is a dark shade of red but he does not appear exhausted.

He is on the phone immediately after, calling his sales people in New York. He explains that if he waited until he got to his office it would be 12:30 in New York and most would be out to lunch.

Don Gore, Warner Bros. East Coast salesman, is temporarily out of his office and Silvers leaves word for him to call back. It is now time for Silvers' morning workout. He has a special room designated for physical training, equipped with barbells, gravity gym and a bench for presses. On the gravity gym, he exercises his stomach muscles and arms.

Between exercises, Don Gore returns the call and gives Silvers the sales figures from the previous week. Preliminary figures are good and Silvers is ecstatic but still wants the exact numbers and asks Gore to call him later at the office when he has them.

Following another series of exercises, he calls Michael Connelly, head of the advertising and art department in New York. Silvers wants to know how the in-store music display is progressing and developments in a Neil Diamond advertising campaign. Connolly tells him that the Warner Bros. "110 Super Songs" folio had won an award for its graphics. "That makes it your third award," says Silvers. "Fantastic!"

Hanging up the phone, Silvers says it will take only a minute or two for him to finish his exercises. He explains that he is building his strength to enable him to have the power to maneuver his new 50 foot sailboat. He loves sailing and when he gets its workings down pat, he will invite his friend onboard. Exhilarated from the exercises he says: "I feel stronger now than I did at 16."

It is now 8:45 a.m. and Silvers excuses himself for a shower and preparations for his day at the office. He returns a half hour later, freshly groomed and dressed in a Warner Bros. Music T-shirt, white slacks and a jacket, sunglasses perched on top of his head.

At 9:30 a.m. we arrive at Silvers' office on Sunset Blvd. Mel Bly, Warner Bros. vice president, is waiting to greet him. They immediately discuss the day's agenda and their upcoming trip to Europe. Silvers explains that he travels five times a month, mostly to New York and at this point it is almost an inconvenience.

Attorney Don Passman calls and Silvers discusses a Keith Carradine folio with him. At the same time, he gets word that Campbells Soup will use a Warner owned song, "Charleston," for a television ad, which means money. "Fantastic!" says Silvers, with a broad grin on his face. His day has started off right.

There is nothing obtrusive cluttering Silvers' office. Adjacent to his desk is a stereo system complete with an open reel tape player. A gallery of art work fills the wall next to the conference table and plants everywhere. The crushed velvet curtains are fully drawn letting the sun flow in.

Don Gore calls again with the exact sales figures for the week that Silvers had requested earlier. Sales were nearly double that of the same week last year pleasing Silvers. "Fantastic. I'll speak to you later," he tells Gore.

Arista recording artist David Pomerantz enters and Silvers is happy to see him. Pomerantz, who is under contract to Warner Bros. to write songs, tells Silvers he will be in the studio down the hall working on some demos for his new album. This morning there is a casting meeting to place songs with artists who are in immediate need of material. These meetings are usually held twice a week.

At 10 a.m. the meeting is set to commence. Silvers' young professional staff assembles around the conference table armed with large black catalogs of songs available in Warner Bros. folios. Seated around the table are Craig Anstett, head of the West Coast professional staff; Bob Stable, Mike Sodobal, Chris McNary; Dale Ditlove, secretary to the staff; Bly and Silvers. Silvers explains that on Thursdays there is an internet call hookup with Henry Marks in New York and Tim Wipperman in Nashville.

During today's meeting, songs will be suggested for Melissa Manchester. Silvers tells the group that Bob Wills Presley is Manchester wants an uptempo song. Silvers puts on her latest album to get an idea of what would be suitable for her voice. He puts on "Rescue Me," by Silvers and Manchester. He is enough feeling in it. The staff, skimming the pages of their books, pick out possible songs that would fit her style. She is already cutting Michael Franks' "Popsicle Toe" but they still need another tune. "Hard Times" just might suffice.

Silvers agrees with a comment, makes suggestions and contemplates someone else's action in these series of photos.

Silvers' critical eye studies a new song.

Mel Bly, executive vice president, and Silvers check the charts for WB songs.

Silvers never raises his voice during the meeting. He respects the opinions of his staff which he has monumental confidence in. The atmosphere that permeates the office is a casual one with everyone free to walk in and discuss any problems that arise. When a positive suggestion is made, Silvers is the first to agree with it. His staff also enjoy their independence, while each is aware of all events going on.

Next is a song for Sogas: "I think Let's Get Stoned" would be a great song for Bob," says Silvers. All around the table agree. But other suggestions are made like "Warm Love" and "You Are My Woman" which Silvers also agrees with. Secretary Dale writes down each song.

The final placement is for Elvis. Tim Wipperman in Nashville says that Elvis wants a rock 'n' roll song. No ballads this time. Knowing Elvis, they look for a song that would be easy to learn. A few songs are tossed around but Silvers says they're all dumb dumb songs from the early sixties. Silvers makes his suggestions which include "Only Sixteen," "Basic Lady" "After Midnight" and "That's A Melody." All are in harmony with his suggestions.

While discussing Elvis, the conversation moves along on tangents as topics evolve around Elvis' weight problem and the recent dismissal of his bodyguards.

They discuss some new songs like Allen Toussaint's "A Dreamer Of Dreams," but Silvers says that lyrically it misses the mark.

While casting for songs, they also cast producers. Silvers and Bly each spout out some of the hottest producers in the business. Richard Perry, Bob Monson, Barry Osiansky, the names come fast, and the music continues. They play Curtis Mayfield's "Dues Again," and everyone at the table bounces in their seats. "Maybe we should go with a rock group on that instead of R&B," says Bly.

"We should give it to Todd Rundgren," suggests Silvers jokingly. "How about Ronnie Dyson?" Or maybe James Taylor and Carly dueling on like "Mockingbird."" At 11:00 a.m. the casting meeting concludes. "That's the way our meetings usually are, but because you're here (meaning Billboard) we left out the vulgarity," says Bly. Everyone chuckles.

No sooner does the meeting end when a call comes in for Silvers. It's Rick Rickbobs from BMI to tell Silvers that a party in Warner Bros. Music's honor will be held in a few weeks. Steve Spornen, sales manager in New York is next to call,
Silvers hangs up the phone elated.

Silvers remembers he has an appointment at 11 a.m. with Brian Lane, manager of rock group Yes. It’s already 11:15 and Silvers calls Lane to check it out. He reaches Lane only to find out he won’t be able to get over today.

Silvers is in a bit of a conflagration that morning because his regular secretary is out sick. “Looks like I’ll be making most of my calls myself.” He has also left his watch at home today and he is constantly asking for the time. Without his watch he appears restless.

At 11:30 a.m. Silvers visits Pomerantz in the small studio down the hall to listen to some songs. He asks Pomerantz to play “Truth Of Us,” a song that will appear on his next album. It is a lyrically touching song and with each chord the excitement in Silvers face intensifies. When Pomerantz finishes, Silvers thumbnails his check. “I Can’t Help Myself,” which Perry immediately puts on his turntable. While the song is playing, Silvers’ face taut up the beat as Perry’s head also bounces up and down in approval. He’s impressed. “How soon can I get the lyricsheet?” asks Perry. “I’ll have it to you this afternoon,” replies Silvers.

Silvers gives him another demo of “Mr. Melody” by song-writer Andy Goldmark. “It’s a good song, but not quite the slot I’m looking for,” says Perry. “Are you still looking for something like this?” asks Ross Silvers. Silvers hands him demo of another Holmes composition. The song is called “Groovy, Groovy,” an ode to the early sixties. Both Perry and Silvers are wild about this one, digging the lyrics, the beat, the entire song.

“T’ll hold onto this one too,” he tells Silvers. “Get me the lyric sheet on this, and if we like it we’ll cut it Wednesday. Say, is there any problem about my tapes again for my upcoming projects so he can put away some songs for him.

Leaving Perry’s studio, Silvers meets songwriter John Finley who wrote “Let Me Serenade You.” Silvers hasn’t shown him in a while and inquires about what he has been doing. On the way back to his office, Silvers is thrilled that Perry will consider use of his songs. “Wait until Jake hears about this,” he says.

The reason for the excitement, explains Silvers, is that Holmes and Perry have agreed that “a Warner’s contract only a week ago and is pleased with his immediate results.

Back in his office, Silvers examines contracts that are expiring. He has the job of negotiating a new Bly’s contract and Silvers tells him about the successful meeting with Perry. Silvers has a brief meeting with Chris Bond, producer of Hall and Oates, in Bly’s office. Martin Kitkut and Nigel roads, proprietors of fuse music in England which is published by Warner Bros. are also there to discuss a possible production agreement with Bond for a new group Legiver, which is trying to be placed with a label.

A demo tape is played while each patiently listens. Bond, after hearing the tape, explains the problems of getting into the studio with a group he has had no previous communication with. Bond relates how he and Hall and Oates got together in Philadelphia and Silvers, also a Philly native, exchange stories and familiar places.

Silvers is called back to his office to answer a call from Stan Watson, producer of the First Choice and Delphicons. Watson wants to stop by this afternoon but Silvers tells him it would be difficult today since he has meetings the remainder of the day.

Len Golov, administrative vice president, enters to discuss financial matters. He’s just returned from a vacation and trying to coordinate himself. With Silvers constantly being interrupted by phone calls, Golov patiently sits in a chair directly across from him, waiting for approval on some contractual money matters. Just as Silvers hangs up the phone, he’s interrupted once again. This time it’s Golov that stands and races around the office. Silvers acknowledges him with one finger to say he’ll be another minute. At 3:30 p.m. Larry Brown, Allen Williams, and John Benjack call. They’re interested in Silvers’ latest demo. Winter Silvers tells him he is from Williams’ new album which contains a number of Warner Bros. songs. “Is anybody picking the first single?” asks Silvers.

He takes Brown into the studio to hear a sampling of the demo of “If You Ever Believe.” The professional staff also политик’s hit the Bruce Ave. in Silvers’ navy Cadillac, the air conditioning is immediately turned on. The temperature is in the nineties and he is glad he can go directly to his car parked in the garage without having to experience the heat outdoors.

He explains that Mondays are usually reserved for negotiations. “I’ve been on the road to see the heavens. Many decisions are reached while tailing on my boat.”

During the 20 minute ride to Perry’s studio, Silvers talks about the publishing business. “We’re the catalyst that triggers the hits for the record companies. Record companies are tuned into hit records, while we tune our ears for hit songs. Meaning lyrics are the most important.”

Silvers arrives at Perry’s Studio 55 on Melrose precisely the same time as Perry. Upstairs in Perry’s informal office, with

Spend at least one hour a day with each client that we wrote no time for anything else.” He notes that Pomerantz wrote “Truly Getting To Feel” that Barry Manilow transformed into a big hit.

Back in his office he browses through some contracts and other miscellaneous papers that need to be tended to. Bob Stabile comes rushing into the office excited and impatient. Silvers is on the phone and sensing the urgency in Stabiles’ entrance. In his hands is a tape of the new Richie Havens album on A&M that contains two Warner Bros. songs, “Long Train Running,” by the Doobie Brothers and “Wild Night” by Van Morrison.

Silvers puts the tapes and becomes as excited as Stabile. Havens is one of Stabile’s favorites. Mel Bly re-enters the office to have a listen also. “Any work on what could be the single?” asks Silvers. Stabile tells him he doesn’t know but A&M is going all out on this album.

They play the Doobies’ song first and all are pleased. Ecstatic. And then “Wild Night.” “I think the Doobies are stronger for the single,” says Silvers. Stabile leaves with the tapes and Silvers is eager to get confirmation on which song will be released as the single.

As the office clears, Silvers relaxes for a moment and thumbs his way through the music periodicals to catch up on what’s going on in the industry.

He studies the charts thoroughly. He keeps up on what is moving well and who owns the publishing rights. Questions. “Who,” is filling in as record producer. “Get me Larry Marks.” Marks is music coordinator at Warner Bros. films and Silvers wants to check if any of the songs used in the film “Car Wash” are by Warner Bros. writers. Marks will have to check.

It’s now 1:15 p.m. and Silvers has a 1:30 appointment with producer Richard Perry. Driving along Vine St. in a Silvers’ navy Cadillac, the air conditioning is immediately turned on. The temperature is in the nineties and he is glad he can go directly to his car parked in the garage without having to experience the heat outdoors.

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**Dennis Mckay assisted by Art LaTondre.**

**In other local activity.**

**Lenny Jordan of War completed his first solo LP for UA with Chris Hustin engineering producing out of the EMI studios in L.A. and working with Tuesquin Gotoh as second engineer.**

**On the beach at Spectrum Studios, Port Arthur has been recording an LP produced by Ed Townsend with Arnie Frager engineering.**

**The Sessions were recording at Clover with Dean Mac Dougall producing.**

**Dennis Mckay has just opened a second studio complete with 24 track MCI console, live and EMT echo chambers, dolby and many other things.**

**Manuel Vargas, president.**

**Neil Moserweather has been producing Troy Walker LP at Sun Swoon.**

**Supersaw was working on its next LP at Fame & Sound Studios in Holly wood.**

**In San Francisco, Different For Music celebrated the opening of their new 24 track studio last week.**

**Enos Erickson engineering staff of Supersound in Montery.**

**An international noteworths: Gene Dudgeon will produce the next Eric Carmen LP at the Marquee Studio in Los Angeles. Early in Aug.**

**In notes from around the country, Roy Cicala will produce the next J. Geils LP at New York’s Record Plant.**

**Artful Dodger did a single at The Cutting Room in N.Y. with E.V. Leennon and Jack Manning producing.**

**Burt Bacharach was working on his upcoming LP at A&R in N.Y.**

**Recent activities at Chicago Recording Co. include the Beach Boys over in Chicago and mixing for a record tv special, Jerry Butler starting out at Motown, and the Ohio Players producing a new group called Faze III, as well as laying down new tracks for the last LP all with Hank Neuberger at the console.**

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**John Beland slated to record at Jack Clements studio in Nashville with Jimmy Brown producing.**

**At Quadraphonic Sound Studios in Nashville Norbert Putnam produced the Penthouse Kicks.**

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**The North Texas Lab Band recently released its 1st LP with Thom Cacetta and Don Smith at the console and mixed by Smith at Dallascope in Dallas.**

**In other markets: Blood, Sweet & Tearful present a new CAC QRS Recording Studio in Cincinnati recently to record the title single “I Don’t Like to Be Right” and for the next TV series “Muggsy” which made its debut on the NBC network Sept. 11. Production personnel from Sounds of David, N.Y., were on hand with engineering duties handled by CAC’s Rich Probst, Ken Martin, and Frank Ruhl.**

**LOUIS ANGELES–Ringo Starr’s debut Atlantic LP, recently wrapped up at Cherokee Recording Studios here by Arif Marinn producing with engineer by Lou Ham as assisted by Steve Branden. Guest musicians included Paul and Linda McCartney, John Lennon, and Paul.**

**In other Cherokee activity recently, George Marin produced American Flyer with engineering by John Mills assisted by John Arrias. Producer Chris Bond completed two projects, for RCA the new Daryl Hall and John Oates LP and for Epic a group called UPT. Bond and Martin were also in the finishing Jeff Beck “Wires” LP with Mills engineering assisted by Artax. Lonnie Jordan of War completed his first solo LP for UA with Chris Hustin engineering and producing by Far Out Productions. Tommy Bolin was in for his new LP produced and engineered by Dennis Mckay assisted by Tom LaTondre.**

**Bruce Johnston producing and Kent Moon engineering. Subsequent LP projects include Pure Prairie League with Richie Schmitt engineering and also The Grateful Dead with John Cornetius and Dick Grifity producing and Don Holder engineering.

**Norman Whitfield produced the soundtrack for the film “Car Wash” in 1976 and moved to Baker Bigsky with mastering by Georg Sipes. Hamilton. Joe, Frank & Yusuf and had a hit at Kendun with Ubuntu Gatica and Burt Steelf at the console.**

**Dennis Mckay assisted by Art LaTondre.**

**In other local activity.**

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**NEW YORK—Almost from the day the first electric guitar amplifier was introduced, audio engineers and technicians have been experimenting with methods for "going direct"; that is, feeding the signal directly into the console, by passing the familiar microphone completely.**

**The effect of "going direct" is somewhat misleading since a direct link connection would be a guaranteed "bust," due to impedance and level requirements. Some sort of transformer must be inserted between the guitar amplifier output and the input of the amplifier.**

**Back in the dark ages of the early ’60s, mixers would have to rummage through boxes of guitar amplifiers to find a decent transformer in the junk box, and then work out some sort of passable hookup system. More often than not, these home-brewed direct boxes would be subject to fits of hum, buzz, and various sorts of intermodulation troubles.**

**Eventually someone discovered that Shure’s Model 117 and 1196 were an A55 series of so-called “line transformers,” primarily designed to match irregularities in typical levels of low impedance mic lines, and vice versa. The transformers come in a variety of impedances, with numbers 100 and Shure’s A95P has a phone plug on one end and an XLR-type three-pin connector on the other. By inserting the phone plug into the guitar amplifier’s "external ampli- fier" jack and connecting a microphone cable into the other end, the transformer provides a "direct" coupling between the input and the console. The device is simple and Trouble free, and studies have been using them now for years to effect a recording feed. In either application, a short circuit on one of the two inputs of the transformer will not affect the other one.**

**Rausound has taken the direct box one step further, by adding the interaction of its IMP-I Universal Impedance Matching Amplifier. In addition it has added the traditional functions of the direct box, the IMP-I has a switchable 20 dB pad, plus a built-in attenuator, offering gains of either 20 or 35 dB. In any mode except attenuation, it is also possible to reverse the phase of the signal.**

**AKG Bares New Cables NEW YORK—AKG has announced the addition of its MCH series of heavy duty microphone cables. They come in 20 and 50 foot lengths and come in four colors: black, red, green and blue.**

**An AKG technical bulletin reports that they use a modified polyurethane jacket that is highly resistant to abrasion and solvents, and yet remains light in weight and extremely flexible. The inner conductors are each made up of 45 strands of tinned-copper wire, while the shielding combines a braided wire and a conductive fabric tape—both for improved shielding and structural strength.**

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JVC Firms Hi Fi Show For Schools

By STEPHEN TRUMAN
NEW YORK — "JVC Campus Lifestyle U.S.A. Hi Fi Show" began a 10-stop all Eastern tour Sept. 20-21 at Hotzma Univ. in Uniondale, L.I., as a major effort to bring the youth buying market to the firm's retailer.

"The college market is perfect for JVC with its diversified line," notes S. Hori, president of JVC America, "and we want to improve our dealers' communication with this valuable market by taking these shows to their territories."

Co-sponsors on the fall tour, with a similar spring schedule in succession, are Acoustic Research (AR), speaker manufacturer, and TDK Electronics. Blank tape Columbia Records is also participating through its college department, headed by Debra Newnan, providing albums, T-shirts and posters, according to George Meyer, JVC national consumer products manager.

Two special events are set for the initial dates—a free 4-channel disco night hosted by JVC using direct-quad master tape of current disco hits, and an audio seminar featuring consultant Len Feldman.

At each campus, local JVC dealers and reps are invited to participate in the demonstration of the firm's full line of hi-fi equipment. There will be no selling allowed, Meyer emphasizes, but the contact between the student and JVC staff is a major objective.

(JContinued on page 56)

CHICAGO—Accreditation standards for college degrees in music merchandising and arts administration will be two or three more years in development, reports Samuel Hope, executive director of the National Assoc. of Schools of Music, the accrediting agency for all college music programs in the U.S.

"We have to get a great deal more information from both the field and from the thinking of educational institutions that are either involved in these programs or contemplating going into the field," Hope says, summarizing one conclusion of the seminar on "Combined Curricula In Music Business/Arts Administration" that convened here in suburban Oakbrook, Sept. 8-10.

The meeting was sponsored jointly by the association and the American Assembly of Collegiate Schools of Business, the accrediting agency for college degree programs in business.

Among the existing curricula examined by the 85 delegates were music merchandising programs at Bradley Univ. in Peoria, Ill., Bel- mont College in Nashville; and the universities of Miami (Fla.) and Colombo. The delegates also looked at a number of programs in arts administration.

Hope says a consensus was reached on the advisability of drawing separate accreditation guidelines for the fields of arts administration and music business.

"We concluded that many of the qualities that seem to be required for success in the music business, as opposed to arts administration, are not things that basically seem to come in educational institutions or through educational programs. They seem to be personal qualities, specific talents, specific drives to do certain things.

"To find out the truth about this one area would provide information by which an institution could counsel a student going into music merchandising and tell him the truth—if the truth is that they can give him skills, but in order to be successful in this field the skills are one part and 90 percent is the other part."

Hope indicates that one of the specific tasks of the two groups will be to contact a broad sampling of music business professionals, such as record producers and music publishers. "We will try to do some in-depth work and interviews with these people to determine what the skills are that an educational institution might be able to provide to prepare people to go into these fields."

However, Hope says, accreditation standards will not be written for specific job titles. "This is not the province of accreditation," he explains, "though such standard might be written by the fields themselves through their professional associations."

"Accreditation standards, especially new standards, usually are developed over a period of two or three years." Hope stresses, "You've got to have a huge amount of stuff to start with and a huge amount of understanding."

(EContinued on page 66)

Eastern Schools Concentrate On Classical Talent

By MAURIE ORODENKER
PHILADELPHIA—While very few pop and rock attractions have been announced with the opening of the new year at the Eastern Pennsylvania-Southern New Jersey-Delaware area for the college campuses, indications are that classical artists will be getting a big bite of the campus talent buying dollar.

Presenting a broad spectrum of classical music and dance, nine schools have announced concerts of major interest and indicating that "better music" is making bigger inroads on the college campus.

Glassboro (N. J.) State College has Jose Greco dancers on Sept. 29 kicking off a series of six major concerts, followed by Maria Cotta opera star, Nov. 26; Rajko Hungarian Gypsy Orchestra and Dancers, Jan. 31; pianist Victor Borge, Feb. 25; "Three Penny Opera," March 28, and Milewski Symphony Orchestra, April 25. Student ticket for the series is $2.

Lafayette College, Easton, Pa, has set up a subscription series of six concerts that includes the Duke Ellington orchestra on Dec. 1 with the classical company. Series opens Sept. 29 with the Freiburg Baroque Soli- sons from Germany; the Palais Dances and Folk Singers, also from Germany, Oct. 14; pianist Daniel Epstein, Feb. 16; Tokyo String Quartet, March 15; and the Tashi chamber ensemble for the final May 3 concert. Concerts take a $12 subscription ticket and $2.95 for single.

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For Campus Accreditation Near, Agency Exec Opines

By ALAN PENCHANSKY

By ALAN PENCHANSKY

SEPTEMBER 1977 BILLBOARD

www.americanradiohistory.com
**AT LOS ANGELES CONVACLESCENT HOME**

**Disco a Therapy To the Ailing**

By JEAN WILLIAMS

Los Angeles—Alcot Convalescent Home is one of the few operations of its kind using a disco format as a means of therapy for its patients. Alcot started its disco for its patients approximately one year ago, and since that time it has found that music is the common denominator for most of its patients. According to Bell Yarmuth, administrator of the establishment, patients at the home range in age from mid-40's to 100, and most of its patients are stroke victims.

"Music is more popular here than ever," she says. "Any patient responds to music; it's the one international force that all of our patients respond to. It's a marvelous opener for every patient who comes here whether they have mental or physical problems. Music is the one thing they will understand. The recreation and therapy that music provides the aged and ill is being more and more recognized and recommended by medical professionals," she notes.

Several types of musical programming are used at Alcot. One of its recreational therapists, lve Stevenson, is an accomplished concert pianist and she has a daily program. She plays for different groups of patients at the home offering different types of music. Patients at Alcot are of several nationalities.

The patients are also encouraged to make their own music with very simple instruments. Even mentally retarded patients will play the easy-to-play instruments. Some of the others will move on to more advanced instruments.

"I once saw a patient here who had been at Alcot for several months without responding to any form of treatment, nor would she speak. We knew she was Scot so I decided to sing her a Scottish tune, and for the first time since her arrival she talked. She said, 'I remember that song when I was a child.' From that point the patient made steady progress." (Continued on page 54)

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**On its first anniversary MK PRODUCTIONS is proud to announce the exclusive national disco promotion for MCA RECORDS and its distributed labels and midwest and west coast disco promotion for WARNER BROTHERS RECORDS**

We'd like to take this opportunity to thank all the people we've represented who have made us the top disco promotion company in the country this first year.

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With special thanks to Arlene Scheser & Ariola-America for making me a believer.

-MARC KREYNER, President

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**Disco Mix**

By TOM MOUTON

NEW YORK—Gary Combarch, producer and owner of Combarch Records has moreleened with Patrick Adams to release "Love Bug" by Bunny Bivin Unlimited. Adams just wrote and produced the song but all the vocals are his. The track was slowed down to put on the voices, then played back at normal speed to create the sound of the "love bug flying through the air and the Chippmunks.

The soundtrack is a combination of Silver Convention and Andra True Connection with a nice string ensemble melody playing through it. There is also a pleasant percussive breakdown with guitar that builds back to the string ensemble. The record is commercially available as a regular 45 and a "Wax on Wax off" 7 02 minute version backed with a five-minute version.

Meanwhile, the label which has had some New York success with Sammy Gordon's "Making Love" and since then (the record was just released in England on Polydor) has added color to the label and now calls it Red Greg. The recently renamed pool in Washingt.

**Chi Playboy To Records**

Playtique, Playboy's new records/clothing boutique, open till midnight, a number of promotional tie-ins are being contemplated.
SAG $80,000 N.Y. Disco
Split Into 3 Rooms

By RADCLIFFE JOE

NEW YORK—Capitol Stage Lighting, Inc., an enormous floor of its eight-story West Manhattan manufacturing and marketing facility into an 80,000 dollar environment as part of a unique merchandising campaign aimed at promoting its wide range of lighting products to the disco industry.

Opening of the 6,000-square-foot, three-room facility is being timed to coincide with Billboard's second discotheque forum which opens at the American Hostel here Sept. 28. According to Jack Ransom, Capitol's sales manager, a special limousine service is being arranged to shuttle attendees to and from the disco showrooms.

The three rooms, designed by Capitol which also operates a design division, will offer three distinctly different discotheque environments, using almost all its own products from mirror balls and bubble and fogging machines, to lasers, sequencers, color organs, strobes, infinity machines and projection systems.

Following the disco convention, the rooms will be available for viewing on an appointment-only basis, and will also be used for free once-a-month training seminars which Ransom feels are sorely needed in the industry. The seminars and workshops will be open to club owners, disc jockeys, lighting technicians and just about everyone connected with the discotheque business.

They will be conducted by Capitol "sales engineers," whom Ransom assures are not just salesmen, but qualified technicians capable of conducting coherent and edifying seminars and workshops.

In structuring the free seminars, Ransom endorses a growing industry concern that a large number of "get rich quick" operators are flooding the disco market and giving the industry a bad name. Says Ransom, "We are trying not only to eradicate this, but also to dispel some much-needed education in an industry that is too new to have a documented history that can be retrieved for guidance."

Ransom adds that the seminars are being offered free of charge because it is the manufacturers' responsibility to educate the industry, and because they are "part of the apparent complexity of the business."

All equipment displayed in Capitol "disco" rooms are available right out of stock, but Ransom complains that change being effected in the industry is so swift that constant updating and innovating are necessary to stay abreast of the business.

Capitol has been in the lighting business for more than 60 years, and eight of these have been devoted to the manufacture of lighting for discotheques. According to Ransom, in that short period of time Capitol has "obsoleted" four disco lighting catalogs and is in the process of printing a fifth.

* Continual from page 32

DISCO VIDEO VISION ADDS SCOPE TO OHIO CLUB

Joe Zannore who operates Video Vision in partnership with attorney-businessman Peter Frank and Larry Silverman, explains that the 32,000 worth of programming utilized by The Last Moving Picture Company every month is intended to compete for attention with either the club's deejay or live entertainers.

Programming at The Last Moving Picture Company is divided evenly between live concert material and cartoons from Video Vision (Billboard, July 10).

Included are the Rolling Stones heard over live onstage scenes and anunciating an entire night of rock and roll backed by a montage of skating, sky-diving and gymnastics, Linda Ronstadt with Flowers and still-frame head shots, J.J. Jackson with old movie clips of the 1930s, '40s and '50s, pictures of the July 4 fireworks spectacles in New York harbor, and the Tall Ships of the bicentennial traveling up the Hudson River.

But the new and special feature that really innovative video programming is being hampered by the exorbitant cost of full video performing rights from artists, labels and managers. However, for the time being what Video Vision and The Last Moving Picture Company are skipping this problem by using only audio sync rights and their own visuals.

(Good Clean Fun—No deadbeat, drug-ravaged faces here. The smiling teenagers seen in this picture, are part of a group of South Florida youths that are finding a healthy outlet for their emotions at "Papa's Dream" a teen discotheque run by Young Life, a non-denominational Christian organization with youth clubs throughout the country, Papa's Dream is the brainchild of Florida preacher Fred Langston.

.Convalescing Patients
React To Disco Therapy

In addition to using records to bring patients into their small disco, she plays records for the different programs offered by the staff.

DeCuir notes that the disco idea originally came into existence as an alternative to patients lying in bed with nothing to do on their week ends. Since that time, the disco has expanded to include sessions during the week. Many of her records, unlike most commercial discs, date back more than 20 years from Lawrence Weik to Dick Haynes to classical compositions. However, since starting her disco, labels and radio personnel from across country have been supplying her with the latest music.

"We incorporate music in every possible way," says Yarmish. "As for other nursing homes, some encourage this method and others do not. Although I do not know of another facility that is using music as therapy, many endorse our program. "The reason some of the nursing homes are not using our program is because they are just too lazy. "This type of program takes money, equipment, effort and people who can operate it. All of this takes money, and there are a lot of places that won't be bothered with this."

She asserts that music is also used in Alco's reality orientation programs. The programs are designed to orient patients to the reality of day to day living.

"Some of our patients don't remember that they have children or a family. Their minds have gone off far enough. Music seems to help bring them around."

"There are also people who can not leave their rooms," she continues, "so we try to give them music in their rooms. We have a record player that goes to the different rooms, playing music that we feel the patient will most identify with."

She explains that Alco has recently hired two therapists with at least one therapist on duty seven days a week. Many of their programs will be devoted to music.

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**Jazz NO TOWFERS AMONG REISSUES**

**12 Bethlehem LPs On the Way**

**By ELIOT TIEGEL**

LOS ANGELES—Cayre Industries will release an additional dozen Bethlehem reissues tagged at a $6.98 suggested list. The label, which is avoiding getting into a twoprogram, explains: Chuck Gregory, label executive, because so many of its clients are avoiding getting into a twoprogram, the label doesn’t issue any of its own.

Gregory says people still cherry-pick from twoprograms, but if you get any three for a special price, they’ll buy more.

The next release date is in mid-October and will feature vocalist Betty Roche whom sang with Duke Ellington, Urbie Green, Roland Kirk, singer-songwriter, Breax Gordon, Donald Byrd, Peappa Adams, Paul Chambers, Jimmy Knepper, Herbie Nichols, Bud Freeman, Zoot Sims.

These records were all done live in the studio before overdubbing became commonplace. "These acts had to have it together because they used a one-take system," Gregory points out.

Cred Taylor and Tom Dowd are among the producers who cut several of these records.

Cayre purchased the 20-year-old Bethlehem label last January and in its first six months the label has released three "Around The Clocks" with Mel Torme, Nat "Whitey" Erb, Duke Elingtont and Russ Garcia, plus titles by Nina Simone, Ellington, Charlie Shavers, Stu Goldman, and J.J. John-son, Herbie Mann, Dexter Gordon, John Coltrane, the Australian Jazz Band, and Guns Faye.

Gregory admits these reissues will only sell in the $5.98 to $10.00 range. A recent release by singer-pianist Boborough, "Yardbird Suite," has been gaining attention at FM and college stations. Dorough, who appeared at last weekend’s Montrelez Jazz Festival, won a Grammy for his "Multiplication Rock." Children’s LP.

Gregory says the upcoming Bewsitth LPs will be joined together in an ad campaign in major markets.

**Jazz Beat**

**By JEAN WILLIAMS**

LOS ANGELES—Three months ago, trumpeter Nat Adderley formed a new band, signed with a new label and currently is recording an LP. The jazzman, who has been without label representation for eight years, signed with Little David Rec-ords, a comedy oriented label.

I signed with Little David because I’ve known Chuck Gregory, owner of the label and Jack Lewis, vice president and general manager, for a number of years. I remember when they were both jazz recorders, so I knew their first love must be jazz. Plus, it’s a small label and I thought I could get concentrated attention,” says Adderley.

His new LP, “Hummin’,” isn’t geared to any particular market. “I never try to record a record just for sales. In my opinion, when I try to record a record for a particular mar- ket, not only was the record a bomb but I was unhappy with the whole affair.

“I don’t mind the jazz tag,” he of-fers. “Some of the jazz players now change their names to change their image. I have been a jazz musician all my life. I don’t want to leave jazz out there. I didn’t even try the word on me.”

“I don’t think that one becomes a creative musician by personal ac-claim. You don’t just stand up and say ‘I’m great,’ you have to prove yourself in the area you are interested.”

It took me a long time to prove that I can play. I’m not going to write it off now because people make money.

“I’ve spent my life building a re-putation as a jazz artist and that’s what I am, and that’s what I will be. I will put my jazz on records and if people won’t buy it because it’s jazz, then so be it.”

“On the other hand,” he contin-ues, “I do agree with the jazz players who have managed to incorporate some other elements in their music and are selling large numbers of rec-ords.

“I think it’s great for them. Why should superior players allow inferior players to make all the money? We shouldn’t have Charlie Parker or Billie Holiday dying poor. These are people we should support.”

**Kamman To Emcee**

BLOOMINGTON, Minn.—A premiere performance of the Minnesota State Fair’s Brazilian Dorian Dream will be one of the highlights of a Sat-urday jazz symposium to be held at the Portage Saloon of the Registry Hotel here Saturday (25).

Symposiums sponsored by Leigh Kamman, veteran air personality and writer, will be conducted every Saturday until the 28th. Pat Simms and various jazz combos are being booked.

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As a consequence, major retailers are claiming sales of various CB configurations have been halted.

In addition, price increase is becoming more prevalent with some large retailers who bought 23-channel new lines not yet to be able to reduce inventories unless they slash prices. At the same time a few suppliers are also cutting wholesale prices to make room for the soon to be introduced models. Some market CB units are down to $60 at retail.

But as manufacturers are quick to point out, 23-channel units are not obsolete and are still relatively in high demand for the large consumer market so prevalent free except in large urban sprawls which will be of course sold by 40-channel machines. Most suppliers make the analogy to black-and-white television sets which still have a viable market.

In the interim, however, manufactur- ers are faced with the major problem of getting their new models and even unsolicited retailers interested in the situation and many have been questioning the FCC advertising revenue to do this.

For example, RCA Distributor and Special Products Division is a $27 million advertising program this fall and running through 1977 to promote its CB line which includes the first CB for its stereo configuration next year.

Such major CB and 2-car unit manufacturers as Pezco, Simpson, Pace, and SBE have already begun to inaugurate modification programs on 23-channel equipment while such firms as Sharp, Surveyor and Colt have just announced such plans.

The modification programs are set up so that a CB or car stereo receiver can sell the unit back to the manufacturer and for a fee in the range of $20-$30 have it retrofitted as is the case with Pace and Hy. The other manufacturers are straight exchange deals.

SBE's unique program is called "Future 40" for the consumer purchasing a new CB for a current configuration which allows them to update after Jan. 1.

The plan provides for a 40-channel "Up-Date" certificate to be included with each 23-channel model sold. That way the consumer sends it to SBE next year with the Certificate and the charge will depend on the model involved.

Thus "we have enabled our distributors, and re-sellers to sell SBE products with confidence during this transitional period," explains David Thompson, president.

The retrofitting programs will not entail any sort of add-on devices as this has been outlawed by the FCC.

The further complication that various manufacturers of CB have different certification standards and most CB firms says too much and can't be met without costly and radical changes. The FCC has already begun type acceptance tests for 40-channel models and more approvals will be announced Nov. 1.

As to death," says Meyer, "as well as surrounding colleges including Adelphi, Nassau Community and C.W. Post."

Following the Hofstra kickoff, the "Campus Lifestyle" tour will begin at Rutgers University main campus in New Brunswick, N.J. (27-28), where college station WRFU is being stressed and Fairleigh Dickinson University, Teaneck, N.J. (30-30), with college outlet WFDU the major promotional vehicle. Both Feldman's audio seminars and the disco night will be repeated at the Garden State dates.

Tentative stops now being formed for the balance of the Eastern tour according to Meyer, include Cornell University, Ithaca, N.Y.; Syracuse University (N.Y.) Univ., Univ. of Pennsylvania and Temple University, Philadelphia: American Univ. and George-town, Washington, D.C. and Univ. of Connecticut, Storrs.

FUTURE GROWTH BUMP

Videotape Eyes Home Market

By KEN WINSLOW

(21) This concludes an exclusive three-part video update that is being offered in the next few years by the various CB manufacturers.

As cable, over-the-air television, and radio are being offered they have been built into consumer packages.

The development of the 

CB Channel Expansion Open 'Cann't Be Worried' - Confusion Extends To All Market Areas - By JIM McCULLAUGH

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**‘Too Many Shows’ Worry To Reps, Says ERA’s Hall**

LOS ANGELES—Show prolifer-ation is a subject concern many reps across the country, and the sub-ject is being explored at the national level, RCA executive director Bill Hall told the Southern California chapter at its Sept. 9 meeting.

Speaking in return to the recent announcement of yet another audio industry show—AUDEX Las Vegas next April (Billboard, Sept. 4)—Hall says many shows are worthwhile, but others are probably val-uless and being inspired by entre-neurs.

The problem is not just trade shows, Hall notes. "I’ve talked more sales managers out of holding a meeting, and you all owe me a drink for those efforts," he says. The ERA executive suggests sales managers spell out the objectives of any planned meeting.

"Too often it’s just that the sales manager wants to hold a meeting, and this is taking up people off the streets," he emphasizes.

Among topics of interest covered by Hall:
- Rep firm management salaries are down and rep salesperson salaries and commissions are up, according to the new ERA operating ratio sur-vvey for 1975. Basic reason is that rep management is investing back into their firms, and there are higher op-erating costs and less profit.
- Despite all the recent hospital-firms, there are higher operating costs and lower profit.
- Rep salaries out of holding the new ERA office in Chicago include a 27-page text on multiple lines selling. Hall says that even principals often don’t understand multiple selling, and many come by ERA headquarters in the Windy City to be briefed.
- Explaining ERA’s continual efforts to boost the image of tapes, Hall notes "We’re on the PC Show (personal communications) board now, we’re everywhere."

**Capitol Tapes In Big Music Push**

LOS ANGELES—Key instrument-alists, vocalists, and composers are being tied into a massive record campaign for Capitol Magnetics’ Tape/Audio/Video Music Tape this month.

The radio spots feature rock ‘n’ roll, disco and country versions and include drummer Michael Bono of Bread; keyboard player George Clinton, accompanist for Linda Ronstadt, and vocalist Mary McCarty who has backed up the Rolling Stones. The country spot features vocalist Chi Coltrane while the disco spot will be the work of composer Anthony Harris.

The spots, slated to be aired in major market metros, will be sup-ported by a national print campaign in audiophile publications and con-sumers magazines with high male (18-34) readings.

In addition, the spots are also de-sign to demonstrate the total range of capability of the product they advertise.

"We want our customers to note that the Music Tape picks up all the highs as well as the middle range notes with plenty of headroom, no print through and no noise," states Jack Neice, manager of the sales of tape item manufac-tured radio and television broadcast equipment, effective Oct. 1, attrib-uted to higher manufacturing and materials costs by Neil Vander Dusen, division vice president.

**California In Crackdown On Audio Ads**

Civil penalties and attorney’s fees vary in each stipulation. In the first and following proceedings, the following penalties and fees were levied:
- San-Car Enterprises or Car Stereo: $2,500 and $2,500; Feder-ated Electronics, $5,000 and $3,000; University Stereo, $750 and $1,750 and Wallichs Music & Entertain-ment, $1,500 and $1,500.

A representative of the Attorney General’s office, engaged in the crackdown on advertising which might mislead audio consumers, would not comment when asked if other prosecutions would be filed at local levels against audio retailers.

**THE FASTEST WAY TO YOUR CUSTOMER’S POCKET IS THROUGH HIS EARS.**

An audio buff’s ear and wallet are closely related.

This rather simple observation has made TDK successful at making tapes that make money.

The ultimate cassette.

If you haven’t heard of TDK SA cassette tape, you should. Your customers probably have.

In fact, SA is perhaps the world’s finest cassette. It’s the first non-chrome tape compatible with chrome bias/ equalization.

And, of course, demanding equip-ment needs demanding tape.

Serious tape for the serious-minded.

For those who prefer regular bias/eq., TDK makes one of the most advanced ferric-oxide cassette and open-reel tapes on the market: AUDUA.

TDK’s SD tape is no slouch, either. This Super Dynamic tape, available in cassette, 8-track, and open-reel, has established itself as the standard for the serious home recordist.

The point is that TDK’s professional range products sound professional. Which is why audio buffs choose them with their most critical equipment.

Their ears.

Tapes that sound good and sell good, for less.

Today, you can still hear a lot for a little money. For example, TDK’s D series or Maverick cassettes.

The D cassette and 8-track are sensitive enough for the serious. And Maverick is serious enough for the frugal.

They sell good because they sound good. In fact, better than many tapes costing more money.

Great tape doesn’t live by sound alone.

There’s nothing worse than a good cas-sette or cartridge tape in a poorly constructed housing. Or good open-reel made inconsistently.

That’s why every TDK tape is made only one way.

Precisely.

But that’s not the only reason TDK’s reaching the ears and the pockets of the audio buff. There are special promotions, local radio, and a flood of print advertising that reach everybody from the audiophile to the offtimer, on-again listener.

And when an audio buff hears something that opens his ears, chances are he’ll open his wallet.

First Ampex 'Golden Reels' To Earth, Wind & Fire And McCall

LOS ANGELES - Earth, Wind & Fire and C.W. McCall are the first recipients of Ampex's Golden Reel Award.

The award is a promotion developed by Ampex for acts with million-selling LPs mastered on its tapes and is designed to recognize the tape spine that is the most prominent of the album.

Honored with Earth, Wind & Fire were Filmways/Wally Heider in San Francisco and producer George Massenburg, who also engineered. The group donated its check to Sickle Cell Anemia research.

Honored with McCall were co-producers Chip Davis and Don Sears, and Stears, John Boyd and Ron Ubell, engineers. A duplicate Golden Reel goes to Sound Recorders Studio of Omaha where McCall taped "Convoy." He designated the American Red Cross Disaster Relief Fund for the $1,000. JIM McCULLAUGH


Melnick's son, who began the firm has joined Anita Records in Philadelphia, and will be assisted by a staff that includes Jack Shore, Marvin Herman and Barry Blaustein.

The firm, at 41 Heirey Rd., Philadelphia 19151, recently added the Audax car stereo/ CB lines and the Sanyo Lel (America) clock division to the original audio division, with the Supercoast Speakeasy and Record-A-Call also among consumer electronics clients.

* * *

George C. Scharbrough and C.H. Stratton, infanty producers each with more than 25 years of service, were presented with honorary life-long EIA membership at the opening fall meeting of the Mid-Louisiana Chapter at Philadelphia.

Stratton, with Lowery Associates, and his own firm, was chapter executive secretary for 16 years until his retirement several years ago. Stratton headed his own rep firm in the components field.

Guest speaker was Daniel Hong, a former Florida rep who now is EIA legal representative in Washington. He spoke on federal legislative matters as they affect manufacturers' reps.

"How Not to Sell" is a firm appeared at rep firm principals with don'ts and dos on managing a show booth, was shown at the Sept. 9 EIA Southern California dinner meeting. Available to all reps firms by Larry Courtney at (213) 888-9905. It also offers excellent advice to audio store managers in getting past customers-alternatives, for example to the harassed and negative "Can I help you?"

* * *

T.W. "Ty" Turner was promoted to president of Raymond Rosen Parts & Service Co., Philadelphia based subsidiary of the wholesale consumer electronics distributor. With the firm 40 years, he had been executive vice president since 1968, and is now responsible for the firm's two operating divisions-service, and parts/special products.

Amite Corp., manufacturer of digital and audio cassette transports, named Murcutt Sales, 1182 Bake St., Winter Springs, Fla. 32711, phone (904) 722-9445. To handle the lines in North and South Carolina, Georgia, Alabama, Mississippi and Louisiana, the firm has a branch office at 904 Boss Wallace Ave. Huntsville, Ala. 35801, phone (205) 339-6876.

McCall tape's release earlier this year.

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McCall tape's release earlier this year.
The component that's been missing.

CLEAN SOUND—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a necessity right along with your customers' turntable and amplifier. CLEAN SOUND not only removes dirt and residue from deep inside record grooves, it also restores the anti-static properties in every record by an exclusive ten ingredient solution formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store there's a customer-stopping fixture that fits handily on counter or wall. CLEAN SOUND. The component that's been missing.

CLEAN SOUND™
RECORD CLEANING SYSTEM
Recoton Corp. 46-23 Crane Street, Long Island City, New York 11101 (212) 392-6442
Maxell: New Tapes and Seminars

**Continued from page 56**

why—to create considerably better recordings, LaBrèe says.

"We also expect the program to generate interest in comparisons—

a soft sell approach on Maxell with the accent on cassette product, al-

though 8-track and open reel will be covered as well," he expalns.

The new UXDL and UXDL II will replace the current UXDL, at exist-

ing prices, suggested $4.60 for a C-60 and $6.50 for a C-90, with the old product gradually phased out, LaBrèe says. Shipments will begin

in "early fall."

UXDL II is designed for normal bias and 120 microsecond equal-

ization, and is claimed to be "ca-

pable of providing the lowest distor-

tion and best possible performance of all superpremium cassettes in this
category," according to Tadada Ok-

ada, Maxell executive vice presi-
dent.

UXDL II, designed for chrome
type bias and 70 microsecond equal-

ization, is "to provide lower
modulation noise and superior per-

formance to any similar type tape
available."

high quality level co cassettes and component parts

graphited mylar shims

technically accurate hubs made of acetal resin

flanged guide rollers on precision plastic pin

phosphorous-bronze spring pad

boxes 8 track cartridges

Tape/Video Eves Home Market Potential

**Continued from page 56**

a high speed video tape which overall

measure no more than 3\% inch x 6\% inch x 1 inch, weights only 7 1/4 ounces, and is able to retail for $15.95 each.

Sony's sales success with its Beta-

max machine/tape breakthrough is now

encouraging others to push video-
tape to new heights of techni-
cal performance. Sony's V-Cord II

also takes similar but different ap-

proaches to Sony's Betamax to ob-
tax an efficiency in the use of video-
tape which necessary to reach consumer market price points.

V-Cord II has two speeds giving it a

switch selectable 60-minute or 120-

minute capacity with the same V-

Cord II brand videotape cassette

slated to retail at $95. 1990

The 120-

minute or "LP" speed reported by

observers to give particularly best per-

formance when a skilful-field and playback technique employed by

Sony, Cord II, cartivation and oth-
er over the past 10 years.

At the regular 60-minute speed the

V-Cord II tape moves at 2.91 i.p.s. but at the "LP" speed the tape

moves at 1.455 i.p.s. making it even slower than Betamax. On a cost per

hour basis with the V-Cord cassette retailing at $19.95, this makes its per

hour cost $9.97 well under Bet-

max's $15.95/hour. V-Cord II also

has the advantage over Betamax of a con
tinuous 2-hour run. However, Sony has already shown a 16-cassette

(60-minute) changer in Japan offer-
ing a 10-second tape time between

cassettes.

Panasonic's National Home Video
tape machine has specifications similar and competitive to both Betam-

ax and V-Cord II and will be available in the U.S. under the Qua-

tar label in about 6 months.

All three machines in stand-alone

versions are expected to quickly
go to $3,000 and less in the U.S. as pro-

duction/sales volume increases. Pre-

dictions are that this will begin to

occur in 1977. At this point market

opportunities for videotape will

really take off:

While 3M and Du Pont have

evaped the way in videotape develop-

ment in the road to the consumer

market, other tape manufacturers

are already preparing to offer these

new "very high" and "ultra high"

output tapes in basic iron, chro-

mium, and proprietary formulations.

With the cost per hour for blank

videotape now ranging from $9.97 to

$15.95 many believe this puts video-

tape in a neck and neck race with the

Philips/MCA and RCA videotape

 technologies now scheduled for 1977. Either videodisc system can

only play back. Neither can record

off-air or from a local camera in the

manner that videotape systems can.

With the announced, preroweled videodisc, program prices for "new"

material beginning at $10 and up, the growing belief throughout the

video industry is that videotape is now in a position to aggressively

compete with the video-link for the

consumer equipment and program
dollar.

1st Accessories Due From TEAC

LOS ANGELES—TEAC Corp. of

America is making a first thrust into

the accessory market and will mar-

tket tape recorder cleaner kits in Oc-

tober, according to Dave Oren,

product manager.

The kits will contain two spill-

proof bottles of specially formulated

liquid to clean tape heads, rubber

pinch rollers and other surfaces that

come in contact with tape. The

kits, with two bottles of fluid,

will have a nationally advertised

value of less than $5.

TEAC is also marketing a line of

low capacitance audio cable with re-

movable rip stops in October. Three-

foot lengths will carry a nationally

advertised value of less than $6

while a 20-foot length is a value of

less than $12.

Both cables and cleaner kits will

be sold through TEAC and TEAC

Tascam Series dealers.

www.americanradiohistory.com
CMA To Elect Directors Oct. 14

Group's Annual Membership Meeting In Nashville

NASHVILLE-The CMA holds its annual membership meeting and election of directors for the coming year at Nashville's Municipal Auditorium on Thursday, Oct. 14, 9:30 a.m., a director will be elected in each of the 12 categories of CMA membership in addition to three directors-at-large. Each director serves a two-year term.

Proxy forms have been sent to all CMA members, and according to the bylaws, no fewer than two nor more than four persons may be nominated by the board for each vacancy. Nominations may be made by the floor at the membership meeting.


Radio: Harold Crump, WTVF (formerly WLAC), Nashville; Don Nelson, WIRE, Indianapolis; Ed Salamone, WHN, New York; Walt Turner, WL, St. Louis.

Record company: Charlie Fach, Phonogram, Chicago; Frank Jones, Capitol Records, Nashville; Bruce Lundvall, CBS Records, New York; Joe Smith, Electra/Atium, Non- such Records, Los Angeles; Record merchants: Huch Carlock, Music City Record Distributors, Nashville; Jim Schwartz, Schwartz Brothers, Nashville, D. C. Directors-at-large: Ron Bonner, CBS Records, Nashville; Billy Lowery, Lowery Music, Atlanta; Dan McKinnon. (Continued on page 64)

AIR SEMINAR MARCH 17-18

NASHVILLE- The 1977 Country Radio Seminar, housing broadcasts executives from virtually every area of operational radio, has been set for March 17-18. The two-day meet, held annually since its inception in 1969, will be held at Nashville's Airport Hilton Motor Inn.

"The purpose of the agenda is to create new ways to make country radio more attractive," said Mike Lunsford, record industry chairman for the seminar. "Regardless of the status of a station in its particular market, the seminar is designed to help each of them progress toward capturing a larger share of prospective listeners. The seminar is the only forum of the year devoted exclusively and positively to the opportunities and problems of country radio."

Further details of the seminar will be announced following an agenda committee meeting Friday-Saturday (13-14) headed by agenda chairman Mack Allen, national program director of Sonderling Broadcasting. Seminar proceeds go into scholarship funds for college students in mass communications.

Book Country Acts

Los Angeles—Disneyland presents a "Country Music Spectacular" Oct. 9, which will feature top name country performers. Scheduled to appear are Mel Tillis, Loretta Lynn, Freddy Fender, Barbara Mandrell, the Ray Griff Show, Sherry Bryce, Eddie Rabbitt, Tom Bresh, Jerry Inman and the Side of the Road Gang.

Country Expo—Ronnie Millgap, right, powers a rousing finale to the CMA/Musexpo country music show in New Orleans Sept. 8, as Mickey Gilley and Tammy Wynette lend their help.

NEW NASHVILLE PROJECT

More Live Shows For Fans Planned

NASHVILLE—Beginning with two prototypes to be staged next month, local and visiting country music fans will have more of an opportunity to see country music stage shows in Nashville.

"These two shows, if successful, will mean additional, similar shows in the future," comments Vic Willis, executive director of the Assn. of Country Entertainers. "He indicates the shows could absorb some of the overflow from the "Grand Ole Opry.""

During summer months, simply cannot accommodate everyone who comes to Nashville primarily to see country music stage. And nowhere else is there available a family-type show setting," says Willis.

Plans for a series of live country music stage shows to be held during 1977 under construction, at other times when needed, get under way Friday, Oct. 8, and again Saturday, Oct. 21, at the War Memorial Auditorium in downtown Nashville.

The Assn. of Country Entertainers "Country Music Holiday" shows will not necessarily be confined to weekend performances. "We intend to establish a system which will permit us to put shows together for visiting convention groups and we will be delighted to work with all persons and firms who have interests in seeing increased country music activity, especially hotel/meeting operators, and so forth," Willis declares.

Major Bookings Set At Jim Halsey Fete

SOUNDS, Okla.—Some of the nation's top talent has gathered atop a windswept hill near here for the fifth annual ranch party sponsored by Jim Halsey Co. and Tulsa area stations KTOW and KGOW-FM.

Held Sept. 12, the annual Halsey bash costs a fortune to stage and results in more than a fortune in bookings from the city's leading entertainment, food and fun at the Circle R Ranch, owned by Halsey, Wayne Creasy, Mac Sanders, Roy Clark, and Hank Thompson.

Some estimates indicate that last year's Halsey function generated more than $1 million worth of business for his talent roster that includes Clark, Don Williams, Mel Tillis, the Oak Ridge Boys, Minnie Pearl, George Lindsey, Freddy Fender, Ferlin Husky, Artie Kupchik, Red Steagall, Jimmy Dean, Sherry Bryce, Jody Miller and Skip Derif—most of whom performed at the party.

Approximately 2,500 persons attended the functions which featured international this year with the presence of Ivan I. Yelinsky, deputy director of Gosconcert, the Soviet cultural exchange organization, and a contingent of 50 international business executives from 13 countries visiting Oklahoma as part of an "Inside America" tour.

Among the talent executives attending from 48 states were representatives of the "Tonight Show," "Merv Griffin Show," "Dinah," "Midnight Special," Goodson & Tadmor Productions, Youngstreet Productions, NBC, B & B Productions, Disneyland, Knott's Berry Farm, Magic Mountain, Hershey Park, Six Flags Over Texas, Six Flags Over Miami, Alouette, Classic, Country Music Assn., Orlando, Memphis, Atlantic City, New York, Universal City and Hollywood, Los Angeles, and the Opryland. The CMA helped to arrange the two shows for a syndicated show.

Jim Foglesong, president of ABC/Dot, Inc. and label Mudglen, also included in the show were Larry Bax- nuch and Herb Belkin along with a representative of the Los Angeles Times.

(Continued on page 64)
BILLY PARKER

MORE THAN A SUSPECT HE'S BEEN CAUGHT "WITH THE GOODS"

"IT'S BAD WHEN YOU'RE CAUGHT (TOMMY OVERSTREET - SAVAGE)"

SCR SC-133

PROMOTION BY: PHASE IV PROMOTIONS, LTD.
214-690-4155

AND

TOMMY OVERSTREET MUSIC - SESAC

“The Week Ending 9/25/76, BILLBOARD
Don't try to put a label on Dave & Sugar... Cause it just won't stick.

Dave & Sugar... an exciting new group with a sound that is genuine and distinct. Their new single "I'm Gonna Love You" is the smash follow-up to their two hits - "Queen of the Silver Dollar" and "The Door Is Always Open". All three are available on the album "Dave & Sugar".

Labels won't stick on Dave & Sugar, but Dave & Sugar will definitely stick on you.
Russian Stadiums For Clark?

• Continued from page 3

three weeks. It’s a straight commercial venture between the Halsey Co. and Goconser, the Soviet booking organization. Halsey and Yeliseyev are also trying to arrange an American trip for some Russian artists in the near future which would possibly tour with Clark. It’s believed to be the first time Soviet and American musicians would play a U.S. concert series together on the same bill.

Confirmation of the tour will come when Clark will be returning to Russia climaxing the business aspects of Halsey’s fifth annual nautical parade. Besides Clark, the Soviet tour will feature some of the country’s best young radio stations and plans include an award program, concerts, and other events. Clark’s party, which arrived in Moscow last week, has been there for two weeks and plans to return by February 16th. It’s believed that Mike Sammarco, producer of the show, plans to announce the tour later this week.

Will stadium usage be part of the contract finalization in Moscow?

"Yes," answers Halsey. "We have to be able to play in stadiums seating up to 80,000 people," comments Clark who will be headlining the tour. "That’s the size of the audience we’re trying to reach and it’s our intention to reach them in Russia."

Halsey notes that the Russians have to be sold on the stadium idea because they feel it’s the only way to reach the mass audience that has gone to see concerts in halls. "The biggest one they’ve talked about is a 14,000 seat stadium. But when I told them that I could convince them that since it’ll be in the summertime, we can try to sell at least two or three concerts even on one night,” they’re concerned about the sound and lighting—and we’ll convince them of that problem too,” Halsey says.

Heritage Assn. To Meet On Oct. 17

NASHVILLE-The International Heritage Music Museum and Hall of Fame will hold its third annual meeting Oct. 17, 9 a.m. at the Holiday Inn in Franklin, Tenn.

Future activities will be discussed, including an award program for country radio stations and a plan to help unknown artists. The membership’s approval is open to the public, and country music fans are urged to attend the meeting.

Major Bookings

• Continued from page 61

Ian Raffini, president of Anchor Records in London.

Activities began Sept. 7 with the first day of the Roy Clark Celebrity Golf Classic that drew 250 golfers to the Pinnacle Club in St. Zener, Minn. Joe Fogleman, Buck Trent, Jimmie Rodgers, Alan Hale, Keel Lane, Larry Garlin, Mickey Newbury, Mel Tillis, Red Steagger, Leon McAllister and Johnny Gimble.

Friday night brought the "Roy Clark Shower of Stars" that drew 1,000 people for a special set of events.

City and state officials attended the opening of the Children’s Medical Center.

CMA To Elect

• Continued from page 61


In New York, invited Doug Sahm to sit in as part of his studio orchestra. Doug also did a show as a guest at the station.

Edward Cash was on tour with the "Roy Clark" album. The album was recorded in Nashville with the country’s top studio musicians. The album features many of Nashville’s finest bluegrass instrumentals as well as duets with some of the country’s top vocalists.

Collins played guitar and sang on the show.

For a list of country stars being seen on tv, see Dona Fargo "The New Dick Dyer Show" and the "Roy Clark Show" at ABC.

GILLES’ GREATEST HITS—L. Mickey Gilley, Pacific 49

WILLIE NELSON—New York City, Sept. 17

National TVP’s & Country P’s

Tentative Schedule for Week Ending 9/25/76

1 2 3
A ARE YOU READY FOR THE COUNTRY—Wayne Jennings, RCA (AL) 786
B TEDDY BEAR—Red Sovine, Sunday S 56 (Brad) 4
C HASTEN DOWN THE MIND—Linda Ronstadt, Apple 701
D DIAMOND IN THE ROUGH—Jessi Colter, Capitol 7 143 (AL)
E GOLDEN RING—George Jones & Tommy Wooten, Feat 4761
F JOHN DENVER, RCA (AL) 1841
G UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 1929
H EL PASO CITY—Marty Robbins, Columbia KC 3083
I ALL THESE THINGS—Joe Stampley, Abco 4090 (UP) 8
J MY LOVE AFFAIR WITH TRAINS—Merce Haggard, Capitol 4755
K I CAN DO—Dolly Parton, RCA (AL) 1685
L CHARLIE RICH’S GREATEST HITS—Feat. EP 3470
M THE BEST OF JOHNNY CASH, Columbia KC 1342

NASHVILLE

By PAT NELSON

Singer-songwriter Fats Domino and Broadway actor Bryant Loyd along with John Lewis, composer and director of the Modern Jazz Quartet, will join the BMI delegation representing BMI and Country Music Affair in Paris in late September. Edward Crume, BMI president and member of OCS’s administrative council, will head the delegation.

After 40 years of entertaining, the legendary country artist Doc Williams still holds an active presence in the music business after a decade of retiring in the foreseeable future. The Public Broadcasting Service network recently acquired a two-hour documentary on Williams’ life and career current presented by WWUV-TV of West Virginia. Williams composes in addition to performing on the “Jamboree USA,” plays radio stations and colleges, high schools, fairs and clubs, and is considered by many a Great Briton with Chickee Williams beginning Nov. 12.

Because of its concern on country radio stations, Warner Bros.’ Reprise is shipping Gor- don Hicks’ album, “One More Time,” with under the cover of “On the Edwards Fitzgerald’ to country stations. Little foot’s ballad about the sinking of a ship nearly to men in the South Pacific on Oct. 12th.

J.J. Cale opened his first tour in over a year, selling out four shows. Sept. 2, at the Fillmore East in New York for his second tour, he held a song that had been tried on the album, “Tulsa Time.”

Worldwide Tour.

The two-hour show, featuring eight artists, was held in a sold-out crowd at the London Palladium. The tour will commence with a special party for shipping Monday (20), features an opening party for the tour. The Russians were invited to see the huge Soviet network in tv community. The tour has been a long special for the last 12 weeks.

While the tour was a success, Halsey also discussed spending time with the Soviet audience and planning the possibility of a return engagement with the Russian troupe. The entertainment was invited inside the huge Soviet network in tv community. The tour has been a long special for the last 12 weeks.

Each and every Soviet country will be visited during the tour. The Russians will be invited to see the huge Soviet network in tv community. The tour has been a long special for the last 12 weeks.

More people from Moscow, Leningrad and other Soviet cities have been invited to return engagement in Moscow, Leningrad and other Soviet cities have been invited to join the tour. The Russians will be invited to see the huge Soviet network in tv community. The tour has been a long special for the last 12 weeks.

GREATENESS IN MUSIC, RCA (AL) 1841

A LONG SHOT—Garage Band, Feat. (UP) 3003 (Rockie Sone)
B A LITTLE BIT MORE—Dr. Hook, Capitol 1137
C WHAT I’VE GOT IN MIND—Billy Joe Spears, Arista AR 7480 G
D ELITE HOTEL—Emilya Harris, Feat. (UP) 3003 (Rockie Sone)
E FROM ELVIS PRESLEY BOULEVARD, Memphis, Tennessee, RCA (AL) 1056
F THE SOUND IN YOUR MIND—Willie Nelson, Live Sw KC 3081 (Columbia)
G THE BEST OF MEL TILLIS, MCA (AL) 1507 (Polydor)
H FOURTEEN GREATEST HITS—Harry Williams Jr., MCA (AL) 1507 (Polydor)
I SOMEBODY LOVES YOU—Clyde Gayle, Arista LR 463 (Columbia)
J A LEGENDARY PERFORMER—Jim Reeves, RCA (AL) 1319
K HANK WILLIAMS JR. LIVE AT THE GRAND OLE OPRY, Arista AR 1019 (Rockie Sone)
L EDDY—Eddy Arnold, RCA (AL) 1317
M TOO STUFFED JUMP—Amazing Rhythm Aces, RCA (AL) 1319
N RIDON HI—Rex Allen Jr., Warner Bros. BS 2585
O THIS IS BARBARA MANDRELL, Arista AR 2303 (Columbia)

SADDLE TRAMP—Charlie Daniels Band, Feat. (UP) 3003
SOMETHING NEW—Barb Benton, Philips 471
SOMETHING—Barry Reid, RCA (AL) 1317
SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Columbia RCA (AL) 1317
IT’S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, RCA (AL) 1317
GILLES’ GREATEST HITS—L. Mickey Gilley, Pacific 49
WONDER—Carroll Taylor, Darlene 48 495
LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA614
BUCK TE—Buck Owens, Warner Bros. BS 2585

GREATENESS—Johnny Rodriguez, United Artists (UP) 107 (Polygram)

www.americanaudioshistory.com
Now that everybody's talking about "natural" this and "natural" that, it's no wonder they're also talking about Lynn Anderson's new single, "Sweet Talkin' Man," because it's the kind of record Lynn's famous for — honest, direct and chock full of pure goodness. "Naturally" it's climbing the charts and getting heavy airplay all over the country, too. Because once people taste something good, they always want more.

Lynn Anderson's "Sweet Talkin' Man"
It's a real honey of a record.
On Columbia Records.
Produced by Glenn Sutton.
SYMPHONY LEAGUE SETS 5 ‘HOW TO’ WORKSHOPS

VIENNA, Va.—As this year’s ma-
ior effort on behalf of its two-year-
old Community-urban Orchestra di-
vision, the American Symphony
Orchestra League (ASOL) will kick
off a series of five “how to” work-
shops Oct. 23-24 in Washington,
D.C. “How Symphony Orchestras Can Help Themselves” is the theme of the practical-course sessions bas-
ically for smaller groups, conducted by Ralph Black, ASOL executive di-
rector, in conjunction with John Lane, Wheaton (IIl.) Summer Sym-
phony director and chairman of the Community-urban division.

Eastern Series In Campus Kickoffs

- Continued from page 51

Three special concerts outside the series include Judy Collins on Oct. 4; the Goldovsky Great Repertory Theatre, with a 50-member cast and orchestra, for “Madame Butterfly,” Jan. 28; and the Lionel Hampton Big Band Oct. 15.

- Muhlenberg College at neigh-
borhing Bethlehem, Pa., offers four chamber concerts in the college’s new Center for the Arts Theatre, with the Cleveland String Quartet on Sept. 17; Lyric Trio, Oct. 9; Leon Bates, pianist, Nov. 6; and the Juilliard String Quartet, Oct. 16.

Tickets are by subscription only at $8 in advance and $20 with the opener.

- Univ. of Delaware, Newark.
Performing Arts Series of eight con-
certs, taking a $40 ticket for the gen-
eral public and $32 for music stu-
dents, Sept. 29 with the Twyla Tharp
Dance Foundation. Following, with individual tickets, as available: at $35-50, Dec. 15, the Gala Wavervelt Concert, Oct. 8: violinist Pinchas Zukerman, Nov. 21; Puddi Lanzini Dance Theatre and Decen-
tor Nicolai Gedda, Dec. 16; Tokyo String Quartet, Jan. 8: so-
prano Elly Angling, March 20, and pianist Alfred Brendel, May 9.

LONDON—RCA here launches a mid-price classical label this month with a series of 21 U.K. albums backed by a major marketing cam-
paign.

Announcing the label, Gold Seal, Bob Walker, RCA’s Red Seal mar-
time manager, says that though budget prices are down, well, mid-
price classical lines have been ne-
glected.

All of the albums in the first release batch, with a new GL prefix, are new stereo recordings, issued in the U.K. for the first time. The back-up campaign includes full-color adver-
sing in the national press, with ra-
dio spots and a dealer incentive scheme.

The albums, retailing at $36, are packaged in a series-identifying cover. International artists featured include David and Igor Ostakh, and conductors include Seiji Ozawa, Rudolph Kempe, Sir John Barbirolli and Sir Adrian Boult. Orchestras in-
clude the Chicago Symphony, the Boston Symphony, the New Phil-
harmonia and the Sydney Sym-
phony Orchestra.

Standard repertoire is to be well repre- sented with Giulini’s “Emp-
peror Concerto,” Schubert’s “Un-
finished Symphony,” and Sibelius’ “Symphony no. 3.” There are also, plus less-heard works by great com-
posers and newer English classics.

There is also the premier record-
ing of the CBS Beach’s second sym-
phony. Another Gold Seal release is the new U.K. recordings by the late Jascha Honeman, made in the 1960s, including Brahms’ “First Symphony,” and an album of Strauss works.

More Gold Seal albums will be re-
leased in January.

On the classical tape front, RCA is mov-
ing full line with other majors by releasing complete opera-on-cass-
etape series. There are to be boxed sets of Donizetti’s “Felix,” Verdi’s “Carmen,” Leoncavallo’s “Pagliacci,” and Verdi’s “Travatore.” “Otelio” and “Aida” are also to be released.

An Ariola release is the debut of the Bournemouth Sinfonietta. The music is Elgar’s last work, a piece for orchestra and chorus which he wrote for Leon Goossens. The work has never been recorded and now, 43 years after the composer’s death, has been reissued. "Merry Christmas, Love, Merry Christmas:" The Mamas & Papas is the theme of the first release on ASOL, Box 66, Vienna, Va. 22180.

MERCURY’S ‘PLANETS’ CROSSOVER?

CHICAGO—Simultaneous clas-
ical and pop promotion is a feature of the electronically synthesized perform ance of Gustav Holst’s or-
chestral suite, “The Planets,” being released on Mercury Records. The album, created by keyboard-
ist Patrick Gleeson, was sent to all classical FM, progressive FM and college radio stations, reports Nancy Lipton, publicity director for Phonogram’s classical division. Ad-
vertising also will target both a pop and classical audience, she says.

According to Zannini, Gleeson’s performance is the first newly re-
recorded classical title issued on the Mercury label in more than a de-
cade.

French Push On: 425 LPs With Up To 30% Off

By HENRY KAIN

PARIS—The development of clas-
sical record sales in France has sim-
tiluated with the rise of local com-
panies to launch special campaigns for their classical repertoire.

Total number of new classical al-
bums to be released in 425 and many of them will be marketed under spe-
cial conditions, including discounts of up to 30%.

No fewer than 103 box sets will be offered, of which 62 will be new recordings. CBS is releasing six Bruckner symphonies, while DG has signed Goossens for an album of his works, now 80 years old, to put it with the orchestra.

HOW TO LEAD THE DAY

Ralph Black, ASOL Executive Di-
rector, Chicago Tribune, Oct. 15.

HEART ON MY SLEEVE

A. O. Lyde, ASCAP, Feb. 20.
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.
LONDON—Record dealers in the U.K. are remaining guarded optimistically about business in the next few months, though there is a perceived good trade during the summer season.

**CBS Gives TV Market Extra Glance**

By BRIAN MULLIGAN

LONDON—With a view to future involvement in the fast-growing TV album market, CBS has formed an association with Multiple Sound Distributors which will supply specialized music to closed circuit TV and handle sales through rack outlets.

MSD is the company responsible for the Warwick label, and, over the past two years, has made big strides in merchandising TV-promoted releases, notably the "Instrumental Gold" bigseller.

The company was formed four years ago by Ian Miles, former manager of manufactory of Record Merchandisers.

First two albums on which CBS MSD collaboration are "The Best Of Johnny Cash" and "20 Wombles Greats."

The two albums will be marketed to TV stations, and other TV markets.

The albums, under what is called a "reciprocal agreement scheme," will not be shipped to retail outlets elsewhere in the country until the evaluation of the public's response to the product has been assessed.

CBS marketing manager Tony Woolcott says: "We shall evaluate not only the records but also the packaging, track listing and commercials. If we get the green light, we shall extend the campaign on a national basis from the end of October into early December."

MSD's role revolves round acting as marketing consultants and also taking over from Record Merchandisers as distributors to rack outlets, including the TV market.

CBS senior director Norman Stollman says the deal does not affect existing CBS arrangements with Record Merchandisers on full-margin product. "In no way does this imply any dissatisfaction with RM."

Mulligan says further discussions with MSD may follow—but "we can't talk about that yet." It is expected, though, that one of these ways this may come about is by CBS licensing an album by a major U.S. artist for exclusive handling through MSD.

In a special survey, the most frequent criticism from the trade is over the lack of new product available, while the outlook on consumer buying patterns is that consumers buy new releases much quicker than before. Once the dealer has sold his wares, he finds that there is some difficulty in selling further records.

Buy John Palmer, an East Coast store managing director, says: "Trade has been down by 25%. I'm not too hopeful of future sales because there are far too many reissues around. Record companies must certainly help the situation by being more selective about what they release and in putting out new material."

His attitude was echoed by Martin Chad, of Studio Musics, in Birmingham.

"The record companies seem to be holding back on new product and there really isn't all that much to offer consumers at present. I'm optimistic enough for the future, but I think that the companies would do us a favor if they released better product in autumn rather than holding it all back until Christmas."

**French Record Sales Drop Substantially Over 6 Mos.**

By HENRY KAIN

PARIS—A consensus of French retail opinion suggests that record sales for the first six months of 1976 were substantially down.

Some retailers admit a reduction of from 15% to 30%, particularly for singles and as one retailer in the city of Le Mans says: "Major single sales virtually don't exist any more."

Reasons given vary, but the most important is that many consumers do not believe singles offer value for money. They are too expensive compared with albums which can be bought at very reasonable budget prices, particularly in supermarkets.

"If singles make a big impact then the supermarket gets a large share of the business because they sell is at lower prices than the regular dealer can offer.

However, the general impression that 1976 has so far been bad is not accepted by the record companies themselves. It is true that the turn-round of the economy permitted the public to buy certain articles which it was unable to purchase during the recession. This left less money available for records.

But August proved to be an excellent month when normally one would expect sales to be slack. Following this, September sales were also very strong. A Marconi spokesman said that white sales in the first six months of the year are far higher than in the second, and in August, there was a 46% upsurge in August.

Most of the record companies

Bay City Rollers' LP

Enjoys Strong Sales

TOKYO—Toshiba-EMI reports that it sold 70,000 copies of the Bay City Rollers' album, "Rollers' Collection," in two days after it was released August 20. The album was compiled specially for the Japanese market by Toshiba-EMI, Nippon music license for Arsia Records.

A spokesman for the company says: "Our target for the album was low and middle teenage girls who do not have any Japanese idols of their own age. Their one-time idols have grown too old and we hit the market right at the time with the Bay City Rollers. We had a distribution order of 3,000 copies. We experienced something like this only with the Beatles. So far, we have shipped 150,000 albums."

The company forecasts that the sales will reach the 200,000 mark by the end of the year.

International

**Gorilla Swings Into Disk Action**

THE HAGUE—a new label. Gorilla has been set up in Holland by Albert Schonberg, a businessman best known for his Managing Director of The Hague's Disk Action. The company is distributed by DuoRec and the company is to use the 24-track DuoRec studio in Weesp, a little town some 20 miles east of Amsterdam. First single is 'She's A Queen' by Shiler Skelker, a new trio. Gorilla hopes to soon sign at least eight other new Dutch acts and the label will be officially launched at a big party in the Hague.
WEA International Confab Spotlights Sustained Growth

Continued from page 1

WEA Conventions: are led in a cheer by Nesuhi Ertegun, center (both arms raised), president WEA International, while at the company's first worldwide confab since its inception five years ago.

Continued from page 1

WEA International Confab Spotlights Sustained Growth

IFPI, ITALIANS UNITE Seek To Stem Pirate Tide

Continued from page 1

The international artists' society, SIAE, on Tuesday, revealed specific figures about the WEA International convention here (see separate story), Stewart said that action to be taken would seek stronger anti-piracy legislation, better detection of violators and more vigorous enforcement by the police.

With substantial funds now to be made available, the first step will be the engagement of a full-time executive to oversee the campaign. Actual implementation of the anti-piracy effort will be under the supervision of the RAI, with full participation on the part of SIAE.

Piracy in Italy is almost entirely encountered in the cassette configuration. The prerecorded tape market, dominated by cassettes, makes up half of all sales of recorded music and half of the prerecorded cassettes bought in Italy are thought to be either pirate or counterfeits.

Stewart says: "Our aim is to halt the growth of the pirates within 18 months."

Stewart says the problem began to assume serious proportions about four years ago and has recently accelerated.

"There is a law against piracy has been on the books in Italy since 1941. enforcement has been sporadic, with infrequent convictions and modest fines. A maximum fine of about $175 is permitted, but actual cases that have been heard have not been heard. Stewart points out.

Civil cases have been brought, mostly by the EMI, but these actions often take as long as three years to make their way through the over- crowded Italian courts.

"The need is for swifter remedies," Stewart emphasizes, "as well as inquisition rights and authority to seize and destroy illegal products. Composers and publishers have such rights, but they are so far denied to record manufacturers."

Problems of detection are compounded by the proliferation of relatively small pirate operations, largely family owned, which are nevertheless capable of turning out great quantities of cassettes. Some family producers have an output capacity of over 1,000 cassettes a day.

There are also large organized pirate rings which operate largely in the south of Italy and in Sicily where the difficulty of law enforcement makes the control problem even more acute.

"We expect to have our earliest success in places such as Rome, Milan and Turin," says Stewart.

According to a survey on South Africa, WEA managing director Andre Midani spoke of turbulent political climate. He said that the introduction of television to South Africa in January this year was also helpful to record sales. The industry was about 20% down this year.

"The No. 1 spot on the local hit parade for 15 weeks with December 1963" by the Four Tops. The chart had sold 125,000. Overall WEA had scored eight gold singles, amounting to sales of figure of more than 350,000.

WEA's Richard Sussex played tapes of various sides of South African ethnic music and reported that the Malombo group would be touring South Africa with Dave Brubeck later in the year and negotiations were in hand for tours of Australia and Canada.

The main problems facing the Australian record industry according to the WEA Australia managing director, Paul Turner, were distribution and communication. Australia is a vast country with a small population. He undertook the importance of radio telephone interviews with major international artists who were unable to make personal appearances on the Australian continent.

Murdoch, president of WEA Australia, said WEA New Zealand described his country as one of 2% million people and 52 million sheep. "But 60% of the people are under 30, which is good for the record business so far.

The Australia was up set in April last year and started its own distribution in August this year. The company has had five or six singles in the Top 10 in the past year.

Also operational for just over a year is the WEA-DEA division in Holland and which, according to managing director Ben Bunder, has already produced a number of hits for itself in the Dutch market.

Bundes previewed new albums by Vocaclan gurus Jan Akkerman, former Mouth & McNeal singer Maggie McNiel and Belgian singer-songwriter Lovers. The album details of a major promotion campaign for Herbie Mann—Herbie Mann—incorporating a budget sampler album, trade and consumer press advertising, 21-second advertising spots in 30 movie theaters and in-store promotion.

Giuseppe Velona of WEA Italian underlined the importance of the Italian market of local repertoire—responsible for 60% of sales. Currently WEA was driving 12% of its turnover from sales of locally pro-
U.K. Interest Grows For Browser-LP Releases

By ADAM WHITE

LONDON—EMI’s “Beatle browser,” an on-the-counter merchandising device which helped boost sales of The Beatles’ Back in the U.S.S.R. as half of the group’s singles chart positions to the charts earlier this year, has sparked a general trend in the trade.

Similar reuse sets from Motown and Elektra/Asylum have been introduced, but the interest in Beatles/LP-RCA and RCA is thinking along similar lines for a batch of Elvis Presley and the Rolling Stones to roll out before the end of the year.

The counter package obviously holds appeal for record companies, though many several are wondering if there is any real economic benefit to the tie-up when linked with massive promotions, and many are concerned about the whole concept of the Beatles as a marketing tool, as happened in the case of the Beatles.

Motown’s U.K. campaign, involving a dozen back-to-back releases from the five-year-old group, is currently the only consumer reissue program, and over the past five years, is to be phased out of existence and Arista is to work on the all-embracing identity for its output.

Though details have yet to be worked out, Motown/Warner/BMG has evidence the appointment of Arista’s new managing director, Bob Levine, and his name director of operations on the West Coast.

Buzika, who has also worked for Capitol and CTI, succeeds Tony Rejda, who left the U.K. to join CBS when he had left to join Chappell.

Arisa’s decision to do business with Bell stems from company president Chris Dave’s belief that “there is no longer any reason to have a separate identity in Britain. As time the Bell label stood for a certain sound. Now that the artists have broadened and matured, there is a very clear distinction between Bell and Arista.”

“Almost every new artist signed in the past five years has been on Arista anyway, with its broader artist roster base, so now it is the official and only name of the company.”

Enduring testimony to Bell’s success over the past five years, first under Dick Lathbury and the label’s former director of operations, is the list of acts which came to chart prominence with the label in the U.K. These include R&B acts like the Drifters, Barry White, the Bay City Rollers, the Partridge Family, David Cassidy, Showaddywaddy and the Glitter Band.

In the U.S. Bell became Arista in 1979, when the company’s achievements were permitted to continue with the new name under the influence of Bell’s 65-year-old president, then Arista under Chris Dave’s direction has developed the careers of artists like B.B. King, Prince, The Pointer Sisters, Carmen and Pat Smith and industry people believed it was only a matter of time before Arista’s influence in such a way that Dave had formed its own British identity to his own preferred blueprint.

Buzika’s appointment consolidates this view and Dave says the change will mean “a vastly increased awareness in the U.K. of the overall Arista story.”

BILBOARD IS BIG INTERNATIONALLY

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BILBOARD IS BIG INTERNATIONALLY

September 25, 1976, Billboard
## Latin Scene

**LOS ANGELES**

Jaime de Aguacua, president of Anahuac Records, is in Mexico negotiating a licensing arrangement for Mexican distribution. Pelo Koreich, in charge of promotions for Anahuac, reports that it is a satisfactory agreement cannot be obtained, the company may be opening its own offices in Mexico for manufacture and distribution. Anahuac recently released an LP by a 31-year-old vocalist, Llilo Serrano from Mexico. The young Mexican performer has been appearing in several California cities and is also featured in a forthcoming movia, "La Hija De Nadie," which was produced by the prominent show business empresario Anaflo Delgado.

Coco Records’ salsa suppluser, Eddie Palma, is doing 6,000 people per night at the Greek Theatre Sept. 6, in his first California appearance in 17 mouths. He shared the bill with Cal Tajad, El Cholo and Artefacts, and Coco records’ salsa artist, has been getting heavy play on Spanish radio both here and in San Francisco for two cuts from his recent "Chantaba Roots" album. One is a salsa tune, "No He Mu." The other, "C’Mon, Baby Do The Latin Hustle," is Fapado’s first attempt at disco... Bali Pagans, recently signed to Coco, has also dipped into disco with a forthcoming single called "Cari From The Mountain." This is a major departure from Pagans’ usual soul ballad style that has won him a large following in both Latin and American markets in this area.

Bill Marie, Coco’s promotions manager here, reports the New York-based company has had phenomenal success with Edyie Gorme’s release on Gala. Public response has prompted the firm to issue a single from the LP this month. "To

## Top Talent Set For N.Y. Telegraph For The Crippled

**NEW YORK**—The 1976 annual fund-raising telephone for crippled children of Puerto Rico, a yearly event in which New York Latins are able to help children on the island, will be held at the Beacon Theater Oct. 9. Last year’s telephone raised $350,000. This year’s telephone will be held in memory of the late band-leader and vocalist Tito Rodriguez. The Committee for the Crippled Children of Puerto Rico, TR Records, and WNTV are amassing to raise a record $150,000 this telephone. Channel 41, a New York Spanish-language UHF television station serving the New York metropolitan area, will telecast the fund-raiser and will also tape it for future broadcast in Puerto Rico and other areas. TR Records, the label Rodriguez founded and recorded for until his death in 1972, will be responsible for coordinating the talent.

Scheduled participants include Sen. Ruth Runivelis from Puerto Rico, Tito Marrero (Mericana), Montesita, Ballet Hispanico, Ricardo Marrero and the Group and numerous other acts coordinated by TR’s Gary Elter. TR Records will also take the opportunity to showcase many of their young artists on the telephone. Tito Rodriguez Jr. and his Orchestra, Chino y Su Conjunto Melão, Sonora Borinquen, Angel Canales, Sabor and Chantana "76 will be donating their talents to the telephone.

## Latin-only Spanish Language Disks

**British Parlophone Label To Discos Latin Intl For U.S.**

By AGUSTIN GURZA

Currently, DLI is authorized to distribute EMI Latin product, has obtained rights to use the Parlophone label or U.S. distribution of Latin material originating in countries not covered by the standing license arrangement.

It was essential that we acquire the new label," says Luis Rodriguez, who works DLI’s international product, "because we already have so many artists and so much material on Latin International. Besides, there is an abundance of quality Spanish product from EMI in Europe that needs exposure here."

Rodriguez says the Parlophone label design will remain as is, but the colors will be changed for U.S. marketing.

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### Billboard SPECIAL SURVEY Week Ending 9/25/76

**Hot Latin LPs**

**POP LPs**

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**IN CHICAGO**

**SALSA LPs**

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**IN PUERTO RICO**

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**September 15, 1976, Billboard**

www.americanradiohistory.com
nationally. Recently can be released LP claro which Revuelta, moter from Argentina who recently joined will plans to have released soon) appear by Novas Terra in San Juan. The latter has been espe-
ified for the upcoming discos by Novas Terra,管理模式 of Northland, says that George Hamilton has also picked shows, as well as many others.

Continued from page 68

International Briefs

agres with each other. Among other points, he refers to a recent meeting in which the two musicians agreed to perform together for the benefit of a local charity.

Continued from page 69

The origin and development of the WEAs in the U.S. and Canada and the western festi is held in Indianapolis (Ind.). It features a variety of musical styles, including rock, country, and jazz.

HILVERSUM—Country duo Herman and Angel will represent Holland in the 14th annual European Country Music Association (ECMA) conference, which is held in the Netherlands. The duo has been invited to perform at the conference and is expected to make a strong impression on the European music scene.

HAMBURG—RCA Germany has produced the first international and complete edition of the opera "Die Drei Pinto," which tells the story of three German musicians who come together to form a band.

GRUETER SALES—Bachman-Turner Overdrive platinum disks for the LPs "Bachman-Turner Overdrive and "Bachman-Turner Overdrive" are being used to promote the group's latest album. The group is currently touring Europe and is scheduled to play at several major venues in the next few months.

Capitol Rolls Up Sleeves To Meet Album Schedule

TORONTO—A heavy fall schedule of Canadian releases is coming from Capitol-EMI of Canada, according to George Paul, vice president, A&R.

Leading the pack is the "Best Of The Band," which is a compilation of songs from previous albums. The album is scheduled for release in October.

Another new release is the "Good Old Days" album by Ian Tyson. The album is scheduled for release in November.

Other new releases include the "Good Old Days" album by Ian Tyson, the "Farewell Tour" album by the Rolling Stones, and the "Keep On Running" album by the Who.

Continued from page 70

The Rainforest Café is located in Midtown Manhattan and is known for its unique approach to entertainment, featuring various animal-themed shows and interactive experiences. The café has been highly successful and has expanded to many other cities around the world.

The Rainforest Café is known for its interactive and educational shows, which feature various animal species and habitats. The shows are designed to educate guests about the importance of wildlife conservation and the need to protect endangered species.

The Rainforest Café is a popular destination for families and tourists alike, offering a unique and memorable experience that combines education with entertainment. The café has received numerous awards and accolades for its innovative approach to education and entertainment.

The closure of the Rainforest Café is a significant loss for the city of New York and for fans of wildlife and animal conservation. However, the Rainforest Café has announced plans to reopen in a new location in the future.

The Rainforest Café closure is a reminder of the importance of supporting local businesses and the need to protect valuable cultural institutions. The New York City Council has expressed its support for the Rainforest Café and is working to find a new location for the cafe.

The Rainforest Café closure is a loss for New York City and for animal conservation. However, the Rainforest Café has announced plans to reopen in a new location in the future. The closure is a reminder of the importance of supporting local businesses and protecting cultural institutions.
QUICK KEY— I Heard That; A&M SP-2705. An un-
usually imaginative twin-disc package idea to take advantage of
a rising pop/rock group is the set of the greatest hits collection
from Jones’s earlier A&M albums before he cut out the mass audience he has won. Familiar fast cuts are: "I’d Rather Be Rich," "Let’s Do It," "The Party"
and "It’s Not Unusual." Best cuts: It’s Not Unusual. Dealers: John’s has been an
incredibly hot seller on all charts.

RICHARD CLAYDERMAN’S "THANK YOU FOR YOUR LOVE" OUTER SPACE
BROther NAMIE’S hit single is a bit too much disco for some tastes. It’s a
smooth, pulsating rhythmic bottom that seems to go on and on.
Dealers: Best’s, Otis is in this one.

THE ROCK ISSUE— RICHARD DANA. Columbia PC 34349. The barometer turning things
right side up and backward is the record label. This is a fast LP of
dylan singing lead on a hot free flowing tour. It comes out the way it’s special to this Dylan, and the oldie but goodie in its style and
content. The album itself is a document as well as a hit package, combining standard as well as lesser-known Dylan songs in an open but energetic treatments characteristic of the up atmosphere of stadium concerts.
Dylan can be heard at his most influentially rocking here.
Best cuts: "Maggie’s Farm," "I Threw It All Away," "Shelter From The Storm.
Dealers: What more could you ask besides the exposure already given this product? Just don’t get sold off before the releases arrive.

SPOTLIGHT:

BOD DYLan—Hard Rain, Columbia PC 34349. The barometer turning things
right side up and backward is the record label. This is a fast LP of
dylan singing lead on a hot free flowing tour. It comes out the way it’s special to this Dylan, and the oldie but goodie in its style and
content. The album itself is a document as well as a hit package, combining standard as well as lesser-known Dylan songs in an open but energetic treatments characteristic of the up atmosphere of stadium concerts.
Dylan can be heard at his most influentially rocking here.
Best cuts: "Maggie’s Farm," "I Threw It All Away," "Shelter From The Storm.
Dealers: What more could you ask besides the exposure already given this product? Just don’t get sold off before the releases arrive.

G’MATS—Message In The Music, Philadelphia International FP 34253 (CBS). One of the rising groups of crossover soul
music, and a group that has been getting better and better with each of its past few albums, comes in with a new LP that perfectly
designed to take advantage of its increasingly massive audience as both a record act and a smash Oliveira hit. The look of the new G’Mats LP is produced and written by Kem Gambles & Leon Huff, all the knowing how and
breakthroughs they pioneered. With the choral harmonies and the instrumental package come across as vast, rich textures of sound with a pulsating rhythmic bottom that sets new upper. The track is a superb, soft-edged single with its irresistible high melody and crisp vocal attack. Good as the rest of this album is, it makes no sense at all in the reverberating peaks of the "Message." But the rest of the cuts are far more
filler and add up to a national top contender for soul LP of the year by these geniuses.
Dealers: The G’Mats have been weighing rave reviews for several days. Order more units than you ever have with this group and stack up on catalog.

LITTLE MULTON—Friend of Mine, MCA MCA2-5100. This is the Guru’s 15th album of
the year, and his peak material is coming in with this one. It’s a
much stronger than his last album—with the only one pretty solid album number on the whole disco field—but one tends not to mind. Kedron’s cool, arrests, Milton does it. Milton has here really been the record
he has sick and glossy. And while the songs lack the stark pulling power of heart strings, Milton does come as nearly as good a
kick as The Rolling Stones song. "The Gadget," one of the first hits of
the year, is on this album.
Dealers: Milton has a reputation built at blues and rock—he’s been
running for the medium with this urban sounding effort.

(Continued on page 76)
"LONG MAY YOU RUN"
the first album by the
STILLS-YOUNG BAND
On Warner/Reprise Records & Tapes.
LONG MAY IT PLAY.
GLADYS KNIGHT & THE PIPS—So Sad To Love You (4:02); producer: Michael Masser; writers: Michael Masser, Gladys Knight & The Pips. ASCAP. T SHR-14697.

LADY CASEY—The King (3:47); producer: Glen Ballard; writers: Larry Page, Vaccara, Charlesmand, Gelber, Covington. BMG Nashville RNK 2657.


Bible Bowl Special Survey for Week Ending 9/25/76

Number of singles reviewed this week: 153. Last week: 93.

LOVE, DEVOTION, & LUCKINESS—Love Potion No. 7 (3:15); producer: A. Star; writers: A. Star, B. A. H. M. B. M. ASCAP. NCA-11648.


ALBERT HAMMOND—Moonlight Lady (3:07); producer: Carl E. Clark; writer: C. E. Clark. BMI. BMI-10502.

W. R. PANOJO WILSON—Cry You To The Lord (1:54); producer: G. M. Curtis; writer: G. M. Curtis. BMI. BMI-10502.


BILL ANDERSON—Purely And Absolutely (3:15); producer: A. Anderson; writer: A. Anderson. ASCAP. BMI-10502.

LOVELY—In The Mornin' (3:16); producer: A. Anderson; writers: A. Anderson, L. Franklin. BMI. BMI-10502.

BICYCLE—Never In My Life (1:52); producer: L. Anderson; writers: L. Anderson, S. Franklin. BMI. BMI-10502.
Week after week, Dolby makes the top of the charts.

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<td>NEIL DIAMOND</td>
<td>Beautiful In Time</td>
<td>Epic</td>
<td>30,000</td>
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<td>LOU RAMS</td>
<td>All Night, All Time</td>
<td>Atlantic</td>
<td>30,000</td>
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<td>CHICAGO X</td>
<td>Give Me All Your Luvin'</td>
<td>Capitol</td>
<td>30,000</td>
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<td>STEVE MILLER BAND</td>
<td>Love Like a River</td>
<td>Capitol</td>
<td>30,000</td>
</tr>
<tr>
<td>BERNIE WHITE</td>
<td>Maybe It's Time</td>
<td>Capitol</td>
<td>30,000</td>
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Every day 30,000 channels of Dolby A-Type Noise Reduction are in use throughout the world, making recordings sound better.
**General News**

**Torrid Fall LP Releases**

- **Continued from page 1**
- New names, portals a generous supply of items for the public to choose from. With summer over and school back in session, the full selling season is off to a healthy start.
- Labels in all categories of recording are making multiple releases. To help dealers sell albums, a generous one for wholesaler, retailer and consumer alike.
- In rock and roll blockbuster acts have already been released following a number of company sales conventions over the past several months.
- Morris is coming in early October with their newest two-pocket LP, *Songs In The Key Of Life*, planned to retail at $13.95. A Diana Ross live LP and Smokey Robinson package are due in November.
- Panama has single LPs by Parliament, Diana Ross and Kix coming, the latter *Rock And Roll Forever* in late October.

ABC Records is offering Freddy Foster, Little Feat, Leon Russell and the Four Tops among others, in a deal involving dated billing to qualify buyers for deals by the end of the normal 60 day billing. Label is also offering a 5% discount on all album orders.

On-Studio dealer, a deal must order at least $1,000 worth of merchandise, with the first order delayed billing. There is also a 10% discount on all catalog items.


*Wolf* label Polydor, Phonogram/Mercury continues through Oct. 31 across the board price break on country product from such names as Tom T. Hall and Johnny Rodriguez.

Chapin’s *Box is coming out with “best of” packages by James Taylor, the Doobie Brothers, Faces and an ambitious triple Neil Young re-


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Thank You
Billboard Magazine
and all those who nominated

The Bottom Line

for Disco Album Of The Year, Disco Artist Of The Year
and Best New Disco Artist Of The Year.

"CRAZY DANCIN'"
Produced by Jack Conrad
in association with The Artie Wayne Organisation
for The Bottom Line, Inc.

...and a Special Thanks
for playing us first, to:

WMBM, WKND, WEUP, WRMA, WBUL28, KALO, WTQX,
KCON, KJLH, KMBY, KDKO, WJZ32, WSOK, WRDW,
WBMX, WYLD, WNJR, WXOK, WXEL, WWIN, WANN,
KATZ, WAMM, WBLN, WJSL, WLIB, WSMY, WEA, WKLW,
WDAS-FM, WYNN, KJET33, KNOK, WOL, WNOX, ...and more.

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STAR PERFORMERS - LP's are awarded on the Top LP's & Tape chart following the above upward movement chart. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-46 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. Seal indicated by bullet. | Recording Industry Assn. Of America seal for sales of 1,000,000 units. Seal indicated by triangle. | Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
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THAT'S
BLOWIN' EVERYONE AWAY.

It's murder
in the first degree. It's Mancini at his very best.
"The Cop Show Themes;"
a heavy hard hitting lineup of action packed police music from
television's most watched and wanted series.
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Baretta's Theme, S.W.A.T., The Rockford Files,
The Streets of San Francisco,
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MANCINI

THE COP SHOW
THEMES

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THE LONDON SYMPHONY ORCHESTRA
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RCA
APL1-1896
APL1-1035

RCA Records
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<td>Reprise</td>
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<td>MAVERICK MAN’S</td>
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<td>Reprise</td>
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<td>Reprise</td>
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<td>You’re So High</td>
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**SUGGESTED LIST PRICE**
Billboard's 3rd Annual SPOTLIGHT ON COLORADO

More than just a pretty place... Colorado is climbing to new heights of recognition in the music world.

Billboard’s third annual spotlight on this influential state (currently celebrating 100 years of Statehood) will cover the expanding international significance in Colorado’s key centers of entertainment including Aspen, Boulder and Denver.

Your ad in this Spotlight issue will tell the world of the tremendous impact that Colorado is having on the international music scene.

* Artists * Radio Station
* Managers * Night Clubs
* Agencies * Recording Studios
* Record Companies

We will cover every musical facet of this market including: Country, Gospel, Disco, New artists and Colorado’s international impact on their success.

Coloradians: Find out what this issue offers you! Meet Bill Moran — National Talent Coordinator and Ed Harrison — Colorado Music Editor at the Stouffer’s Denver Inn. They will be there from Tuesday, September 21 through Saturday, September 25. For more details call Bill at Billboard (213) 273-7040 before September 20th or (303) 321-3333 in Colorado.

Ad Deadline: October 29
Issue Date: November 27
General News

InsideTrack

Grammar Show Execs Deplore TV Sound

What major independent label will announce a hefty investment in motion pictures soon?... "Hurry Meaus, Hurry!"... The 44 Grammys don't signify to his Crazy Cajun catalog, repertoire for which is primarily vintage sessions which the ex-bar tender did with today's great Hawaiian artists. His latest LP was issued last month.

Mike Love's little has scratched all the dates in the Boys' Rock U.S. tour. The album, called 'Mike's Miximo disc, sent out a personizer-fade invitation to its Sept. 21 opening. The Jacksons too, a Sept. 21 benefit for the Black Cleft Hedgehog of New Orleans. The Seattle concert promoter John Bauer claims his Oct. 13-14 grip with the Who in Portland and Seattle out Does anyone know any details about the upcoming Charlie Pride release. Danny Davis and Chet Atkins are also part of the line up.

Capitol will have LaConto, Ray Griff, and Freddie Hart among others. breakaway is supporting a new release by Bill Anderson. In addition to a Strawberry album (Oyster) being rush-released now, Columbia is planning to release a double album with distributed labels is a New Donny and Marie (Omond) LP (pt. 1), an Eric Clapton, and solo Clint Eastwood (Nov. 1), an Omonds Christmas package and some Bee Gees (non-compilation of old songs) A Bee Gees released album a short time ago is expected to sell through the fall season also.

Also tentatively scheduled for release sometime in December are albums by James Brown, Keith Jarrett and C.W. McCall.

Roskin Suit

years as sales manager to late labels, like 20th Century from Rosink, along with key employees of the publishers' staff. The Smiths, veterans of Albany operation, are enumerated as stockholders of Alaska.

Roskin charges that he was forced to close his four operations. American Publishers Group, Grabell-Lyons Distribution and Grabell-Lyons, last November, formal charges were brought against him. Plaintiffs ask 53 million in real damages and $6 million in punitive damages. Representing Roskin is Melvin S. Katz of Schatz & Schatz, Hartford.

IRS Hits Hayes

MEMPHIS-The IRS has filed a tax lien against soul singer Isaac Hayes for $463,967 charging that amount is owed for his personal income taxes for 1974. Hayes could not be reached for comment and an IRS spokesman would not give details not concern the court action.

Promotional Gamut

Continued from page 16

Another speaker was Fred Meredith, Savoy Records chief, who talked about the label's key gospel product.

Promotion seminars were held on strategically chosen dates for the current releases. Emphasized was the importance of timing in breaking out nationally, the building of country and music awareness, and the necessity of high visibility, maximum coverage.

Sales and advertising techniques were featured at seminars Joson Peter Petroski and John Smith of Aria's advertising agency.

Pensinger announced a special campaign for the upcoming release of the label entitled "99 for 76. The Last Bicentennial Sale." It involves 19 top-selling Aria LPs, featuring live product by Barry Manilow, the Bay City Rollers, Eric Carmen, The Outlaws, Rusty Weir, Floyd Mustang, The Flying Kites, Caravan, Point Blank and the Monkees show and have perfect sound is an impossibility. It's a big mistake trying to mix the music and video. This is the only way the record industry looks to to expose only, they don't mix," says Cossette.

Cossette says that television simulcasts like "In Concert" are the best means of achieving a proper audiovisual balance. However, because it's so costly and prime time radio won't clear its FM lines, the feasibility of selling simulcasts is limited.

Meanwhile, Howes foresees the next major consumer advancement to be "cocktail" and projection called SelectaVision.

500,000 Flock To Natural Gas Tour

LOUISIANA--Natural Gas, a U.K. band on Private Stock in this country, has played more than 50,000 people in 35 concerts on its first U.S. tour. The group, made up of alumni from other well-known English rock bands, opened at some of the summer's biggest concerts in clinching acts for Peter Frampton and Gary Wright plus 10 shows with Yes.

Natural Gas is booked here by the Kaleidoscope agency for the three headliner mentioned above. The group is now preparing to record in second album.

Newspaper Push

Continued from page 6

A John Denver campaign continued with full pages in Minneapolis, New York, Los Angeles and Boston, which was low at $3.64 at Philadelphia's to a high of $4.29. Most ads used only the new album.

Grammar Show Execs Deplore TV Sound
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