24 Industry Leaders Will Guide IMIC 77

U.K. Pound Drop Affecting Labels With U.S. Links

By TERRI ANDERSON

LONDON—The steady decline in the value of the pound sterling against stronger currencies is exerting increasing economic pressure on U.K. record companies which are British divisions of American concerns, or which have license deals with U.S. labels.

While unwilling to describe the attitude of U.S. companies in general, Richard Robinson, joint managing director of WEA, says: "Our Americans are certainly pretty sympathetic. They are sad about it. They do have some feeling for us and it makes them sick to see us in all this difficulty in Britain." In common with other British divisions of U.S. companies, WEA annually is given a profit target in dollars.

ocos (Continued on page 68)

DISCOUNTS, DELAYED BILLING SPUR RISE

Pre-Holiday Inventories Building At Record Rate

Cap Tees ‘Million $’ LP Set Ad Blitz

BY CLAUDE HALL

LOS ANGELES—Motivated by attractive discounts and generally superior deferred billing, rackjobbers and retailers are laying in the largest pre-Christmas inventories in history.

Though most pre-holiday stocking plans are not yet over, a check with branch-operated major labels and a handful of independent labels which offered programs indicates the buy-in may be 50% larger than 1975. Retailers seem buoyed by the 1976 holiday sell-through programs already outlined by a number of labels such as WEA (Billboard, Oct. 9).

In addition, deferred billing terms are the most generous ever. Capitol, for example, provides for equal payments in January and February 1977. WEA offers November, January and February due dates. CBS, RCA and Arista offer 30 extra days billing.

(Continued on page 14)

Land Of Oz In Atlanta Record Store

BY JOHN SIPPEL

LOS ANGELES—Oz, Enchanted Land of Records & Tapes, which opens on downtown Peachtree St., Atlanta, Nov. 6, promises customers a fantasyland environment.

"It will not look like any record/tape store. It will be pure theater. We agree, our store is a stereo store—the first significant personal
(Continued on page 12)

What a Week in Nashville!

By GERRY WOOD

NASVILII—With Kitty Wells and the late Paul Cohen entombed in the Country Music Hall of Fame, nearly 1,000 awards going to those involved with hit country product and a dazzling talent lineup at countless shows and suites, the record-breaking 1976 country music week came to a successful conclusion Sunday (17). Temperous by a businesslike atmosphere, the event, highlighted by the 31st annual birthday celebration of the "Grand Ole Opry," jacked 5,000 registrants and throng of ra
(Continued on page 81)

Quarter Product: Dismal Sales

LOS ANGELES—Four-channel records and tapes are selling at their lowest ebb since the introduction of quad approximately five years ago a national survey of chain retailers and big buyers indicates. The national canvass was prompted by the report that the Licorice Pizza chain here is probing deletion of all quad recorded product (Billboard, Oct. 16).

And while wholesalers and retailers are taking a removed attitude with the medium, there are technological developments going on which portend greater advances in sound reproduction. Decoders for matrix systems (SQ) and Q5, demodulators for the CD+4 discrete systems are promising
(Continued on page 94)
Heilichers In Sale Of Stock To Hartz

LOS ANGELES— Speculation surrounds the sale by Amos and Dan Heilichers of a block of 450,000 shares of Pickwick International, the parent company of the Metropolitan, on Thursday (14) and the simultaneous announcement that Charles Smith joins the firm in Minneapolis, exclusively reported in Billboard last week. The shares, it was reported, are held by certain members of their families sold for $63,000 to Hartz Mountain Pet Foods of Harrison, N.J., which purchased 287,000 shares of the company at the request of C. Donald Heilichers, the CEO.

The 737,000 shares represents about 17% of Pickwick's total 4,400,000 shares. It's believed that the Heilichers sold almost all of their shares in the firm.

Smith, executive vice president of the Minnesota-based company, will work with the firm Nov. 1 to join the Heilichers.

No Philly Intl Buy, CBS Says

NEW YORK— Reports that CBS Records may be involved in discussions leading to a purchase of Phila- delphia-based T.S.S. Records Inc. were denied by Bruce Lundvall, CBS Records president.

"We have had no discussions, no negotiations whatsoever with Phila- delphia-based T.S.S. Records Inc. regarding the purchase of their label by CBS Rec- ords," said Lundvall. "Earlier this year, we renewed our distribution agreement with Philadelphia Inter- national and we are pleased to be able to continue that distribution relationship."

MCA’s Cutsouts Onto the Market

LOS ANGELES—MCA Records will issue its first cutout series in three years, and will offer 127 titles that have sold below anticipated levels. The aggregate number of albums involved could not be determined.

The cutout list has already been sent to dealers, with the plan in the process of being returned to MCA pressing plants. The albums will be available on the racks within 60 days.

Sam Passamano, vice president of sales, told how the MCA's cutout product has been marginal because pressings are dic- tated by dealers, with no control in the process of being returned to MCA pressing plants. The albums will be available on the racks within days since initial release.

Passamano says the cutout will include mostly MCA acts and artists no longer on the company roster. The cutout list will be distributed to 1,400 dealers in 300 territories a day to 60 days since initial release.

TV SOUND: A PROBLEM

By ALAN PENCHANSKY

This is another in a series on the demise of condition of television sound. This week executives of the "Soundstage" program discuss their efforts to overcome built-in shortcomings.

CHICAGO—Sound is definitely the first priority, Bill Heitz explains about "Soundstage," the public television series which he produces and directs here.

"Created by the PBS affiliate here, WTIV—Soundstage," perhaps more than any other network program, deals with jazz, folk music and rock, has stressed audio, even to the ex-

ence of video. The series now is in its fifth season.

"I was offended aesthetically the first couple of shows because everything I heard was miked in it, or two or three miles," Heitz, who joined "Soundstage" this season, explains.

"The part of me that comes from commercial television leaves that microphone screen up some- body's face," he says.

"But two or three weeks I did the Spencers here. I see the Spencers on the Bill Cosby show, and I don't see any mikes so I know they're lip-synching. And in many cases offended by that than I am by the aesthetic presence of the mikes.

"TheSpencers outs over audio begin even at its conceiving stage. Chuck Mitchell, co-producer of the series, basically, the idea is select acts whose sound will be able to be faithfully represented on tv. This is done by doing certain types of music, most specifically hard rock, metal rock, where a lot of distortion is needed."

Country Music Cruises Latest Click In Salty Sea Air

By SALLY HINKLE

NASHVILLE — Country music has joined jazz, pop, classical and nostalgic sounds as the subject for ocean cruises, with the introduction that the "Country Cruise" aboard the T.S.S. Mardi Gras, has prompted another voyage being scheduled for her sister ship, the Jan.

Country music's cruise is designed by the fact that of the seven cruise ships that sailed from Miami on the weekend of Sept. 5, only the two Mardi Gras, the "Country Cruise," left port with more than its capacity.


Country music artists Hank Williams Jr., Nat Stuckey, Billie Jo Spears, Mike Difo, Ray Price, Johnnie Wright, Darre Law and Dan Gerald and Jenny Lee and their Sun Country Band entertained an audience of some 400 enthusiastic persons nightly on the seven-day cruise of the T.S.S. Mardi Gras to Nassau, San Juan and St. Thomas.

For a cruise of this type, costs vary from $250 per person for cabin accommodations to $750 per person for suites. This particular cruise packed 220 passengers at a gross of $385,000. Average expenses ran around $25,000.

The next country cruise will be aboard the T.S.S. Carnivale, with a capacity of 949. Featured country artists for this trip to San Juan, St. Thomas and San Maarten will include Freddy Weller, Joni Lee, Mel Street and his band, Crystal Gayle, Merle Kilgore.

No program for the Baret, Tommy Overstreet and his band, Don Gerald and Jenny Lee and their Sun Country Band.

On a longer level, a summer con- cert cruise, sponsored by O.J's youngsters packages, is being planned for late this fall.

Hugh O' lunnell is planning a similar venture in 1978, using a similar cruise ship that recently was one of the Staten Island ferries. O' lunnell's first attempt at taking (Continued on page 78)
Ladytruckers Driving A Winner

By DAVE DEXTER JR.

LOS ANGELES—They started their Ladytruckers firm on $6 cash and a rock, tum of ambition in 1972, when young Brandi Young and Debi Morris with launched a Southern California branch of their personalized road service which offers considerably more than chart-staffing and instruments around.

And with Debi spending most of her time in Texas, where she attended the University of Houston, who tolled for a time in the publishing wing of A&M Records here, has joined Young in Los Angeles to try to be a highly promising operation, one which Olivia Newton-John, John Denver, Thin Lizzy and Tim Har- din have relied on in recent weeks.

Our "work," says Young, is "all-inclusive. We are set up to meet a plate at the market by assembling a company of four trucks, if needed, to move it to the con- sumer to get the lid off the ground.

"If we're in the market, we will deliver 1,200,000 miles in a drive. We can give a fleet of the companies ranging from 1972 to 1974. We have an option to the industry.

"Tallyboys in action," says Young, "we are in the market, but we are also in the market. Our trucks—which we lease—from the U.S. Public Utilities Commission immediately. The two young women, meanwhile, proudly carry the state’s operational license.

Young attends classes at UCLA regularly. She is seeking a master's degree in the School of Fine Arts at the University of New York. She left a job with a major car manufacturer and is now teaching and lecturing in order to achieve an advanced degree in the arts and sciences.

The two comedy enterprises are also slowly developing Fast ’N Easy, a preservation service with which they hope to cover the rock field for years to come. The comedy duo is the main interest of the program, but Young also offers for sale a limited edition of the duo's work.

"We’ve been accused of that and we’ve had to deal with a few musicians we’ve worked with but I think we are beginning to get recognition for what we are—two hard-working people who love the music business and intend to succeed in it.

In This Issue

U.K.’s Commercial Radio Tallies Gains In 3 Years

BY PETER JONES

LONDON—Commercial radio starts to make a noise this month. Now there are 19 stations covering different areas of the country. The Independent Local radio, with around half of them in a profit-making situation.

That was a point stressed in some frequent heated sessions at the BBC’s Broadcasting Board, held in Birmingham last week by Music Week. The event drew representatives from the stations concerned, from the BBC, from a local companies and other areas of the industry.

One often-heard plea was for more independent commercial stations on the air. Bob Payton, American account director of J. Walter Thompson and a resident in Chicago, says, "The most important thing is to understand there is no set format for existence. If London is the size of Chicago, why can’t it have a radio station like Chicago?

People have ears and want to use them. The fact is that consumers in the U.K. are 62% of the population. The U.S. has 200 million listeners on the radio.

(Continued on page 74)
Expect Snow.

Phoebe’s incredible new album is shipping this week. On Columbia Records and Tapes.
DISCOMANIA
Market Study Shows Craze In Impact Akin To British '60s
By Paul Grein

LOS ANGELES—The disco wave of 1974-76 in terms of share of the total market sales has become as important to the music business as the British invasion of 1964 to 1966.

The back-to-back No. 1 postings of "Rock The Boat" and "Rock The Boat Baby" two years ago may not have caused the worldwide shock waves that the one-two punch of "I Want To Hold Your Hand" and "She Loves You" did in early 1964, but the flood of disco product that has so far followed has kept pace, at least quantitatively, with the flood of British hits a decade ago.

Since late January, in fact, only five disco records have been able to make No. 1 on Billboard's Hot 100. The other 15 singles to hit the top of the chart in this nine-month period range from the geared-to-radio pop disco of Wigs' "Love Will (Set You Free)" to the recorded version of the Nick Kiki Dee's "Don't Go Breaking My Heart" to the Manhattan's disco-ing soul ballad "Kiss In The Dark" and to the Meat Puppets' "Sugar Daddy" that actually drew heavy play in the nation's disco's.

These 12 No. 1 disco records are the Ohio Players' "Love Rollercoaster," Rhythm Heritage's "Theme from 'SWAT,'" the Miracles' "The Same Song," Four Seasons' "December 1963," Johnny Taylor's "Disco Lady," the Sylvie's "Binges," the Spinners' "Where Do We Go From Here?" the Bang" Hangover," the Bee Gees' "You Should Be Dancing," K.C. & The Sunshine Band's "That's The Way (I Like It),"

"Bootsy," Walter Murphy's & the Big Apple Band's "A Fifth of Beethoven" and John & His Coat Of Idiot's "Disco Duck."

The only non-disco hits that have had the appeal to push through to No. 1 were these: There were, in that time, seven No. 1 disco singles in a row, while at the height of the marauding, disco invasion in May of 1965, the British were only able to string together four consecutive No. 1 Hot 100 hits.

$1,000,000 BEFORE LP

DAVIS, Awareness Key to Control of New Act's Cost
By IS HORIZOWITZ

NEW YORK—The cost of introducing a new act is that the artist may easily reach $1,000,000 before its first album hits the market, mandates Chicago-based World of Sound's awareness of current music trends.

Clive Davis, president of Arista Records, said at a press conference before an audience of music managers drawn from the ranks of manufacturers, distributors, recorders and producers, that, "the cost of doing business continues to rise."

"Getting average of one breakout in 15 or 20 tries is no longer acceptable," he said. "It has to be closer to one out of five.

FBI Holds a Raid

NEW YORK—About 21,000 allegedy prased tapes were seized by FBI agents in a raid on the Family News Center in Leesville, La.

Another 2,000 tapes were found in a raid on a warehouse in Brooklyn, N.Y., by the owner of the Family News Center. Authorities say that Neal was retailing the tapes.

Joseph T. Sylvester Jr., special agent in charge of the FBI in the state of Louisiana, says that the investigation was carried out because of a distribution of pirated 8-track stereo tapes also circulated in raids on stores and homes and that it was "a local operation" and "no details were given on the other raids.

The raids were the aftermath of a lengthy investigation by the FBI in cooperation with the Vernon Parish Sheriff's Office and the Leesville Police Department.

Sylvester says that the investigation is part of an ongoing battle for the artists and the federal copyright law.

In terms of dominating the top 10 action, disco records have accounted for as many as six of the top ten positions during the second week of February and during the entire month of September. In this regard disco was close to the mark set by the British explosion of the previous decade, when, during one week in May 1965, nine of the spots in the top ten went to British acts.

Of course, the share of total-market sales don't tell the whole story. There's also the question of impact because sales tell only a part of the story. Yet industry observers agree that disco is on its surefooted two-year run and will pass all previous records for more solid influences than ever before.

Disco is being incorporated into some disco hits, as shown by success of the Brothers Johnson, Eddie and Earth, Wind & Fire. There's the novel big band approach of Dr. Buzzy's Original Savannah Band, the infusion of classical material made by the Zombies, the appearance of a steady flow of music and the dependence of both progressive rock acts like Bruce Scaggs and heavy-easy listening performers like Lou Rawls.

Act is less likely today to cut their losses and give up to a lack of sales, and these wages too often fall with the record company's budget.

And, said Davis, an artist "sheds" when asked to assign publishing rights to the record company. They just don't know about anything away.

ANTIPRIVACY DRIVE IN SAN ANTONIO

SAN ANTONIO—A coalition of representatives from law enforcement agencies and the music industry are working against manufacturers and distributors of illegally duplicated music tapes.

Manuel Rangel, owner of Range Record Distributors at a conference here, said a local committee will work in conjunction with law enforcement officials and sheriff's offices to combat the illegal recording and sales.

Ozern Zeves, president of Orford Records, Los Angeles, and president of the Ass. of Latin American Record Manufacturers, claims bootlegging costs the music industry about $3 to $12 million a year.

A group of representatives from major Latin American record companies, manufacturers and tape distributors, along with law enforcement representatives, were on hand for the conference held at The Travelodge at Courthouse Oct. 8.

Rangel was selected as a five-member committee that will work with lawmakers in identifying illegal tapes.

Harold Widder, a Dallas FBI special agent, says some FBI agents have to go back to school to learn to identify illegal tapes.
Best Of Leon

DELTA LADY
ROLL AWAY THE STONE
TIGHTROPE
OUT IN THE WOODS
SHOOTOUT ON THE
PLANTATION
STRANGER IN A
STRANGE LAND
HUMMINGBIRD
SONG FOR YOU
LADY BLUE
THIS
MASQUERADE
BLUEBIRD
BACK TO THE
ISLAND

ALL THE BEST, FROM LEON.

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NEW YORK—Solid third quarter sales gains for the CBS/Records Group and the CBS/Columbia Group, contributing to record sales and profits for parent CBS Inc., were overshadowed by the unannounced resignation of corporate president Arthur Taylor and the decision by chairman William Paley to relinquish the responsibilities of chief executive officer next April (see Executive Turnover).

Taylor, who had held the post since July 1972, had strongly endorsed the new leadership of the CBS/Records Group earlier this year in commenting on the prior contributions of the music division to corporate earnings. He also was the keynote speaker at the NARM convention last March in Hollywood, Fla.

Sales for all four of the company's operating groups rose during the July-September period. CBS/Records Group figures were up 15% this year, with the domestic CBS Records Division reporting the largest sales volume ever for a single month, in September, Paley noted in his comments accompanying the quarterly report.

"Sales for the CBS/Columbia Group increased 10% in the quarter, with the Columbia House division (record and tape clubs) making the most significant gains," he said.

Estimated third quarter corporate net income is $48.3 million, a 40% increase over the 1975 figure of $34.1 million. Net sales were $534.9 million for July-September 1976, a 14% increase over last year's comparable figure of $468.8 million. Third quarter 1976 earnings included a nonrecurring gain of $1.3 million from the settlement of a patent infringement lawsuit. Earnings per share for the third quarter are $1.43, versus $1.02 in 1975.

Estimated net income for the first nine months of 1976 was $166.1 million, a 33% increase from the $127.2 million reported a year ago. Net sales for the first three quarters soared to $1.57 billion, a gain of 15% over the 1975 figure of $1.36 billion. Earnings per share for the first nine months were $5.40, compared to $4.05 for the comparable 1975 period.

EMI's Sales & Net Up; Capitol Strong

By ADAM WHITE

LONDON—An increase in EMI's sales and profit performances characterize the group's financial report for the year ended June 30. Its music interests contributed $385.9 million in sales, compared with $348.1 million for the previous year. The total $461.4 million in pre-tax profits compares with $336.6 million in fiscal 1975.

But the economic difficulties which EMI, like other U.K. companies, continues to face are emphasized by the fact that its music profits for the year under review—though $127.5 million up on 1974—are virtually the same as those for the year 1973-74, when sales amounted to $325.4 million.

Capitol was the biggest contributor to the increases, suggesting that EMI's reported loss in the U.K. music market reflects the general stagnation. Worldwide music sales, however, increased from 1975 by 3% and pre-tax profits by 38%.

Though music's share of overall EMI sales held steady at 51%, the same as the previous year, its contribution to the overall profitability continued to fall, from 96% in 1973-74 to 47% in the year under review. Electronics, at 40% of profits, is now a major moneymaking rival to music within the group. Meanwhile leisure (which includes EMI's cinema, theater, hotel and A&R men should select hit songs. Not search for them.

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Nature of Business

NEW YORK—Reporting the best sales month in its history for September, CBS Inc. has indicated this month's figures are based on new financial and production-inventory control programs, including a broad review of dealer credit lines.

While giving no dollar figures, an announcement by Irwin Steinberg, president of the Polygram Record Group, and John Friis, chief operating officer of Phonodisc Inc., states that September sales figures were more than double this year's average monthly sales.

Phonodisc has a new policy of daily analysis of production penetration in major and secondary markets to better react to changing market patterns and to coordinate capital outlay, artist appearances, in-store displays and dealer promotion. On the salesman side there has been a separation of the purchasing and the inventory management groups, says Friis, in order for these departments to be more responsive to the market place.

Also in order to cope with the large influx of orders, Friis says there has been a broad re-examination 'and in many cases an increase, of our lines and lines, pending on the number of orders.

The company's computerized ordering programs are used to check out numbers of items at distribution centers are said to enable 97% of all customer orders received prior to 1 p.m. to be shipped same day.

Friis indicates that the new "market sensitivity" strategy will be expanded for the months ahead.

Phonodisc is the distribution arm of the Polygram Record Group which consists of the Polydor family of labels: Polydor, MGM, Spring, Oyster, ECM, Polydor/Universal, Deutsche Grammophone, and the Phonogram family; Mercury and Philips; as well as RSO Records.

Stock To Hartz

• Continued from page 3

hence stock sale for almost $7 million authenticates the Hortatio Alger, like the career of Amos Hulett, who in the early 1970's started the record industry as a part-time Minnesota jukebox location operator while he was still in college. His younger brother, Dan, joined the folk music market in the mid-60's.

Hartz Mountain had three of its designated to the Pickwick board of directors in September; Leonard Stern, Hartz president and David Lovie and Armand Lidström, Hartz board members.
Like “Fallin’ In Love”, you’ll be hearing this song years from now. “Don’t Fight The Hands” (P6088)

(that need you)

HAMILTON
JOE FRANK
&DENNISON

Another classic from Hamilton, Joe Frank and Dennison, makers of unforgettable lyrics and durable melodies on Playboy Records.

“Don’t Fight The Hands”: from the new Hamilton, Joe Frank and Dennison album, “Love And Conversation.”

www.americanradiohistory.com
London Reassigning Sales Staff; Pacts New Distrib

NEW YORK—London Records has reassigned territorial responsibilities among its four district sales managers, contracted a new distributor for Colorado, New Mexico, Wyoming and Utah, and added to its New York staff.

Three new faces join the New York staff (see Executive Turntable) as well as a new district manager in Chicago for the Midwest, who will oversee distributors in Chicago, Detroit, Minneapolis and St. Louis. Present district managers Stu Markowe, Mel Kahn, John Heider and Lindsey Chandler are now responsible for the following territories based in Los Angeles: Markowe handles Seattle, San Francisco, Phoenix, Los Angeles and Honolulu. Chandler has been assigned Dallas, Denver, Houston, Memphis and New Orleans, and he will be located in Dallas. From Miami, Kahn oversees Atlanta, Charlotte and Miami. Heider, based in Baltimore, covers Boston, Cleveland, Baltimore, New York and Philadelphia.

And M.S. Distributing Co. has been appointed exclusive distributor for London product in Colorado, New Mexico, Wyoming and Utah. The distribution-arrangement agreement for the Denver-based company was effective Oct. 1.

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General News

RCA Up In Sales And Net For Qtr.

NEW YORK—RCA Records reports a 20% increase in sales and earnings, contributing to the consumer electronics division gains. For the quarter, RCA reports only slightly higher earnings for the three months ended Sept. 30.

Net profit was $33.4 million, or 43 cents a share, compared to $32.5 million, or 42 cents a share, for the similar 1975 period. The $20 million as a reserve against possible loss represents a loss of 27 cents per share. Sales were up 9% to $1.33 billion, from $1.22 billion a year ago.

Without the loss provision, net profit would have been the highest for any third quarter in RCA history, up 63% from last year when the company's earnings recovery had begun, according to Edgar Grubbath, president and chief executive officer.

Net profit for the first nine months of 1976 was $124.4 million, or $1.67 per share, a 58% gain from the $76.6 million or 97 cents a share for the same period last year. Sales for Jan-

C-150

nuary-September totaled $3.91 billion, an increase of 13% over the $3.46 billion reported in 1975.

Summons To Rock Promoter

NEW YORK—Ron Delsener, whose promotions at the Palladium Theater formed the Academy of Music here have attracted much of the local rock action, has been served with a summons and complaint charging restraint of trade, unfair competition and a number of other alleged violations.

Plaintiffs are Steven Singer, Stephen Metz and their Singmet Entertain-

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ment Corp., which operates the Beacon Theater, a former Delsener venue. The action, which also names Delsener's firm, Arbe Productions, as defendant, includes slander, libel and breach of agreement among the charges levied.

Details supporting the charges are not given in the summons notice, is-

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sued under authority of the New York County Supreme Court. The notice asks $1 million in default, against money damages, if not answered in 20 days.

Joint Pyle Promo

NEW YORK—Pye Records in the U.S. is undertaking a coordinated promotion campaign with its sister company, Pye Records in Great Britain.

"The rapid exchange of information and product between the U.S. and the U.K. as well as a pooling of promotional, merchandising and publicity techniques, will give us a synergy that should create excitement in the field," says Marvin Schlachter, president of Pye in the U.S.

OFF-BROADWAY REVIEW

Witty, Sparkling 'Lovesong' Success

NEW YORK—The Broadway theater scene, plagued by a dearth of creativity within its once-illuminated ranks, is exhibiting an increasing de-

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dependence on off-Broadway for new ideas to what the palates of discrim-

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inating audiences.

And off-Broadway, once considered the step-child of New York the-

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ater, is rising to meet the demand with successes like "Chorus Line," "For Colored Girls..." and such earlier hits as "Hair" and "Don't Bring Me Those Cane." One once this reservoir of untapped talent comes "Lovesong," a sparking, witty and original new musical based on some of the world's best-known love poems by some of the best-loved poets.

"Lovesong" at Art Dugoff's Top Of The Village Gate, is based on an original idea by Henry Comer. Its composer, Michael Vadans, has taken the works of such well-known poets as Alfred Lord Tennyson, William Shakespeare, Anne Bradstreet, Dorothy Parker, Edna St. Vincent Millay, A. E. Housman and Thomas Moore and arranged them against an intricate tapestry of music to create a tender and often moving love story.

The music, directed by David Krane, encompasses such formats as folk pop, soft rock, English madrigals and luscious drinking songs. The performers, Sigrid Heeth, Melanie, Kathy Darmody and Ty McConnell, are personable and tal-

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ted with fine singing voices which sown on such tunes as "A Birthday," "I Remember," "April Child," "A Rondelay," "Just Suppose," "The Fan Dancer Waltz," and "Blood Red Roses," which has been re-

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corded by Melba Moore.

The musical score from "Lovesong" is produced by Multimood Music, a division of Belwin Mills Publishing. A possible recording tie-in is being negotiated.

RADCLIFFE JOE

BROADWAY REVIEW

'Bridegroom' Brings Country To N.Y.

NEW YORK—Country music seems to have finally come of age with the opening on Broadway Oct. 19 of "The Robber Bridegroom." This refreshingly different musical, set in Rodney, Miss., about 100 years ago, is the story of a dashing Mississippi highwayman who robs people for the sheer hell of it and cunningly inveigles himself into the good graces of a wealthy planter owner with the underhanded intention of marrying his daughter and claiming the estate as his own.

The storyline by Alfred Uhry, based on a novella by Eudora Welty, is unpretentious and artful, concentrating on the comic and romantic aspects of "Cinderella," "Little Red Riding Hood," and "The Wizard of Oz." It also has a "they all lived happily ever after" ending.

Yet, despite its simplicity and the fact that it runs for close to two hours without an intermission, the show is neither banal nor boring. The char-

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acters, played by Rodney Brewer as Jaime Lockhart the gentleman rob-

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ber, Stephen Vinovich as the rich planter, Rhonda Goulter as the Cine-

C-152

derella-like daughter, and Barbara Lang as the ugly stepmother, lend style and smoothness to the produc-

C-150

tion.

The music, composed and ar-

C-151

ranged by Robert Waldman, is rich and full of life in the genre of a hell-ecticking, finger-snapping, square dancing country hondroy. It is interpreted by a sextet of players on banjo, mandolin, guitar and bass.

The sets and costumes are simple and effective, lending authenticity to the rusticity of the era in which this comic musical is played out.

The "Robber Bridegroom" origi-

C-152

nally made a brief appearance here when it played in repertory at the Hardtimes Theater last year. The cur-

C-150

tent version is modified with addi-

C-151

tional music and some new faces in the cast.

Several of the songs have already been published by McCullum Music, and negotiations are already under way for several record companies for the production of an original cast album.

RADCLIFFE JOE
WHEN MY BABY SMILES AT ME, I GO TO Rio.

PETER ALLEN'S NEW SINGLE IS "I GO TO RIO" AM-1873
FROM THE ALBUM "TAUGHT BY EXPERTS" PRODUCED BY BROCKS ARTHUR

DIRECTION: DEE ANTHONY SANGANIP ENTER LTD

Copyrighted material
TV Sound a Priority On 'Soundstage'

Continued from page 3

"Historically, the rock groups who have tried to do anything on television live it hasn't worked. What we are involved in is doing as faithful a live reproduction of a group's act within an hour as we possibly can." With nearly unrestricted use of microphones and monitors on the set, the "Soundstage" crew believes it can achieve master quality comparable to that produced for records. And WTTW has invested in audio equipment that one rarely sees at a TV station.

The engineer acknowledges a certain amount of compromise. "Because of the visual element we are not able to entirely isolate instruments," he says.

Kennamer shows how "Soundstage" audio on a 24-track Ampex machine that is entirely separate from the video recording. Two tracks are reserved for synchronization coding, by which the audio later is stripped to the picture. After the video is edited to a rough soundtrack, Kennamer returns to his audio source and produces a finished mix. According to the show's "live performance" philosophy, there is no sweetening, no additions after the fact.

Despite their efforts, the "Soundstage" crew admits that the result, as delivered over existing network lines, and finally to home receivers that have slighted the audio aspect, often is disappointing.

The "Soundstage" creators are aware that we may never hear it sound quality comparable to that which we have come to expect from sound recordings.

"An awful lot of stations at their transmitters have automatic gain control, which is a mechanical regulating device to keep all audio at a certain consistency," Bill Heitz points out. Heitz says the mechanism can rob the master audio, no matter how good, of much of its impact.

"Our tv audio sounded better than the FM station that was carrying our simulcast here, because they were compressing," John Kennamer explains about an earlier simulcast arrangement in the program's home market. "It happened to be the CBS station here and N.Y. says you will compress—they wouldn't turn it off for the simulcast." Kennamer points to scenes well-identified ils playing "Soundstage" as they do other network shows that emphasize music. Most of the time it's the land line feeds for audio, just telephone cables. The networks are going to have to get better audio lines now that they're broadcasting more music programs.

"The PBS lines just like the rest of them are lousy and they're mono. Until we get away from ATT and go to satellite we're going to be stuck with that stuff.

"It's upsetting to hear what you've got in it going to the network, and then sit and listen to the same program coming back," Kennamer says. "When we were survived going across country, it looks great, but the audio sounds like it's coming from an AM radio station.

Noting the impasse of initiative, that prevents one link in the system from improving while it is dependent upon another, Kennamer says the break-through must come from the set manufacturers. "It's impossible to put out an $800 color set with the capabilities we now have, the new tuners and such, and then stick it in a $3 speaker."

Cliff Burwell Dies

NEW YORK—Cliff Burwell, who wrote "Sweet Lorraine," died at his home at West Haven, Conn. on Oct. 10. He was 78. Burwell was an arranger for the Rudy Vallee Orches- tra from 1928 to 1943. Other songs he wrote include "Swing Express to Harlem," "Going Wacky," and "Why."

CBS Exec Is Dead

NEW YORK—Charles Burr, director of copy services for CBS Records, died Oct. 10 after a four-month illness.

Joining Columbia Records in 1953, Burr was director of editorial services at Columbia since 1956, and was responsible for several original cast album acquisitions. He also contributed music and lyrics to several revues and musicals.

Retail Land Of Oz To Open In Atlanta

Continued from page 1

When a customer walks into the 11,000-square-foot location, he'll be on Dorothy's Kansas farm, where Kaye is already leasing 5,000 square-feet of farm stalls, which will house a barn of primarily arts and crafts vendors selling everything from glass blowing articles to books and periodicals.

All lesson of the 15 to 30 stalls will sell merchandise closely correlated to the demands of the required music customer.

Folding ceilings, Atlanta area theater set designers are converting the area into the train to the farm, immortalized in the movie, which is seen often on television.

To further bear out the actual story line in the story, a plexiglass wind tunnel re-creates Dorothy's oddest uprooting from her farm home to the Land of Oz. The customer moves from the barn section to the 6,000-square-foot complete record/tape/accessory store in an eerie wind tunnel.

The record store will be broken into various departments, each based on some of Dorothy's adventures. The music counter features posters, t-shirts and records with a variety of 78s, 45s and LPs, as well as a small selection of sheet music, needlepoint kits, and other merchandise.

One section of the store is devoted to the music of the show, with records, tapes, and CDs. Another section is devoted to the show's popular radio show, with tape cassettes and transcriptions. A third section is devoted to the show's comic strips and comic books.

The retail store will also feature a "Land of Oz" magazine, which will be a monthly publication featuring articles, interviews, and features on the show and its creators. In addition, a monthly newsletter will be published, featuring updates on the show and its cast members.

The store will also feature a "Land of Oz" gift shop, which will sell a wide variety of merchandise, including t-shirts, mugs, caps, and other memorabilia.

The store will be open Monday through Saturday, from 10 a.m. to 9 p.m., and Sunday from 10 a.m. to 6 p.m.
Carol Douglas as one of this year's major recording talents. Her new album, BK11-1798, featuring her new single, "Midnight Love Affair" MB-10753

The musical statement that confirms Carol Douglas as one of this year's major recording talents.

Midnight Love Affair

Her new album, BK11-1798, featuring her new single, "Midnight Love Affair" MB-10753

"Already a top smash on all the disco charts."

Produced by Ed O'Loughlin

Manufactured and distributed by RCA Records
Pre-Christmas Product Buys Boom Throughout Industry

Typically, RCA anticipates the last quarter, traditionally the industry's best, will be its biggest, capping a record year. It is mapping a massive national ad push in television-cassette print with 10% more dollars committed than in 1975, reports Jack Kiernan, division vice president.

A lot of dollars will be put into another major John Denver campaign linked to both a new ABC special Nov. 17 and a repeat of a highly rated "Rocky Mountain Christmas" on that network last Dec. 31. RCA hopes to exceed last winter's combined sales of 4.2 million units of his own holiday LPs, "Windchime," and "Rocky Mountain Christmas," and his catalog.

November sees a big push on Broadway shows and film soundtrack releases.

Walter/Elktra/Atlantic Corp.'s "Fall Combination 1976" is the strongest seasonal merchandising program ever mounted by the five-year-old company. Some 90% of the orders projected for the Sept. 20-Oct. 22 selling period were already in the house by Oct. 14, says Stid Weiss, WEAs advertising-publicity director.

"The results of this program surpass any other campaign in WE history," says Weiss. "The full push is backed by a $1 million advertising budget. But what we have learned is that it takes more advertising. All future WEAs programs will be based on sell-through techniques."

"Fall Combination 1976" is stressing in-store display tools andWme incentives against the highest level through to the order clerk and warehouse staff levels.

Promotion men have been involved heavily in the campaign as well as sales personnel. One result is that radio dealer tie-in promotions are at the highest level on any WEA campaign.

CBS Records, coming off a hugely successful September (Billboard, Oct. 16), is enjoying the best year in its long history. There is a three-pronged stocking program at the label, according to Paul Smith, vice president of marketing/distribution. In addition to all the products we intend to have for Christmas is already in the

Material for this survey provided by Jodale Publications, John Williams, Claude Hall, Jim Fished, Stephen Trainng and Nat Freedland.

Oct. 15, indicates good inventory on hand for the 21 selected titles involved in the program. The program offered 7% discount on orders of 100 or more per title and a January billing period for the tapes. The expert expects to move close to 1 million units of the forthcoming Elton John and 500,000 on the soon-to-be-released Olivia Newton-John album.

John Pensinger, Aota sales chief, says several recent discount programs have helped put inventory into the field. The most recent, "19 for $19," led to a quick turnover. The distributors. That program continues through this month.

Phonodisc has a 5% discount plus 30 days extra billing on more than 50 country artists on the affiliated labels' roster, according to John FrAnonymous, the firm's chief operating in addition. Phonodisc has a discount program on major artists from various other labels as well, but it does not disclose. An aggressive support program will include radio spots and print advertising, including mobiles and posters.

20th Century Records has seven titles out on the market for the push this season. President Harvey Cooper expects at least 10 of them to do better than $10,000, and he expects supported with a 90-day delayed billing program and discounts up to 20%, depending on sales achieved.

"All the product that we intend to have for Christmas is already in the

SALES AT RECORD PACE

RCA Anticipates Best Year Ever

BY STEPHEN TRAINMAN

NEW YORK—With record sales and earnings for the first nine months, and the good dealer response to its September-October offer of extra 30-day dating and 50% discount, "going into the traditionally strong last quarter, this should be our best year," maintains Jack Kiernan, RCA Records division vice president, marketing.

With as much as half the label's sales coming from "catalog," by its definition anything older than 90 days, RCA will be making an equal push in this area and new front-line product backed by a hefty advertising allowance up 10% from a year ago.

Kiernan attributes recent sales gains to the new computer operation involving the three distribution centers to all branches, and the regional marketing manager setup.

On-line since mid-July, the computer links the label's branches and customers to the Hollywood, Indianapolis and Rockaway, N.J. warehouse, so that anyone can ascertain the availability of any product with a fast phone call.

"It helps you make better judgments faster," he observes, and "we'll be able to sell more records more sensibly. It's amazing how little everyone knows about our own business."

The addition of regional marketing managers along the three distribution centers to all branches, and the regional marketing manager setup.

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ON NOVEMBER 17TH
OVER 60 MILLION AMERICANS WILL FEEL THE SPIRIT OF JOHN DENVER.

The long awaited John Denver Television Special is ready for nationwide airing 9 P.M. (8 P.M. C.S.T.) on The ABC TV Network. Featured in this outstanding showcase of entertainment are Starland Vocal Band singing their smash hits, "Afternoon Delight" and "California Day", plus a long list of other surprises. Prepare yourself early for the total impact of this very special event. Stock up now with John's new hit album, "Spirit" plus the rest of the great Denver catalogue. Millions of people will be seeing John in person on his National Fall Tour.

CATCH THE DENVER SPIRIT LIVE
Special Guest Starland Vocal Band

November 8 Buffalo, New York, The War Memorial
November 9 Springfield, Mass., Springfield Civic Center
November 10 Providence, Rhode Island, Providence Civic Center
November 11 New York, New York, Madison Square Garden
November 12 New York, New York, Madison Square Garden
November 13 New Haven, Conn., New Haven Veterans Memorial Coliseum
November 14 Philadelphia, Pa., Spectrum
November 15 Philadelphia, Pa., Spectrum
November 16 Roanoke, Va., Roanoke Civic Center Coliseum
November 18 Atlanta, Ga., The Omni
November 19 Birmingham, Ala., Birmingham Civic Center Coliseum
November 20 Auburn, Ala., Auburn College Memorial Coliseum
November 21 Nashville, Tenn., Grand Ole Opry
November 22 Charlotte, N.C., Charlotte Coliseum
November 23 Greensboro, N.C., Greensboro Coliseum
November 24 Washington, D.C., Washington D.C. Capital Center
November 25 Washington, D.C., Washington D.C. Capital Center

Jerry Weintraub Management III

RCA Records
General News

Capitol's Million Dollar Attack

Called "The Greatest Hits Ever Sold."

The campaign involving television advertising will be directed at reaching bonus sales and Mazza and Dan Davis, vice president of creative services, projecting at least three million unit sales of records in 8-track cartridges.

All of the album sets are essentially "best of" projects, including albums by Glen Campbell, Leo Kottke, Grand Funk, Bob Seger and George Harrison that are new packages. Other albums feature the Beach Boys, Steve Miller, Helen Reddy, The Doors, The Monkees, Ringo Starr and the Beatles.

IMIC in 1977

Continued from page 1

International businesspapers, Billboard, Music Week (U.K.) and Music Labo (Japan).

The seminar will be held at the Okura Hotel, the conference headquarters.

The decision to return IMIC to an annual basis was made at IMIC-6 at Honolulu last May.

Nearly 100 persons attended that event which presented for the first time non-industry experts who helped shape the agenda of the panels and seminars.

This year's IMIC was the first presented in the U.S. as a tribute to this nation's bicentennial celebration.

The first IMIC was held in Nassau, the Bahamas in 1968; followed by Palma de Mallorca, Spain, 1969; Montreux, Switzerland, 1971; Acapulco, Mexico, 1972; and London, 1974.

In past years IMIC has brought to the surface many of the vexing problems facing the international industry such as: universal numbering system which today is being embraced as the necessary forerunner of bar-coding, piracy, copyright reversion, subpublication and label licensing, financing company growth, videodisk development, training and development, executive personnel, among others.

IMIC has also been used as the launching pad for a number of technological advancements, notably the world premiers of the Philips videocassette system in Naxxan (1968); RCA and Mitsubishi's 8-cartridge in Spain (1969); the premier of the CBS-Columbia 4-channel disk system at Montreux (1971) and the unveiling of the JVC RCA CD-4 discrete 4-channel LP at Acapulco (1972).

In addition to the business seminars, supplemental sightseeing tours plus parties for wives are being planned for IMIC 77.

Registration details will be published in later issues of Billboard.

Lam Will Open Va. Disk Store

LOS ANGELES—Johnny Lam, dean of Washington-Baltimore promotion men who switched to retail store management last year leaves that area for Culpeper, Va., where he opens Record Den Nov. 15, Lam, who has worked for Schwartz Bros., Washington, since 1965, left promotion to manage the Ivenon Mall Hardware, Hull, owned by the Schwartz operation, in 1975.

He will operate the 1,600-square-foot strip mall store with his wife Doris.
"Songs In The Key Of Life" is #1.

Now check this out.

Billboard 164

STEVIE WONDER
Fulfillingness' First Finale

T6-332V1

STEVIE WONDER'S GREATEST HITS

T5-313V1

Billboard 171

STEVIE WONDER
INNERVISIONS

T5-326V1

STEVIE WONDER
GREATEST HITS
I Was Made To Love Her
Uptight / I'm Wondering
Blowin' In The Wind
and more

T5-282V1

STEVIE WONDER
MUSIC OF MY MIND

T5-314V1

TALKING BOOK

T5-319V1

Isn't that Wonderful?

© 1976 Motown Record Corporation
Radio-Programming

3 Radio Personalities To Confront Gov't At Forum

LOS ANGELES—Three of the nation's outstanding radio persons will directly confront government regulations in a special encounter session Dec. 2 at the annual International Radio Programming Forum at the Marriott Hotel in New Orleans.

William B. Ray, chief of compliance and compliances for the FCC, Washington, will represent the government. Representing radio in the 1½-hour session will be Sil Kaplan, general manager of WAYS in Charlotte, N.C.; Gerry Peterson, program director of KCBO in San Diego, and Bob Henabery of the radio consulting firm of Bob Henabery Associates, New York.

Acting as more or less a field judge during the encounter session will be Gary S. Smithwick, broadcast attorney, Winston-Salem, N.C. Smithwick, a former judge in the Southeast, worked as an investigating attorney for the FCC prior to opening his own legal practice. He is quite knowledgeable in both sides of radio.

A unique facet of the encounter session is that Gerry Peterson is asking program directors coast-to-coast to send him questions that they wish to have posed to the FCC. "I have program director call or write me at KCBO with any questions they wish posed," Peterson assured. "This session will be taped and printed in Billboard.

Paul D. Reynolds, chairman of the advisory committee on the Forum, announces that Jack Thayer, president of NBC Radio, New York, will moderate a record president's session Dec. 3 about "What Entertainment Will Be Like Tomorrow." Already confirmed as a major panel session are Artie Moggull, president of United Artists Records, Los Angeles, and Jerry Gerecke, publisher and president, Atlantic Records, New York. Three other record company presidents will be on the panel.

For a radio president's session Dec. 4 on "What Entertainment Will Be Like Tomorrow," Reynolds said, "we're already in contact with Bob Henabery to have his president's panel on "Entertainment Will Be Like Tomorrow.""

Los Gatos' KREV Into Easy Listening

LOS GATOS, Calif.—KREV has changed to an easy listening format with emphasis on current album cuts, says program director Ralph Brant. Air staff includes John Martin, 1-6 a.m., music director Chuck Roberts, 6-noon, Joaquim Estoves noon-2 p.m., Brant 2-5 p.m., and foreign language program from 5 p.m. ACD.

Music personalities include Rich Hunt, Mike Yankovich and Paul Rogers.

PASTOR'S GOLD—Receiving a plaque for his best-selling gospel album "There's Only One Bridge" is the Rev. Cleophus Robinson, Nashboro Records artist. Robinson, pastor of the Greater Bethlehem Baptist Church in St. Louis, now has his plaque on his celebrated gospel music television show, which is seen in more than 70 cities coast-to-coast. From left: Rick McGruder, vice president of sales and promotion for the record label; B.S. Howell, Jr., president of Nashboro Records, Nashville, Tenn.; Robinson; and gospel producer Shannon Williams.

Los Angeles—There's an overwhelming need in the radio industry for a "fast response qualitative audience survey—perhaps monthly or even weekly," says Bob Henabery, who operates his own programming consulting firm, Bob Henabery Associates, New York.

"Without such an audience ratings service like this, we're operating in a dark room with a blindfold on. Henabery, currently working on a new soft rock format for the syndication of Russian, Denver Broadcast Consultants, feels that whatever a radio station does on the air is reflected almost immediately by the audience.

A 24-hour recall interview on the phone including 500 people and representing a business week could be an invaluable programming tool and he can foresee a day when radio stations might be rated daily and time buying would be on the same basis.

"Technically, it's possible now, but acceptability is probably years away. The one thing for sure, it would eliminate hypothesizing of ratings once and for all because time buying would be on the same basis.

Henabery paid tribute to Arbitron. "Without the ARB in 1969, radio might not have made it, it gave us a common language of the audience. It's an excellent ratings service. There are statistical limitations, but that has nothing to do with the quality of the sample. It's because of the laws of statistics."

A fast response qualitative survey might solve the problem.

Currently, however, time buyers are using the misinformnation of ratings and "beating us over the head with it, and so many radio people are unable to respond to these ratings in programming."

"It's also terribly confusing when some stations can do well in one piece of time because of the fluctuations from one ratings to another. This has contributed also to a misunderstanding of the pie chart," Henabery.

"We have a fudge ripple radio station," the forum was told. "This format was conceived after Henabery did his own research in December and January of 1975 in New York, interviewing persons in 24 retail stores. "Their feeling was that American music is rock. I would show them a list of songs like "Never Can Say Goodbye" by Gloria Gaynor. They would say they liked it. The Carpenters, Captain & Tennille, John Denver..."

For creations of 1973 in Los Angeles, turning to electronic music, and for programming of 1976 in New York, Henabery said, "I would have the consultants tell the audience what the ratings are and show them the ratings chart which show the position of the station. I would make a good argument of the rating service which is essentially an opinion poll."

Consultant Urges A Unique Survey

Registrants Mount For Forum

EDITOR'S NOTE: These are just a few of the persons who've registered already for the ninth annual International Radio Programming Forum to be held Dec. 1-4 at the Marriott Hotel, New Orleans.

Jim Wood, WGFR, Evansville, Ind.: Don Whitmore, Do It!, Los Angeles.


Herbert McCord, CKLW, Detroit; Gary Diamond and Ken Bausch, KQFO, Albuquerque, N.M.; Art and Donna Caruso, WGAR, Cleveland; Alene McKinney and Mark Blount, KMPC, Los Angeles; Mr. and Mrs. Dick Jansen, Nationwide Communications, Columbus, Ohio; Dan Fisher, CKKW, Kitchener, Canada; Jim Knight, WDOM, Anniston, Ala.; Bill Taylor, Country Consultants, Pomona, Calif.; Bill Powell, WMAZ, Macon, Ga.; Jay Charleston, WKOK, Sunbury, Pa.; John Mackey, CFB, Montreal, Canada; David Barrett, CRQ, Montreal, Canada; Charles King, WOC, Davenport, Iowa; Charles Lake, WPFF, Pittsburgh.

BILLY'S INTERNATIONAL RADIO PROGRAMMING FORUM

We don't think you should subscribe to any service simply on the basis of who else does. That's why we want you to try us out for a month—free FRUITBOWL, Box 302, Fair Oaks, CA 95628

Registrations: For all returns, please use the return envelope that came with your copy of BILLBOARD. We will not accept FAX returns. No holds or cancellations. Please make check payable to "Billboard Registration."
LOAD UP.

ABBA
"FERNANDO" 554
from the album
"GREATEST HITS"
50 1874
Produced by
Benny Andersson & Björn Ulvaeus

SPINNERS
"RUBBERBAND MAN" 3135
from the album
"HAPPINESS IS BEING WITH THE SPINNERS"
50 1818
Produced by
Tom T. Hall

HALL & OATES
"SHE'S GONE" 3302
from the album
"ABANDONED LUNCHEONETTE"
50 774
Produced by
Arif Mardin

ABBA
"20
"GREATEST HITS"
50 1818
Produced by
Benny Andersson & Björn Ulvaeus

RINGO
"A DOSE OF ROCK 'N' ROLL" 3551
from the album
"ROTOGRAVURE"
50 1818
Produced by
Arif Mardin

ENGLAND DAN & JOHN FORD COLEY
"NIGHTS ARE FOREVER WITHOUT YOU"
50 18074
Produced by
Kyle Lehning

FIREFALL
"YOU ARE THE WOMAN" 3332
from the album
"FIREFALL"
50 18174
Produced by
Lyle Misen

ATLANTIC & BIG TREE BULLETS
WE'RE ALL THE AMMUNITION YOU NEED.
<table>
<thead>
<tr>
<th>Top ADD-ONS: National</th>
<th>Prime Movers: National</th>
<th>Breakouts: National</th>
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<tbody>
<tr>
<td>LEO SAYER—You Make Me Feel Like Dancing (W.B.)</td>
<td>ROD STEVENS—Tonight’s the Night (Gonna Be Alright) (W.B.)</td>
<td>ALICE COOPER—I Never Cry (W.B.)</td>
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<td>ENGLAND DAD/JON FORD COLEY—Nights Are Forever Without You (Big Time)</td>
<td>CAPTAIN &amp; TENNILLE—Marked Love (AA.M)</td>
<td>NORMAN CONNORS—You Are My Starship (Buddah)</td>
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<tr>
<td>BURTON CUMMINGS—Stand Tall (Patras)</td>
<td>GORDON LIGHTFOOT—The Wedge Of The Edges Filigreed (Reprise)</td>
<td>BURTON CUMMINGS—Stand Tall (Patras)</td>
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Pacific Southwest Region

**Top ADD-ONS:**
- **BILL SAYSER—Here’s Me Way (W.B.)**
- **MIKE STERN—The Best Day To Cry (Town)**
- **NOEL—You Are The Woman (Atlantic)**

**PRIME MOVERS:**
- **ROD STEVENS—Tonight’s The Night (Gonna Be Alright) (W.B.)**
- **CAPTAIN & TENNILLE—Marked Love (AA.M)**
- **GORDON LIGHTFOOT—The Wedge Of The Edges Filigreed (Reprise)**

**Breakouts:**
- **K.C./THE ELEPHANT MAN—Love (MGM)**
- **MICHAEL BOLTON—You Make Me Feel Like Dancing (W.B.)**
- **RICK SPRINGFIELD—Don’t Fight It (Epic)**

North Central Region

**Top ADD-ONS:**
- **LIONEL RICHIE—Make Me Feel Like Dancing (W.B.)**
- **ROD STEVENS—Tonight’s The Night (Gonna Be Alright) (W.B.)**
- **CAPTAIN & TENNILLE—Marked Love (AA.M)**

**Prime Movers:**
- **GORDON LIGHTFOOT—The Wedge Of The Edges Filigreed (Reprise)**
- **RICK SPRINGFIELD—Don’t Fight It (Epic)**
- **K.C./THE ELEPHANT MAN—Love (MGM)**

**Breakouts:**
- **MEMENTO—Crying (Arista)**
- **K.C./THE ELEPHANT MAN—Love (MGM)**
- **ROGER THORNLEY—Stand Tall (Patras)**

Midwest Region

**Top ADD-ONS:**
- **BELIEFS—Love Me (W.B.)**
- **KB-5—By The Same Man (Capricorn)**
- **PETER FRAMPTON—Do It For You (AA.M)**

**Prime Movers:**
- **ROD STEVENS—Tonight’s the Night (Gonna Be Alright) (W.B.)**
- **CAPTAIN & TENNILLE—Marked Love (AA.M)**
- **GORDON LIGHTFOOT—The Wedge Of The Edges Filigreed (Reprise)**

**Breakouts:**
- **LIONEL RICHIE—Make Me Feel Like Dancing (W.B.)**
- **ROD STEVENS—Tonight’s The Night (Gonna Be Alright) (W.B.)**
- **CAPTAIN & TENNILLE—Marked Love (AA.M)**
- **NORMAN CONNORS—You Are My Starship (Buddah)**
- **BURTON CUMMINGS—Stand Tall (Patras)**
100 MILLION VIEWERS WATCHED IT ON TV
NOW LET YOUR LISTENERS HEAR
'THE BIG DEBATE'
by Johnny Kullum
(no.1 phone request where played)

BANG 730

BANG RECORDS
Based on station playlists through Thursday (10/14/76)

**Northeast Region**

**TOP ADDS ON**
- ROD STARRD: "The Night (Come Back to Me)"
- ALICE COOPER: "No More Mr. Nice Guy (W.B.)"
- BOSTON: "More Than Feelings"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

**BREAKOUTS**
- KILLER CONNORS: "Just to Close the Door (A&M)"
- ELECTRIC LIGHT ORCHESTRA: "Living Thing (A&M)"
- CAPTAIN & TUNNELLE: "Musical Love (Capitol)"

**Prime Movers**
- CAPTAIN & TUNNELLE: "Musical Love (Capitol)"
- ALICE COOPER: "No More Mr. Nice Guy (W.B.)"

**Southeast Region**

**TOP ADDS ON**
- BUCK DOLAN: "Don't Take My Love For Granted"
- ALICE COOPER: "No More Mr. Nice (Columbia)"
- CUNNINGHAM: "Night (Come Back to Me)"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

**BREAKOUTS**
- BURTON CUMMINGS: "Stand Tall (Parlophone)"
- BARRY MANILOW: "One More You"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

**Prime Movers**
- BURTON CUMMINGS: "Stand Tall (Parlophone)"
- BARRY MANILOW: "One More You"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

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**For more information, visit www.americanradiohistory.com**

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**Promotion: English-Humperdinck: "Anne the Lovely" (Capitol)"**

**Prime Movers**
- ROD STARRD: "The Night (Come Back to Me)"
- ALICE COOPER: "No More Mr. Nice Guy (W.B.)"

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**Promotion: English-Humperdinck: "Anne the Lovely" (Capitol)**

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**Prime Movers**
- BUCK DOLAN: "Don't Take My Love For Granted"
- ALICE COOPER: "No More Mr. Nice (Columbia)"
- CUNNINGHAM: "Night (Come Back to Me)"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

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**Promotion: English-Humperdinck: "Anne the Lovely" (Capitol)**

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**Prime Movers**
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- ALICE COOPER: "No More Mr. Nice (Columbia)"
- CUNNINGHAM: "Night (Come Back to Me)"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"

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**Promotion: English-Humperdinck: "Anne the Lovely" (Capitol)**

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**Prime Movers**
- BUCK DOLAN: "Don't Take My Love For Granted"
- ALICE COOPER: "No More Mr. Nice (Columbia)"
- CUNNINGHAM: "Night (Come Back to Me)"
- STEVE MILLER BAND: "Rock 'n Me (Capitol)"
Norman Connors' "Starship"
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Produced by Joe Wissert

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the science in the schools, workshops, and classes as well. In another science workshop, registra-
tion for the upcoming session is open to all who wish to participate.

The International Radio Programming Forum is the leading educational
radio program held in the world and attended by program directors and general
managers from not only the U.S. and Canada, but also New Zealand, England, Peru
and elsewhere.

Speakers and moderators in the past have included everyone from
Gordon McLendon, who was one of the three original partners in
Radio Shack, to Bill Drue, to Dr. R. J. O. T. and

The lineup at WBN, New York, includes
Johnny Michaels 2-6 a.m., Don
Imms 6-10 a.m., Joe McCoy 10 a.m.,
Bruce Morrow 10-6 a.m., and Dick Summer 10-2 a.m.
McGraw, WJDR, New York, Conn.,
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in a new format that should be
hit. You may never have
been to a better area
to provide more
and so things may
be looking up.

Don Fitch, program director of
KFGO in Minneapolis, says that
Wanda Clas is the new music
research director and she'll
study audience
to new product as
record in the

Don Grady is the new
program director of WKBQ, New York,
and the station is still
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Don Grady is the new
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*Annuit Coeptis is pronounced an-u-it sep-tis and it means "He watches over our endeavors"
Jazz Hendricks Show To Broadway
A 2-Year Bay Area Click, 'Evolution' Stars His Family

By ELIO TIEGEL

LOS ANGELES—Jon Hendricks is taking his "Evolution Of The Blues" saga to Broadway. Written in 1969 for the Monterey Jazz Festival, the work has been running in San Francisco for the past two years with Hendricks in the major roles and accompanied in the cast by wife Judith, daughter Michele, 22, and son Eric.

The quartet made its debut recently at the mid-September Monterey Jazz Festival when it answered a last minute call from Willard Alexander to help round out the bill for the Saturday evening show which was supposed to feature Count Basie in several musical settings. Stricken with a heart attack in Los Angeles, the Basett band playedBasieless at Monterey, with Hendricks, Hendricks & Hendricks scatting to father's words for "Jumpin At The Woodside."

Following that quickie performance, Hendricks told that the New York firm of Wolk Azenberg will produce his play on Broadway, has set up a $400,000 budget and is shopping for a March opening.

Hendricks and his family leave their Newport Beach digs in December to go to New York where Jon will begin assembling the cast.

"We will probably work in Washington and Philadelphia before coming back for the Broadway opening," Hendricks says. "Will be my first time on Broadway and it's a 45 year dream of mine. I can't believe it."

Hendricks says he'll probably cast the show. There are currently four dancers (10 is the projection) and are four musicians ("we'll probably add several trumpets, trombones and reeds and maybe percussion") to augment the piano organ-bass-drums basic core unit.

Hendricks says he'll have to add new tunes to the work since he's been using Oscar Brown's "Brown Baby" and another work in the story of how African slaves began to sing work songs and the transformation in gospel and happy and sad blues songs.

Included in the play is the title tune from his one and only Aristar L.P., "Tell Me The Truth." Hendricks says he's been too tied up with this play to do any more recording. "I don't turn out songs like a sausage," he says. "It takes me a year to refine a song and to turn out an album of 10 songs demands all of my concentration and I refuse to grind out sausage." The 55-year-old singer/composer remembers that "I'm a jazz singer. I want to keep the culture alive and I prefer to play for select aficionados. I feel I'm really popular. I might have 10 years. This way I go on and on."

Kansas City Shoots For Hall Of Fame And Museum

By DAVE DEXTER JR.

LOS ANGELES—When numerous defunct clubs and music halls do convention expressed disappointment that Kansas City offered no hall of fame or museum, residents of the one-time jazz capital decided to do something about it.

Supported by Downtown, Inc., an organization of business men, the Charlie Parker Foundation as a result of efforts by Eddie Baker, executive director, last week was to make a bid to take over the antiquated Aa rat Shrine building at 300 West 11th St.

Jazz Films Fest Will Run 8 Weeks

NEW YORK—The New York Jazz Museum begins an eight-week "Jazz Films Fest," Oct. 26, with many vintage movies showcasing the greats of that musical idiom.

Each of the eight films and music programs will last 90 minutes and include commentary about the films. Most are from the Museum's archives and range from film history featuring Bessie Smith (in her only filmed performance) singing "St. Louis Blues" to 1979 performance by the Sonny Rollins Quintet.


Beau Hendricks (right) and his family scat happily at the Monterey Jazz Festival. From left: daughter Michele, son Eric and wife Judith.

Singing Family: Jon Hendricks (right) and his family scat happily at the Monterey Jazz Festival. From left: daughter Michele, son Eric and wife Judith.
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Car Stereo & CB Will 'Mark Time' At APAA

1st Models Of 40-Channel Combos Due

by Stephen Traiman

(continued from page 1)

communications company to move into CB.

Most of the 40-channel models will debut in the first quarter of 1977, which may be "the year of their fingers crossed" that the prototypes will arrive in time for APAA, after injuring themselves on the correct-

improvement. Indications are that most will be priced from 20% to 25% higher than comparable units in the new 23-channel com-

binations, with exact selling tags mostly undetermined at this time.

The industry is basically "mark-

ing time" at this year's APAA, with the 23-channel CB market generally still in the doldrums as consumers re-

tial the expanded 40-channel models, and most of the new car stereo products introduced at the re-

Another product category that maybe budding—and indications are that Kraeco may have U.S. and abroad were shown by a combination of old-line firms that evolved from the automobile industry and new-breed custom-

ers and distributors that have helped create the current discus-

Among lighting and projector in the U.S.,

Blackstone Productions dem-

strated its patented Polara-

nams, LucArts, and Tivoli light strips for floors, wall or ceil-

ing, either as plug-in or tied into the "puck" controls.

Design Circuit's Bob Leib re-

ports continuing interest in the firm's Aluminera lighting system controller with 16 channels, expand-

an in-depth cassette/radio/combo, seen at the Summer CES, along with the model's unidirectional AM/FM/track/radio combs and Mocat un-

der CB.

Mr. Gavan says it will have no 40-

channel prototypes on display. The company favors not to exhibit prod-

uct until it's ready to be marketed, a spokesman says.

Assistance in preparing this APAA preview provided by Alan Pen-

chansky in Chicago and Jim McCullough in Los Angeles.

While straight CB gear will represent American Electronics Inc. exclusively at APAA, the firm indi-

cates that it too is diversifying into automotive sound, with an AM/ FM/40-channel combo it intends to have ready for Winter CES.

Lake Electrolines of Glenview, Ill., reports it will attend APAA as scheduled. The firm says it has only one 40-channel prototype ready and would prefer to debut the full line of Winter CES. Thus, Mr. Leo's Leo Kassian, the company's public relations man, will unveil an in-dash AM/FM/40-

channel, two-stereo, cassette or tape, or track and a 40-channel CB. The firm will be showing its present models, 3KCB-2370 and 2370, the for-

mer an AM/FM stereo radio with 23-channel CB; the latter an 8-track AM/FM and 23-channel package. Kraico will also show its complete car stereo line.

Lund Peripheral, marketing man for Far Eastern Research Labs, Inc., which markets the Kraico brand of car stereo and CB, says: "Of course, we'll be exhibiting our exist-

The new in-dash cassette/radio/combo, seen at the Summer CES, along with the model's unidirectional AM/FM/track/radio combs and Mocat under CB.

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More Firms at JES In Tokyo Oct. 22-27

NEW YORK—Nearly twice as many exhibitors are participating in the upcoming Japan Electronics Show (JES), Oct. 22-27 in Tokyo, as did last year in Osaka. The 310 this year versus 165 in 1975 reflects the general upswing in the overall consumer electronics and components industries worldwide.

Interestingly, the smallest change by category is in domestic consumer electronics products, with 22 firms this year versus 20 in 1975. Missing this year are such familiar names as Aiwa, Clarion, Fujiki Electric and Onkyo, as well as Foster Electric and Yagi Antenna.

New this year around are Anica, Kogyo, Arinuma, Hokuto Onkyo, Masuo Electric, Mihara Communications, Shin-Shunana Electric, Sonics and Tsuruma Electric. They join such major suppliers as Aiichi Electronics, Sanyo Electric, Sharp, Matsushita, Mitsubishi, Mitsubishi Sangyo, Nippon Antenna, Pioneer Electronics, Sanyo Electric, Sharp, Sony, Tokyo Shibaura (Tohiba) and Victor Co. of Japan (JVC).

Foreign representatives show a dramatic rise to 29 firms from just nine a year ago. From the U.S. only RCA and ELCO International showed in 1975, with RCA joined this year by Analogic, Bendix, Cel-O Remex, Non-Linear Systems, Ricchio, Signetics Japan, Viking and Westinghouse.

From the U.K., where only the AES Cites 8 At N.Y. Fete

NEW YORK—The AES will award two honorary fellowships and five fellowships and a publications award at the Sunday night (31) banquet in conjunction with its next conference, Oct. 29-Nov. 1 at the Waldorf-Astoria here.

Honorary memberships go to W. Rex Ison, AES president-elect and retired chief engineer of RCA Records, for achievements in audio engineering technology, especially in the manufacture of phonograph records, and to Eugene Ormandy, conductor of the Philadelphia Orchestra, for his musical achievements and consistent high quality of both artistic and technological achievements in his recordings.

Receiving AES fellowships are: G. Allan Ballantine, manager, home office facilities, RCA Records, for contributions to recording studio facility planning and design; Elmer Carlson, Industrial Research Products, for achievements in the advancement of technology of transducers; Daniel Gravereaux, CBS Technology Center, for his vanguard work in quadruphonic recording technology; Donald Richter, Automatic Processes Inc., for contributions to the improvement of quality in recording and his invention of the groove-gard record; Geoffrey Wilson, Penn State Univ., for contributions in the field of acoustical measurements and furthering of audio courses at the university level.

The AES publications award goes to Richard Small, Univ. of Sydney, Australia, for his four-part series on "A Vented Box Loudspeaker System," published in the Journal of the AES, during 1973-74.

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Austrian Hi Fi Gains

VIENNA—Increased sales of hi-fi equipment in Austria were reported for the first six months of this year. Altogether 33,700 units were imported, a substantial increase on the 18,100 total for the first half of 1975.
20 ways to make your sound like

Maybe he can't afford a '77 sedan. But he can afford a '77 sound. With a Panasonic car stereo.

Just get him to listen to one. One that plays 8-track. Or cassettes. CB. 4-channel. FM. Ones that are under-dash. Ones that are in-dash. Some with stereo radio. Even a power booster. To raise stereo output to 10 watts per channel.

Then show him all our different kinds of speakers. From economy wedge types to two-way hi-fi speakers with a separate woofer and tweeter.

But the important thing is: show him a Panasonic. Because
chances are he already knows and likes our product. And he'll be heavily reminded about his affection. With spreads promoting our line. Plus full-page ads for our FM/AM/FM stereo radio with CB, the CR-B1717. In *Playboy*, *Penthouse*, *Sports Illustrated*, *Newsweek*, and a fleet of car books. And more. But whichever Panasonic car stereo he chooses, he'll be choosing from one of the biggest selections in the biz.

Your customer may drive in with a '71 heap. But with a Panasonic, he'll drive out with a '77 sound.
Car Stereo & CB 'Mark Time' At APAA

- Continued from page 30

firm will also be emphasizing two current combination units, an AM/FM stereo radio, and an 8-track/20-channel unit. Also new is Clarion on a power booster/equalizer.

- Panasonic Automotive Products will have two of their two 30-channel combos submitted to the FCC, according to Clark Jones, both in-dash with AM/FM/MPX, one push-button model and one manual, for most foreign cars. The third is a straight AM-CB combo, and all will be priced at between 5% and 20% above comparable 22-channel models. He notes that all will feature the firm's new "shade-a-include" on an umbilical cord looking under the dash, so that the nosepiece looks like a radio. Panasonic stopped 22-channel produc-
tion in August, but in-car stereo will show the CQ1551 AM/FM/MPX/8-track with 10 watts/channel RMS driving both speakers and the firm's "home" Thru-tube" units. The firm is committed to a two-step distri-
bution program, Jones emphasizes, and has "dramatic" automotive line changes coming in early 1977, probably for February distributor showings.

- At Audiovox, Martin Novick reports that two 40-channel prototype combinations submitted to the FCC are expected at APAA. Model CB20, with AM/FM/MPX/8-track, has a tentative na-
tionally advertised price of $579, compared to $349 for a similar 23-channel combo. Model CBID-30 combines AM/FM/MPX/cassettes, $399.

- One of CB radio/car stereo combinations shown at the Summer CES, only two are still in produc-
tion, he notes, an in-dash custom CB with AM/FM/MPX, at $230, and a CB-8 track at $300. He anticipates more combinations in the future.

- Although George Tyall at Automa-
tive Radio believes there's a def-
rine place for combination units in the 40-channel CB market, he isn't convinced that it's very practical. However, the firm will show three production models of 40-channel units submitted to the FCC, including an in-dash AM/FM/MPX/cas-
ette unit and two under-dash straight CB units, one switch-type, the other with LED readout.

Unlike most of his competitors, Lylw anticipates pricing close to the initial 22-channel introductory lev-
els. The firm still has three 22 chan-

nels to go, including a in-dash CBE-2151 with push-button AM/FM/MPX. In car stereo, Audiovox is now shipping its PWR 2125 power amp with 15 watts/channel RMS at $33.50, and PPR 3200 push-button AM/FM/MPX/8-track, both bowed at the Summer CES. Don Adams will be at APAA for promotional work, with the theme: "Get Smart—Buy A R. Produ-

- At ILI, Al Shapiro hopes to have the 40-channel AM/FM/MPX in-dash combo submitted to the FCC in time for APAA, with in-dash 8-track and cassette units in early 1977, as well as several under-dash transmitters. Firm only had one 23-

channel unit in production, so isn't the champineer.

In car stereo, the firm will show three new in-dash combos, AXT-890, a narrow chassis AM/FM/MPX/8-track at $495, PPR 904 AM/FM/MPX/8-track with push-
buttons and 4-way fade at $440, and APC 1200 with cassette, at $279. Firm is also showing its re-

"duh" 8 channel watt rated RMS amp booster at $435.

- Sharp submitted several 40-

channel units to the FCC but Bob Miller did not anticipate them in time for APAA, and radio or car stereo combos are not in the firm's plans "at this time." It will be show-
ing 23-channel models CB700 and CB800, bowed at CES and now in production.

Audio Sets

Open House For Its Duplicators

NEW YORK—The Grundy line of magnetic heads will be intro-
duced to the European market, and other "state of the art" duplicating equipment from ElectroSound, Superscope and Apex at the Automatic Cop, open house in its suburban Paris office, showroom, Nov. 15-19.

The Grundy line, for which Au-
domatic has been named exclusive international sales representatives, according to Mill Gelfand, president of the Manhattan-based firm, in-
cludes a complete range of magnetic heads, including tape duplicating, audio and video, instrumentation and digital.

Superscope will be showing its fully automatic cassette loader with its new automatic cassette feed (MAC) feature. Also demonstrated will be the latest ElectroSound tape duplicating system with its innovative "twin-

" mini-master transport, and using Grandy magnetic reproduce heads with claimed frequency response at 15,000 Hz.

Apex Machine Co. will introduce its latest post-cassette printer with a new cassette cleaning attachment.

In addition to Gelfand and Serge Doge, heads, two European branch, executives of the four com-
panies also will be on hand at the open house for demonstration and discussion on the new equipment.

Automatic opened its European showroom in 1974 with more than 150 executives from 15 coun-
t ries on hand. Gelfand anticipates another large turnout for the No-

cember affair, reflecting the growth of international tape duplicating business.

Maxwell Repeating ‘Free For 3’ Offer

NEW YORK—Maxell has launched a 4-way 3-day offer on its previously successful "Free For 3 Three" cassette promotion of a 12-cassette stereo storage case free with the purchase of three UDC-901 tapes, according to Gene LaRie, national sales manager.

Orders are being accepted in case lots only of 20 cassette storage cases each, and the promotion will continue until Maxell runs out of inven-
tory, he notes.

REP SEMINAR

40-Channel Combos Viable

- Continued from page 30

ness. Counting a 100 stereo items graphically illustrated at the Los Angeles Times/sports and Calendar sec-
tions the day of the seminar, he chal-
gened distributors and retailers to tie in with the enormous national campaigns of CB manufacturers.

However, this was strongly chal-
gene by two distributors. "Why should we buy advertisements for our dealers when they can be purchasing from another distributor or bringing in product from outside of state?" one said.

Dick Grawley, chairman of consumer electronics, countered that if distributors don't hustle, the CB market may not remain a two-step. Paul Zimmer, SBE marketing execu-
tive, urged distributors to give deal-
ers a 4-day based on accruals from purchase toward said ad money.

On the question of is there 40-

channel inventory available now, West acknowledged that the FCC is giving manufacturers tacit okay on equipment sent in for type specification.

"You know if you have a "passer" and can then go into produc-
tion," he was asked. He said yes, though official type spec okays will not be made until Nov. 15.

As for rebuilding, there was no one with a price on what this will be. However, SBE will set up schedules for dealers to use to send back parts (some for about two weeks) for 40-channel rebuild and dealers can send back in-stock inventory for rebuilding. Otherwise, they would merely sign fictitious names to tags and send them in anyway.

(This special report on CB combos concludes next week with a look at industry projections, sideline oper-
ations and FCC approval of 40 chan-
nel units.)

New Power Supplies

WXIX, Mich.—Jae Industrial Corp. has bowed two heavy-duty, dual-state supply units for mobile players and CB equipment. The Niner Plus shows condition of a load up to 4.75 amps with adjustable 8-14 DC voltage. The Kicker Forni-
cates power up to 3 amps, with circuitry adjusted to 13.8 volts DC.

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Tape Dupllicator

With 210 paid registrants as of Oct. 12 for the 1st International Videotape Programming Conference, Nov. 15-17 in New York, organized by Charles Reden, Cassetronics, the program already has tentatively set 1977 dates for April and November.

An April session is set for a repeat of the two full panel sessions creating the most interest—how to make video records and the programming of tapes and video programs, and union problems. Another November session over the full range of topics would be held in New York to detect the progress of various sys- tems in the marketplace.

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RCA Records
NEW YORK--A disco rental service that offers a complete package to mobile disco deejays without either the financing or inclination to own their own equipment has been started in Buffalo, N.Y., by Marty Angelo, who also runs a successful disco television show on cable TV, a disco consulting firm, and a disco record pool.

The disco rental service, believed to be one of the first of its kind in the country, offers a mobile disco deejay a complete package including portable sound equipment, a portable lighted dance floor, a complete light show, and even a selection of disco dancers if the jock so desires.

Prices for the service vary depending on the length of time it is needed, and the number of options the deejay requires in his particular package. However, Angelo assures that the prices are reasonable and demand is so great advance reservations are generally needed.

Included in the price of the rental package is a free course for deejays who feel they need it. The training program, which is also available to regular disco deejays, runs the gamut of talking, mixing and light control.

Other freebies being offered by Angelo, a disco music supply available three times a month, and offering a comprehensive breakdown of what disco fans are listening and dancing to in disco clubs across the country. Included with the survey is a detailed newsletter of all that's new in the disco industry.

Angelo, who is also a working disco deejay, derives his income from his regular job as well as from his disco consulting and rental service. He says the number of free service offers he offers are aimed at helping to popularize disco in the Western New York area.

Angelo is also involved in trying to bring disco within the reach of inner-city youth in the Buffalo area, and on Fridays and Saturdays, working closely with two of Buffalo's major black radio stations, he runs disco dance concerts at the city's Old Buffalo Pavilion.

The shows are basically youth-oriented and only soft drinks are served. A minimal admission fee is charged to cover expenses, and Angelo solicits the services of personalities who are in the area "to drop in and meet the kids.

Angelo affirms that this project has been running so well, he was retained this past year by Buff Life's Mayor's Summer Youth Program during which he helped coordinate a number of city-sponsored disco concerts featuring such artists as B.T. Express and Kool & the Gang.

In his pursuit of the continued proliferation of disco as a viable entertainment form, Angelo also produces a weekly disco dance show on International Cable TV in Buffalo. The program aired on Friday, and Saturday's is cosponsored by Cabbage Records Shop, a local dance studio and Mr. Guitar and 747 Discothèques in the area.

In the process, the show being syndicated, gives deejays a chance to meet other deejays, dance instructions and disco news.

Also a recent disco project is the formation of a disco record pool service to deejays in Buffalo, Rochester, Niagara Falls and Cleveland. Through the pool he hopes to bring together disco deejays and, in addition to providing them with the latest disco as a consultant on how to exchange ideas and discuss their problems.

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INTRODUCTION

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NEW YORK--Discos deejays are being urged to consider themselves as important elements in the success of the industry in which they work, as the artists whose records they spin favor for a living. The exhibition comes from Tom Savarese, co-founder of the disco deejay of the year award, presented by Billboard's recent Disc Jockey Convention here.

Savarese chargers that more than 600 disco deejays in New York City alone, less than 30 considered themselves true professionals in their field. "The problem," he says, "is that there are over 200,000 deejays. They see their gig only as a springboard to free drugs or popularize with women and club owners, aware of this lack of professionalism, are taking advantage of the jocks."

Savarese also charges his peers with trying to defect each other by accepting ridiculously low wages. He says that although most professional jocks demand anywhere from $250 to $300 a night for their services, there are those who would undertake the same job for as little as $40 or $50 a night.

Yet Savarese does not see associations as the answer to the problems confronting disco deejays. He is wary of associations, and calls them the "first obvious beginnings of organized labor. And, he adds, "to try to organize creativity is like sounding the death-knell of the disco business.

Savarese's alternative to associations is a strong individual approach to professionalism. The DJ considers himself a highly-skilled craft. Savarese outlines five point guideline for the disco deejay to search of professionalism. They are:

- Seeking contracts with employers when negotiating a job.
- Professionalism.
- Consistency.
- Concentrate at constant rate and on the best product to buy records, and free themselves of being forced into playing what the manager and companies designate as disco product.

Savarese feels that until disco deejays rid themselves of the "every man for himself" mentality, high levels of professionalism on an individual basis is the only way to combat what he sees as the "b.s." plaguing the business.

The nation's top disco deejays is confident that with professionalism will come respect, and through respect come the bargaining power which the jocks now find so elusive.

Savarese has worked at some of the top discothèques in New York including Le Club, Ice Palace, 12 West, Hollywood, and Sandpiper and Fire on Fire Island. He says that in spite of a sound musical background, his own expertise, he is "one of the few who keeps out of long hours of hard work and much trial and error.

Today, Savarese considers himself an artist, with the club helping book and the lights his crayons. With his and his sound equipment he creates sweeping strokes of "cre-sondos and pianissimos.

It is the precision of this artistic flair and flexibility which convinces Savarese that separate sound and light is the key to keep the music and the deejay from being "dead." He says, "The lights must enhance the music, and I find the deejay the key to that."

Savarese does not think that the development of more elaborate sound systems and more elaborate lighting equipment is the answer.

(Continued on page 76)

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NEW YORK—The disco industry has a healthy financial future but lacks a strongly defined profile of itself, Laury Minard, Forbes Magazine reporter, at his keynote speech before Billboard's Disco II Forum Sept. 29, at the Americana Hotel, warned. The good and bad points of this burgeoning facet of show business.

More than 700 persons, including a good number from overseas, attended the three days of meet- ings, exhibitions and talent show-casings.

Minard emphasized the financial strong point by noting that discos are selling a product—dancing and socializing—that is as primal as eating.

Referring to an article he wrote for Forbes on the disco industry, Minard stated: "For the industry as a whole, the outlook is bright. The reason is really simple: discos are cheap to operate. The entertainment is cheap, a few hundred col-

ars for records and a disk jockey, not thousands of dollars for equipment. And records are not temper-

mental."

Then the sad news. But as "indi-

viduals and as an industry you face some problems. One is that I think you can expect a hoard of greedy get-rich-quick artists to de-

scend upon discos. These fellows will likely emblazon their run-down bars and massage parlors with neon lights saying 'disco-

theque,' meaning, of course, that they have a couple of tired 45s and an old record player to get their cus-

tomers from their ninth to 10th gin."

"One of you made the point to me that the disco danger is that dis-

cothecues will take on the image of 1960s style sleazy singles bars. I think this is a possibility. I am sure that if it does happen on a wide scale, your industry will pass quickly. You need to keep the disco-

theque image of the future, no matter how small and snooty."

Nevertheless, Minard also pointed to the problem of a lack of definition. "You are not a well defined, well structured industry. Try to define a disco-

theque. Is it a corner salon with a jukebox full of quote disco un-quote tunes? Is it a high class, members only, dancing only, estab-

lishment? Or a medium priced res-

taurant where you can grab a quick

hustle between the main course and dessert? To say that you are in the entertainment industry is no answer at all."

The point, Minard continued, is that many people who will enter the discotheque business will do so without knowing what business they are trying to get a piece of. The financial reporter suggested that owners and operators begin determining where they think the field is going. "Start to define what is your business."

Minard said that "successful dis-

cothecues will be successful for the same reasons successful restaur-

ants are successful—they provide a personalized, established, consist-

tent, comfortable, well-defined en-

tertainment environment. Like a successful restaurant, a successful discotheque need not be expensive and snooty. But it's customers must feel at home. They must want to re-

turn."

The successful club owner will be someone who is "adept enough, subtle enough and flexible enough to change their operations to satisfy (Continued on page 43)

Propose New Advertising And Marketing Techniques

NEW YORK—Standardization and the overall significance of the 12-inch disk, and educating retail-

ers to the validity of disco product were two of the most controversial subjects discussed at a "Special-

ezation Of Advertising And Market-

ing Techniques For The Exposure Of Product" session.

One member of the audience, which exceeded 150, suggested record labels and disco experts hold seminars for retailers explaining the profits to be realized by in-

creased stocking and advertising of disco product.

Another audience participant asked the panel how to convince ret-

tail outlets to display disco product in more prominent store positions.

Stanley Cayre, chairman of the board of New York based Salasai Records and a member of the panel, feels that when the shop owner receives enough requests for the product, it will be displayed in a choice location. Mark Paul Simon, president of Provocative Promotions, Los An-

geles, another panel member, be-

lieves that DJs must help the re-

tail by promoting the retail outlet

through the discos, such as dis-

pensing retailer business cards to
disco patrons.

As for the 12-inch disk, moder-

ator Nancy Saine, national pop pro-

motion director, United Artists Rec-

ords, Los Angeles, said the emer-

gence of the 12-inch disco record is one of the most concrete steps to take place this year.

"All disco product should be re-

leased on 12-inch records, not 45s," voiced a member of the au-

dience. "It's demeaning to the mu-

sic and the artist to split up a good disco record into two parts;" he continued, to a round of cheers

from his peers.

The body of panelists which also included Tom Hayden, national disco promo rep, 20th Century Rec-

ords; David Glew, senior vice presi-

dent, marketing, Atlantic Records; Larry Yasgar, national singles mar-

keting coordinator, Atlantic; and Jerry Love, president, Love Productions, New York, agreed that feedback from disco

deejays is important to their mar-

keting and promotion campaigns, in particular with the 12-inch spe-

cial disk. They also agreed that the extended disk is better produced at 45 speed.

Yasgar explained that his label distributes 12-inch promo records na-

tionally, and is now servicing DJs with more LPs because many DJs claim the label has released the wrong cut. For this reason, Atlantic is looking more to spinners for disco direction.

Simon said he uses his feedback to determine where his advertising dollars are going. He pointed out that it is no longer sufficient to merely send out records. He now

(Continued on page 46)
Design Consultants Versus Individual Manufacturers

By RADCLIFFE JOE

NEW YORK—Current and prospective discotheque owners thrashed out their concern over the advantages and disadvantages of working through design consultants as opposed to dealing directly with individual manufacturers in a lively opening-day session on "Professionalism in Design and Installation of Disco Systems." In the hour-long sessions moderated by Walter Kole, of Power Audio, Anaheim, Calif., the investigative audience learned:

- It was unwise to try scrum and saving when trying to put together a club with light and sound equipment that would withstand the ravages of time.
- That it was more economic than feasible to buy equipment piecemeal from individual manufacturers then try to have the entire package assembled by a contractor who may not fully comprehend the intricacies of the job he has undertaken.
- That it was important to investigate the stability of companies with which business is being done, whether or not the deal is with design consultants, package suppliers or a one-to-one manufacturer/club owner relationship.
- That input of deejays in the acquisition of sound and lighting equipment could help in establishing important guidelines.

Alex Rosner, of Rosner Sound, N.Y., argued that the risks involved in buying direct from the manufacturer were far greater than those faced in going through a package supplier or design consultant. However, he stressed that the credentials of the firm or individual through whom the club owner deals to work should be carefully checked.

Richard Long of Disco Sound, N.Y., told his audience that they were in the business to make money, and that the safest road to this was by working through stable companies with expert personnel. He warned that it was easy to cut corners, then asked the question, "When the bugs appear, to whom will you turn?"

Dr. Richard Iacobucci, of Rocktronics, Cambridge, Mass., said his company has released a film and a 76-page handbook both aimed at educating club owners how to professionally and economically outfit their clubs while staying away from the fly-by-night operators.

In defense of manufacturers, and the practice of shopping around for the best values before making decisions, Howard Rheiner of Times Square Theatrical and Studio Supply Corp., N.Y., said, "We must all be concerned with the professionalism of the designer." He added that in fairness to the club owner, the designer should provide him with the option of shopping around for his equipment.

Rheiner stressed that most manufacturers were no less professional than the designers in the business, and that many worked by a code of ethics, and an insight into levels of expertise of their customers would go a long way in helping to establish the safeguards being sought.

Randy Vaughn of the Disco Scene in Hampton, Va., stated that one sure way of establishing the integrity of a designer or package supplier was by giving him a working budget, and hearing him openly admit that it would be impossible to work with it.

David Durie of Optikinetics in England said his firm has solved the problems of service and conflict of interest by working through agents rather than directly with clients. He also stated that through being called on to design "idiot-proof" equipment for the disco deejays of Europe, his company had gone a long way in insuring that most bugs were eradicated before equipment leaves the factory.

Michael Levin of The Dancenium, Van Nuys, Calif., defended the use of lasers in clubs, but stressed that the establishment of controls in the amount of power being used was essential, as was responsible handling of the equipment. He added, "If these ground rules are met, then there should be no problems involved in the uses of lasers."

Peter Frank of Video Vision, N.Y., talked about the limitations of videobeam projectors, and the disadvantages of floor mount units. He also talked about the limitations of the dynamic range of the tape, inherent noises found in many players, and problems of copying from original material which may have started off with poor quality.

Turbulence Erupts Over the Validity Of Pool System

NEW YORK—Tempers flared as DJs and label representatives attacked each other concerning the validity of disco pools, who gets the money derived from membership fees and what happens to the product received, and general pool management.

The panel of 15 at the "Disco DJ Pools" session did, however, seem to agree that DJs and not club owners should be serviced by labels. Debbie Backus, a former top ranking Los Angeles pool member, not a panelist, charged that "all pools are a bunch of ----. She claimed that certain members are making money on the pools, product is not evenly distributed, and many deejays are no longer carefully screening product.

Most pool heads claimed labels do not send enough product to service all DJs, and several leaders admitted distributing product among their spinners according to the size of their clubs.

Some pools requested that record labels advertise them of which DJs to service. Another pool rep suggested labels send product directly to individual DJs.

With the problem of service from record companies came the question of record feedback to the labels and the pools' overall responsibility.

Most pools offer feedback charts to labels, trying to accurately advise record companies of disco club reaction to their product. Each pool has its own feedback systems, panel members explained.

A member of the audience from Los Angeles blasted the L.A. pool charging that the lists sent to the pool by its DJs are inaccurate, saying some DJs are not even familiar with the product.

The panel attempted to define disco pools and their functions. Panel member, Jane Brinton, owner of Aristocrat Mobile Disco and original chief of the L.A. pool, said pools were designed to communicate with DJs and labels.

Others seemed to feel that pool representatives should be like label promo people, promoting product. And still others said the purpose of pools is to distribute and not promote product.

(Continued on page 46)
Owners Urged To Have Adequate Capital For Success

NEW YORK—The importance of adequate financing, and methods of controlling admissions to minimize infiltration by unsavory elements, were among key points of discussion at the meeting of disco club owners, moderated by Scott Forbes of Studio One, L.A.

In a lively question-and-answer period, Forbes urged his audience to be prepared for cost overruns in construction, and to have adequate capital for running the club during the first nine to 12 months of operation when no profit can be expected.

James Burg of Homers Odyssey, Denver, underscored Forbes’ statement by stressing that undercapitalization can kill a project. He also advised prospective disco owners to stay away from establishing clubs in residential neighborhoods where noise problems could develop. Burg offered, “Always seek expert advice when selecting a location for your club.” He continued, “If you must delegate authority, it is important to get reliable people to run the operation.”

Alan Harris and Tony Marino of the 12 West Discotheque here, also cautioned prospective club owners not to go into the business underfinanced, and to stay away from residences.

They also stressed that the personal attention of both owners and staff is needed to make a club a success. According to Harris, the 12 West staff treats customers the way they (the staff) would themselves like to be treated. Marino added that no problem was too small to gain the personal attention of the owner.

Both men stressed the feasibility of memberships (in states where they are legal) as an effective way of controlling customers and ensuring that rowdies and undesirables are kept out.

Michael O’Harro of the Tramps Discotheque in Washington, D.C., urged owners to work under the premise that theirs was the best disco in town. This attitude, he claims, would not only serve to raise the consciousness of the staff, but would also go a long way toward attracting the type of clientele the club owner seeks.

O’Harro also suggested that in trying to establish a club’s image, the owner’s involvement in the day-to-day operation is important. “There should be a club personality,” he said, “and the responsibility for establishing this should go to the owner. He should make it his business to know his customers and remember their names. This plays an important role in winning friends and influencing customers.”

Nick Siano of The Gallery in lower Manhattan, claims that his club is trying to establish and maintain a house party atmosphere where camaraderie exists and customers are relaxed.

Frank Caven of the Old Plantation, Dallas, also stressed the importance of adequate financing, and urged prospective club owners to stay away from high interest loans that could erode profits and shutter a club even before it got off the ground.

John Contini, who recently reopened New York’s Le Jardin, suggested that the harried staff, also suggested selectivity of customers for membership and adequate financing.

Jerry Owens, of the newly opened Crescendo in Anaheim, Calif., suggested that advance, detailed and effective marketing techniques could help minimize the errors that often spell disaster for a club. He added that this type of professional approach could also impress public relations companies enough to encourage them to invest in the venture. He too backed the idea of membership and special dress codes to maintain top standards.

Manufacturers Planning New, Improved Equipment For Future

NEW YORK—Disco club owners, anxious about the state-of-the-art of both sound and lighting equipment for their clubs, received assurance that more and more manufacturers are concentrating their attention on designing products exclusively for the disco market.

They were also briefed on the future of the industry, and the coming of laser, holography and computer technology for use in the discotheque.”

At the meeting on “Sight & Sound Technology For The Discos Of Tomorrow,” moderated by Steven Truax, tape audio video editor of Billboard, Mike Klasco, president of GLI, Brooklyn, N.Y., told the audience that as recently as five years ago, no equipment was designed for discotheques.

“However,” he added, “this situation is being rectified, and today more and more manufacturers are beginning to design product specifically geared to discos.”

Jim Parks of Technics by Panasonics, Secaucus, N.J., endorsed Klasco’s contention that the sound equipment industry was slow in getting around to meeting the product needs of the disco industry.

“But,” he added, “the significant fact about our business is that we are constantly upgrading our technology in spite of economic conditions.”

Parks said that the result of improved technology was being mirrored in the development of high-powered amplifiers with low distortion; lower cost, heat resistant turntables with better suspension, torque, take-up and tone arms; and overall better sound performance.

He also added that the development of better switching amplifiers, class A and B amplifiers, and high quality equalizers can all be of tremendous benefit to disco operators.

John Gennaro of Audio Dynamics Corp., New Milford, Conn., talked of the development of a computer control center that could simulate most of the current duties of the disco deejay, thereby freeing the deejays for other operations.

Disclosure of the development of special new style disco equipment was also made by Scott Forbes, who is President of The Stanton Magnetics. Plainview, L.I. The Stanton executive stated that the new generation of disco cartridges are not only built ruggedly for the wear and tear of discotheque use, but also offer good tracking and clean sound.

Smith reminded his audience that all sound components used in discotheques are but links in a chain, and their individual cost is irrelevant if the carriage is not taken into consideration as a prime component.

Vince Finnegan, Metro Light & Sound, New York, said that sound and lighting technology had achieved such a high level of sophistication that more and more clubs were beginning to hire separate technicians for both. He also said that the ratio between sound and lighting equipment in disco should be 70:30 in favor of lights.

Jack Ransom, Capitol Stage Lighting, New York, urged the creation of more “theme” discos, in which neon, mirrors, and special floors and lighting are used creatively to produce a theme that is new and unique to the club that is using it.

Ransom promised a flood of creative ideas that will “bombard the senses” of disco patrons of tomorrow. He talked about the way in which the creative use of lighting in a club could help achieve this goal.

On lasers, Ransom said they are not something which should be feared. However, he urged careful and responsible use of the product. He talked too of the development of projectors that utilize the use of high frequency signals to transmit images thereby eliminating cumbersome cables.

Also in disco’s crystal ball, Ransom saw illuminated dance floor that could be shipped as tiles, and mirrored dance floors that were not prone to chipping.

Tom Miska of Lights Fantastic, Farmingdale, N.Y., also looked ahead and promised the availability, in about six months, of a projection system that emulates holography, and of the perfection of “safe” lasers for clubs.
Consensus: There Is No Single Rule To Programming

NEW YORK—A panel of eight label reps and disco spinners confirmed that there is no single, rigid rule to disco programming.

The question of DJs announcing records reached the boiling point as DJ panelist A.J. Miller of the Star panel stated that any disco DJ who announces records is a "frustrated radio announcer."

Miller, who programs only disco product, accepts no requests, nor will he play records he has not approved. He feels that his mixing碟s, steaming other mixes, and blends their techniques with his.

He does not like to play oldies, and generally does so only twice a month, and then only during "slow periods."

Panelist Tom Savarese of New York, suggested as an alternative to announcing records, the spinner obtain a video machine playing discs, stealing other mixes, and blends his techniques with his.

DJ Panelist Jimmy Stuward of 12 West, N.Y., feels that programming and mixing records should be left to the patrons, adding that crowd reaction will tell the spinner what should be done with the product.

Columbia Records, N.Y., disco coordinator and panel member Mike Thomas came up with the most unpopular statement of the session: "A disco DJ does not promote a record by playing it. It is promoted when the DJ announces the record."

An obviously emotional member of the audience announced, "We are disco deepjays, not radio DJs, and we mix our records, not talk over them."

Linda Schaefler, panelist from Tramps in Washington, D.C., blends all music in her programming efforts, she said. She also plays two-year-old records, which most panel members decline to do. Schaefler also distributes a disco playlist which she uses as a programming guide.

Stuward advised the gathering not to ignore older records because there are always special interest groups in discos. He follows a Top 40 record with an older, but will never play two vintage records back-to-back.

He suggested that if the spinner listens to the opinions of his or her crowd, the club should stay packed.

Two Midwest audience participants said discoggers in that area expect DJs to be personalists, and not only do they announce records, but they get verbally involved with the crowd.

Moderator Bobby DJ, of New York, advised the group that the most important programming technique is timing the music.

Thomas declared that labels originally began to produce 12-inch disks because DJs were mixing two or more records together. And he feels strongly about spinners announcing the records they are blending together.

He also believes that it's the responsibility of the DJ to inform his or her patrons of record titles, asking the group, "How will your customers be equipped to buy a record if they don't know what it is?"

He asserted that with programming for discos, there is a time to play records by acts that are not generally played in discos.

The time to play these records, he said, is when customers first enter the club. "People do not walk into a club and immediately head for the dance floor." At this time, listening as opposed to dancing music could be played.

He also claims that during the course of an evening, there is a time period for several different types of music, not simply disco.

Global And Nati Organizations Mulled

NEW YORK—Organizing a global disco organization was the topic of discussion at a special unscheduled club owners/managers meeting.

The session, headed by Jack Duvall of International Discotheque Assn., and Michael O'Harro of Tramps, both in Washington, D.C., turned from a proposed new international organization to possibly working within the structure of Duvall's newly formed group.

A club owner opined that such an organization would not work because of different state laws governing discos.

Another suggested that if the club owners do not organize, they will be at the mercy of the entire music industry.

An association can educate its members on financial matters, offered an interested club owner, who happens to be an accountant.

The free-form meeting jumped into insurance for disco club owners. One proposed that insurance has tripled for discos. In some cases, he claimed, discos, because of the negative connotations attached to them, are unable to obtain adequate insurance.

It was generally agreed that mobile disco units are most difficult to obtain insurance for.

Several disco owners vowed to support the International Discotheque Assn. by forming regional and/or local committees. They will hold seminars, they indicated.

The entire body seemed to feel that a disco industry trade association could easily be a catalyst to tie the disco industry together.

Pros And Cons Debated On The Effectiveness Of Franchising

NEW YORK—One of the more controversial seminars at Disco II dealt with the pros and cons of franchising discotheques.

Tom Jayson, president of the franchised 2001 Clubs of America, Columbus, Ohio, moderated this panel and lead the argument in favor of franchised clubs. With the assistance of a 10-minute film on the 2001 chain, Jayson outlined the advantages of a franchised club.

Citing his own chain as an example, Jayson said that the franchised chain, professionally run and as is the case with 2001 Clubs, highly computerized, minimized many of the pitfalls that confront the unknowledgeable disco operator.

Jayson said that for a startup cost of about $125,000, 2001 could provide an entrepreneur with a fully computerized discotheque, which eliminates human error, keeps track of money, controls the bar, lighting and sound equipment, and literally runs itself.

But as attractive as Jayson's proposal seemed, there were many that were vocal in theiranimosity to it. Among them were Michael O'Harro of Tramps in Washington, D.C. O'Harro contended that disco work best on personalities, not dollars, and questioned a computer's ability to grasp the mood of the club's patrons and pander to that mood.

Jayson countered by explaining that the franchises utilize the talents of local entrepreneurs who are familiar with an area, and the needs of the entertainment-seeking people of that vicinity.

He also stated that the chains also draw a lot of transient customers who have visited sister clubs in another town, and feel comfortable walking into something familiar in a strange city.

Still, despite his assurances of hand-picked staff, trained by the franchise, the quick turnover and the profits to be made, Jayson was hard-pressed to allay the fears of his audience, many of whom were independent club operators, and were concerned about being consumed by the chains.

Then Jerry Owens, of Crescendo in Anaheim, Calif., touched on the problems of antitrust, and possible intervention by the SEC, motivation of both staff and management, the bastardization of creativity through rubber-stamping, and the general day-to-day frustrations encountered in trying to operate a highly computerized franchise.

Murray The K's Disco On Wheels, New York, found wider acceptance from the audience, primarily because it did not seem as much of a threat to their operations as 2001 Clubs.

Through the franchise's president, Bert Tenzer, the audience learned that it took a startup capital of about $10,000 to get a Murray one of the contractual stipulations is that the franchisee sets up his operation in a well populated area, usually with a population of about 500,000 persons.

Also on the panel was Jerry Nylander, sitting in for Ken Mack of WYMS, Meredith, New York.
Disco II: A Forum Report

Industry Actually 2 Polarized Groups, Session Attendees Say

NEW YORK—The entire body of the "Establishing Inter-Disco Communications" session seemed to agree that the disco industry is comprised of two separate entities: the music industry and the disco industry.

The group also agreed that there is an ongoing battle ranging between these two industries.

An audience participant declared that the music industry is comprised of labels and DJs, while the disco industry deals with hardware and software manufacturers. He claimed that product is always the focal point of music/disco communications, and product is the responsibility and problem of the music industry only.

He suggested that opposed to melding the two industries together, each should be left alone to solve its own problems.

Jack Duval, moderator and vice president, director of international Discotheque, Assn., Washington, D.C., pointed out that communication could possibly be achieved by subscribing to the same publications, attending the same meetings and having a disco organization.

Scott Woodside, panelist and member of the Atlanta disco group The Sylvers, said the pools have not brought DJs together, so his organization has published a newsletter which he says has worked as a communications vehicle.

Different groups, in the open, free-form session, changed the disco industry with catering to certain parts of the country. A New York resident feels disco belongs in New York where the disco boom originated.

A Midwest resident claimed that any input from his area is disregarded, contending disco forums are programmed for the East and West Coasts.

Another suggestion for better communication came from Woodside, who suggested Billboard's Disco II be held in another part of the country. "It started in New York, but the rest of the country has learned from New York, and is trying to improve on its methods."

It was also advised that disco groups with their own publications publish disco concepts of different areas.

Woodside further suggested that the group compile the information from Disco II, and hold regional or local seminars for those who could not attend as a form of communication.

A national bimonthly newsletter where disco people may exchange ideas or seek answers to their particular problems was also thrown out to the crowd.

Duval explained that his newly formed nonprofit organization is attempting to deal with practically every suggestion, including holding educational meetings for disco industry persons.

Other members were Gary Friedman, director of interdisco, Disco Technics, Seattle, and Jane Brinton, vice president, Aristocrat Discos, Los Angeles.

6 Record Producers Tell How They Conceive Single, LP Hits

NEW YORK—Six of the most successful producers of disco flavored hits say they go into the studio looking primarily for a crossover type of record.

Although disco has played a significant role in all of their recent hits, each of these producers confirmed that they always go after a record which will not be confined to only one market.

Serving as panelists for this session were Bob Crewe, Van McCoy, Tony Sylvester, Norman Harris, Freddie Perren and Jacques Morali. Moderator was Ken Cayre of Salsoul Records, and Cayre Industries.

Leading off the discussion was Crewe, who said he was making disco records before disco came into being in the U.S.

"Records like Mitch Ryder and the Detroit Wheels got people up and dancing, and from what I hear they are still dancing to this same music in certain parts of the country," he said.

Crewe plans to take disco one step deeper into the commercial world by introducing a Broadway, bound disco rock ballet, "Street Talk," scheduled to open next year.

Cayre said that shows like this one should do very well, because disco is exactly what he means by "something different like concept LPs."

McCoy said his newer records are geared toward "laying heavy thoughts on people while they are dancing, so that they learn something while they are enjoying themselves."

In addition, he said that the disco music public is ready for more ballads, since people want to dance to slower tunes as well as the uptempo cuts.

According to Sylvester, disco is the music of the city, and he feels any artist could make a hit disco record if he or she had the right producer, music and musicians.

"An artist is the last thing that I am concerned with or interested in; a good song is the most important element," he stated.

Laury Minard Keynote Speaker

By JIM FISHEK

McCoy partially agreed with Sylvester's assumption, but added a quick thought of his own: "The difference between a good record and a great record is a great artist."

The "Sound Of Philadelphia" received a number of compliments from Norman Harris, who serves as one of that city's top session guitarists, as well as a highly successful producer.

"While working as a musician at Sigma Sound, I learned about cutting hit records from the disco producers in the business and took a little bit from each of them," he said. "Then, all I had to do was find the correct writers for the correct artists and everything began to click."

Cayre said that every great producer has his group of "rhythm and reflex musicians," which are used on every record to get the ideas across properly.

Perren, named producer of the year at the Forum, said he also uses the same musicians for his sessions (Tavares, Sylvers), because they seem "to click together."

While most of the other panel members said they get ideas by going to discos, Perren said he gets ideas for records by going to parties and seeing what is being played.

In regard to cutting records, Perren said that even the funkiest tunes need sweetening (strings). He also feels that a producer should know every song by heart before attempting to cut it.

Like McCoy, he would like to see slow dances come back into the disco.

Morali, who flew here from Paris for the meeting, said people are dancing in every country, and producers should always gear a record for worldwide appeal.

"Disco is the biggest thing in the world and it is odd that the music catches on in other countries before it comes in certain parts of the U.S.," he said.

By DEBBIE BACKUS

their customers' changing demands. Among them is the ever increasing need for new sounds, and the desire for both changing and expanding their product line.

In the end, they must answer the question: "What does the customer want and will pay for?" The answer to this question will determine whether or not the producer is successful in his endeavor.

Bill Wardlow, Forum director, explained that Forbes reached its $4 billion goal for the disco industry by estimating there are 10,000 clubs in the U.S. playing live music and records to which 300 persons a night go to spend an average of $10 a night three nights a week 52 weeks a year.

In a question and answer period, someone asked if liquor was necessary for the viable success of a club. The answers were mixed, with deejays emphasizing that the sponsor and his music were the key. A sponsor brought up unionization for deejays. The idea was refused by the sponsors, who referred to their ability to get jobs and the development of pools as aiding them in other areas.

Debbie Backus criticizes record pools.
Positive Image Is Vital, Say Owners

NEW YORK—Creating a positive image is the first step in building a successful disco, according to panelist disco owners and/or managers at the "Disco Club Managers (Day-To-Day Operating Policy)" session.

"With a long-range club plan, image is most important. But a short-range maximum profit club must be built around excitement," offered panel member Richard O'Harro, owner-manager of Cosmos in Greensboro, N.C.

Other panelists included Jack Wheeler, manager of Studio One, Los Angeles, and Michael O'Harro, manager of Tramps, Washington, D.C., with moderator Pat Capozzi of Tramps in Vancouver, B.C.

Encompassed within the realm of image building is a dress code that all panel members seem to be initiating. They seem to feel that patrons tend to hold in high esteem clubs with dress codes. Wheeler explained that his club did not originally start with a dress code, but once the club had an image, he imposed dress requirements. Bill Lindsey, owner of the Fox Trappe in Washington, D.C., believes that people of similar interest generally come together and this philosophy spills over into dressing habits. He offers sport jackets to these guests visiting his club unprepared.

O'Harro has changed his door staff from the large bouncer type to low-key personalities in tuxedos. His staff also suggests other disco methods to persons who are not properly attired.

A member of the audience announced that there is a natural resistance to dress codes with several groups. But providing an exciting climate for customers alleviates their reluctance to adhere to a code, he reasoned.

Another suggestion was to discourage personal relationships between doormen and customers, advising the gathering, that personality demeanor are generally ineffective. Club rules are bent for friends, it was suggested.

Although Wheeler was the only panel member with a private membership situation, the audience was interested in when and why membership situations are initiated. Capozzi and Wheeler expressed membership cards as being a device to control the crowd, particularly if the club is soliciting a particular audience.

O'Harro added that New York, Washington, Los Angeles and Miami are cities where private membership clubs work best.

Wheeler noted that although Studio One is a public club catering to the gay community, management is having problems maintaining a predominately gay clientele. To en-

Problem Of Consumer Awareness Evokes Plethora Of Suggestions

NEW YORK—The problem of establishing consumer awareness of a discotique after it has flung its door open to the public, was a key topic of discussion at a joint session on promotion, door lists, discotheque marketing, and the establishment of inter-disco communications on local, regional, national and international levels. A panel moderated by Michael O'Harro of Tramps Discotique in Washington, D.C., ran the gamut of promotional aids including:

- Special kiddie discs for slow business days and evenings.
- Special shows to coincide with major events, i.e. the bicentennial.
- Special giveaways, provided that those are not restricted by local liquor laws.
- Fashion shows either independently run or in conjunction with local boutiques and fashion designers.
- Charities shows, which, though they are non-profit ventures, can make people aware of the club and bring them back.
- A special tie-in with a major manufacturer and/or record label, as is being done in the case of D.C. LaRue with the Unruly D.C. LaRue disco show, T-shirts, etc.
- VIP cards for preferred patrons that would give special breaks on drinks and preferential treatment at the door.
- Create contests and other special situations that would arise to tie in the interest of the local media, and create an avenue for maximum exposure at minimum cost.
- Pour generous drinks.
- Show patrons that your interest in them transcends the money they spend at the club.


The moderator for this session was Jack Duvall, vice president and director of the International Discotique Assn. Duvall told his audience that the implication of whether or not it wants effective inter-disco communication is dependent on whether or not it wanted an industry.

He stressed that an industry, as opposed to a business, is comprised of a community force that endures in time and experience, and sustains and survives superfluous changes in the moods and whims of customers.

Among the reasons he stated for good inter-disco communications were news about commercial dissimilarities, designs and promotions; exchange of advice on how to successfully run an industry; development of professional standards; a complaint bureau where dissatisfied customers can air their grievances; and a plan for generating favorable national and international publicity.

At this meeting on communications was sound the seeds for the subsequent formation of a national association for inter-disco communication and cooperation.

The association, supported by hearts of disco pools from Detroit, Seattle, Atlanta, Los Angeles, San Francisco, Miami, Chicago, Montreal, Quebec, Boston and New York and New Jersey, outlined an eight point proposal which it plans to present to its members for ratification.

Details of the association are outlined in a separate story in this issue.

Panelists Ponder This: Are Disco Acts Limited In Their Careers?

LOS ANGELES—Are disco acts limited in their careers? This question seemed to strike the control nerve of the 10 panelists who could not agree on its answer at a "Promotion Of The Disco Artist" session.

Panelist Stan Watson, owner of Philly Groove Records, Philadelphia, admitted that disco has helped the entertainment industry, but problems arise when placing disco acts in other situations. "I don't want to make my acts disco acts; it's too limiting. Acts should be all around performers," he said.

Nobby Walters, moderator and president of Nobby Walters Associates, New York, said the word disco has taken on a negative connotation with labels because record companies feel disco "locks in" their acts.

On the other hand, panel member Gloria Gaynor, crowned queen of the disco set, proudly announced that she does not feel boxed in by disco, adding that the disco industry is not, as many believe, locked into only dancing and listening to disco music.

Ray Cavano of TK Productions, New York, said his angle for promoting disco acts is artist development and utilizing disco media. Gay press is instrumental in launching disco acts, he offered.

Promoting disco acts in nightclubs is apparently a problem with several club owners. A club owner argued that he would like to have Gaynor appear at his club, but how does he afford her? He also charged labels with not supporting their acts' nightclub dates with promotion.

As the group argued for-and against the labels' responsibility to clubs, panelists Roy Webb, executive director of the soon to open Copa cabana disco, New York, charged club owners with the responsibility to their customers to bring in well-known acts, even if the owner must financially sacrifice to accomplish this. He added that this method will build business in a long-range plan.

Gaynor advised the group that disco acts must now offer patrons more than recorded music, noting that now customers are coming to home groups to play their own music.

Disco artist and panel member Monty Rock III suggested promoting disco acts in the same manner pop artists through radio ads and other media, with the aid of the labels. He also goes into a city two
THE NEW ALBUM FROM THE LADY THAT'S TURNED EVERYONE'S HEAD AROUND.

APRIL 1979

It began last April when she shook the states with the smash hit single, "Turn The Beat Around." Now, Vicki Sue Robinson returns with a soulful second album.

FEATURING HER NEWLY RELEASED SINGLE "DAYLIGHT"

Produced by Warren Schatz for Sunbar Productions, Inc.

RCA Records
Positive Image

Continued from page 44

sure the club from transforming it self into a "straight" club, Station One has compiled a mailing list of 10,000 gay persons, and uses this list to gain new members.

Several persons in the session agreed that for the most part blacks, gays and whites go to clubs geared to their own particular group.

A Portland, Ore. club owner said the different groups do not mix well in the Portland area.

On the other hand, a manager in Syracuse, N.Y., declared that only an interrracial disco will work in his area.

Turbulence & Pools

Continued from page 40

The group that apparently felt pools are totally unnecessary.

One irate member of the audience injected that pools were originally started because record companies were tired of DJ's changing the order of their labels.

Another person suggested that in order to secure a better relationship between pools and labels, the pools should encourage labels to hire disco promotion people.

Most pools charge a monthly membership fee. Several also offer employment services and aid in the support of unemployed DJs.

Eight pool leaders vowed to communicate and aid in the betterment of the disco industry at a private eight-hour (5 p.m.-1:30 a.m.) meeting after the panel session.

The group drew up an agreement of eight points designed to bring confusion among the pools to an end. Following are the items included in the pact:

1. Inter-pool communication and cooperation.
2. Each pool will send one copy of each record received to every other pool.
3. Communication by each pool and a selected group of magazines dealing with discos.
4. Devising a system of cross checking each pool.
5. Pool heads to act as third party mediators in pool/label disputes.
6. Top 25 lists must be documented and permanently recorded according to a point system.
7. Sending out top 25 and upcoming hit record information sheets to local retailers and radio stations.
8. Feedback channels to the record companies shall remain on an individual pool/label basis.

Turbulence & Pools

Continued from page 40

National record pool heads and their cities are: Eddie Rivera, International Disco Record Center, New York; Bruce Berman, West Bradley Peter; Struve, San Francisco; A.J. Miller, Los Angeles; Dc: Bex, Miami; Shawn Adams, Atlantic, Chicago; Jackie McCloy, L.I., New York; Dominique Zagorka, Recording, Canada; John P. Lupino, Boston; Tony Tortol, Asbury Park, N.J.; Ann Shaffer, currently organizing the Detroit pool; and Jim Burgess, Atlanta.

Rivera is installing a national DJ verification system where anyone can call, and within minutes information regarding any DJ is offered.

International Disco Record Center is also a full DJ service center where services from record distribution to equipment repair is offered. Rivera said.

Pool heads also agreed to physically visit each other to learn about different markets. At the same time, the group vowed its support to small independent labels with good disco product.

9 National Firms Join In Effects

NEW YORK—The sound, light, video and special effects which have even the most overbearing at Discos II were produced by nine national manufacturers.

Light shows and pleasant disco music enhanced business sessions. Hard driving disco music, flashing lights, superior sound and computerized dance floors drew the evening crowd to Discos II's balconied discotheque at the Americana Hotel.

The manufacturers responsible for Billboard's white and most successful disco floor were: Power Audio of Toms River, N.J. providing sound and fusion of disco and live band acts as well as the special effects and stage lighting; Altec Sound Products division of Altec Corp.,Anaheim, Calif., supplying the entire inventory of speakers, amplifiers, equalizers, drivers and horns, 8-channel mic mixers and 16-electro condenser microphones and associated amplification and speakers for the business sessions. Hollywood Sound Systems of Los Angeles, providing the mixing console; Roktronics Entertainment Lighting, Cambridge, Mass., offering special effects, video, digital and laser and an 8 foot x 16 foot wall device called Coloration.

Also Crescendo, Anaheim, Calif., put in a specially prepared mirrored dance floor. Digital Entertainment/Agora Beta Corp., Cleveland, had five screen multi-media shows; Video Disco, Kansas City, Mo., produced programming on the dance floor and stage with two floor color cameras and also videotaped the entire forum activities from registration to the wrapup. American Laser of Salt Lake City, showed its own lasers; and Times Square Theater and Studio Supply Corp., New York, supplied all forum entertainment including basic stage lighting, special effects including rotating beacon, control equipment and lighting, large mirror balls with special pin projections, color effects, bubble machine and space beacons.

Other firms instrumental in supplying the hardware were Taurus Lasers, Las Vegas; providing the forum with floor plans and organizational layouts; and Perason Electronics, Anaheim, Calif., producing the unit for Power Audio's laser.

Artie Jacobs, DJ at the Cricket Club in Miami, was the disco spinner for the Forum.

Disco Acts' Future

Continued from page 44

days prior to an engagement to support his date.

Dennis Ganin, owner of Pyramid Records and Roulette Records executive, New York, in defense of labels, angrily tossed, "I don't ask you club owners to make my records. I don't ask you to fill your clubs. It's not my responsibility."

Walters advised the club owners not to be afraid to try to promote disco talent in their clubs, claiming that an act will not charge the same fee to a small club in Virginia as it will with Madison Square Garden. But at the same time he admitted that all disco clubs will not benefit by promoting live acts.

A member of the audience announced that gay clubs tend to promote top name disco acts because of overwhelming gay support, all straight clubs are a bit afraid because their audiences are not as dependable.

Panel On Ads

Continued from page 39

sends out with his product posters and announcements of acts. He also sent his three or four DJs to help decide which records should be blended together for an extended play disk with another marketing idea.

Love suggested disco rent their wall space to labels to advertise and promote product.

Hayden, who agreed with Simon that merely sending out records is not enough, added that labels must now follow through marketing techniques, calling the door to calling the retailer.

Although much of the discussion was aimed at promoting the product to disco clubs and other disco industry sources, Love declared that the promotion should be aimed not at the industry, but to the masses that purchase the product. It was also pointed out that tailers would indeed reach the masses if the consumer could see and hear the disco product.

Prominent Acts Pitch In On Awards

NEW YORK—Among the noted celebrities on hand to present Billboard's highest disco awards were Dionne Warwick, Barry White, Don Cornelius, Van McCoy and D.C. Larue.

A special Billboard award was presented to Barry White for his contribution to the entire music industry.

To add to the excitement of the evening, Bill Wardlow, Disco II director, presented an award to White by 20th Century Records. Michael O'Hara, representing the International Disco Assn., awarded Wardlow with a gold record plaque.

Billboard's Oct. 9 issue listed the 26 award categories and their winners. Other winners in the disco division of the year category are: Tom Sawyers of the Sandpiper, New York; Paul Dougan, Studio One, Los Angeles; John Hedges, The City, San Francisco; Kurt Brunswic, D.C.A., Philadelphia; Michael Mel Komian, Club Fever, Detroit; Artie Feldman, Sunday's Chicago; Jim Stuard, 127 Disco, Boston; Tom Nett, Sportspace, Denver; David Love, Windward Reports, Miami; Jim Burgess, The Camel, Atlantic; Ram Rocha, Old Plantation, Houston; Bill Owens, Lost & Found, Washington, D.C.; Gary Lankin, The Grille, Pittsburgh; Paul Worth, Boren Street Disco, Seattle; Victor Occasio, Puerto Rico, and Emor Rosko of the U.K.

The photos in disco entertainment keep conventions busy doing the newest dances.

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Just Leave It To

The Sylvers

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SOMETHING SPECIAL!

Their new album includes their new smash single,

HOT LINE

and nine other songs performed by the entire Sylvers family!

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October 10 Cos — The Bill Cosby Show — ABC
October 30 American Bandstand — ABC
November 7 Sonny & Cher — CBS
November 25 Van Dyke & Company — NBC

Produced by Freddie Perren for Sytro Enterprises, Inc.
NOW MILLIONS WILL HOLD
Announcing the release of a new album from the Electric Light Orchestra. The first established hit on the album is “Livin’ Thing.”

And there are still a record breaking number of songs that will be emerging from “A New World Record.” It’s an event.

On United Artists Records and Tapes.

Electric Light Orchestra
A NEW WORLD RECORD

Produced by Jeff Lynne

UMLASTING

Copyrighted material
**Exhibit Floor Sight and Sound Competition Heats Up**

**BY STEPHEN TRAIMAN**

NEW YORK—The difference between Billboard's Disco Forum I last January and the just-concluded Disco II was most evident on the exhibit floor. The sophistication on both the club and design level was apparent in the informed questions asked at virtually every display as well as the healthy skepticism about equipment claims.

More than 20 sound firms, 20 lighting companies and at least a half-dozen video systems shared approximately 90% of the 80-plus exhibit booths on the balance made up of franchising, service and accessory firms.

Included were several from the U.K., basically looking to extend their lines to the U.S. Both D.J. Electronics Ltd., already with a Canadian base in Burnaby, B.C., and Optonetics Ltd., formed up their first distributors, Pulsar, Cambridge, England-based which has claims as the largest global manufacturer of lighting controllers, named Capitol Stage Lighting as its new U.S. distributor.

The first creative video software, in both videocassette and super 8 mm. film cassette, made its appearance at Disco II, but hardly in any quantity sufficient to feed the voracious appetites of the disco public.

All three exhibitors who showed software—InterVision Distributors, Video Vision and Video Disco—acknowledge that each has perhaps 20 to 25 hours of "prime disco visuals" in the can, or will have this supply in the near future.

At the same time, those clubs that can intelligently support a video software investment that realistically can run from $500 to $2,000 a month on an annual contract basis, are not about to sign up for any network that doesn't afford at least to 60 to 75 hours of programming.

The "chicken or the egg" syndrome that is evident in many other areas of the music industry also applies here, with each of three firms offering a smattering of top disco artists, but admitting the major labels have yet to "see the light" on the viability of disco video software as a hot promotional medium.

Portability was in much more evidence on the exhibit floor, a testament to the growth of the disco deejay as a mobile entrepreneur, carrying his music to smaller clubs, campuses and private parties across the continent.

The range of pricing for portable systems also is a much bigger spread, with simple combinations running from about $500 on up, depending on the sophistication desired. Here, too, the competition from the U.K. is apparent, with some highly professional units at solid prices seen on the floor.

Although the sound was deafening—despite the best efforts of the exhibit coordinator to keep the level below 105 dB—and actually self-deafening since these firms blasting the loudest couldn't hear their own prospects, the new lighting took an equal share of the action.

The laser controversy was not addressed directly, but several smaller companies showed the hologram systems, and a handful were featuring "safe, low level" laser guns or projectors with various guarantees based on actual club or industrial usage.

Computerized dance floors came into their own, with the exhibit area affording actual setups and the Billboard disco floor in the banquet balcony, by Electronics, making the visual appeal a reality.

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**A 'Hot Seat' Session Provokes Heated Participation**

**NEW YORK**—The closing "Hot Seat" session featured many key executives from all facets of the disco industry, and was among the best attended of the four day conference.

In the spirited three hour question-and-answer session moderated by Bill Wardlow, Forum director, the near capacity audience was briefed on almost every aspect of the sound recording industry.

Tom Jayson, president of the franchised 2001 Club of America, urged the audience to seek the advice and help of experts in the industry if they feel moved to get into any aspect of the business. He praised the concept of the franchised Murray, the K Discos On Wheels, and suggested that the audience explore all the pros and cons of membership, dress code, cover and minimum charges, and other problems of running a club before actually getting into the business.

Mr. Jayson also indicated that 2001 Clubs plans to open up to 30 more franchised locations within the next calendar year.

He promised potential investors a return of their money within nine to 12 months of opening one of the locations, and talked about the startup cost of such a venture.

Scott Forbes, Studio One, L.A., suggested special attractions for slow days at a club, and reiterated the importance of adequate financing in opening a club.

Michael O'Harr of the Tramp Discotheque in Washington, D.C., warned prospective disco operators to look beyond their startup costs to what they will do with a club after it has opened to the public. He urged foresight in planning, and stressed that clubs should be built and operated to withstand the tests of time.

His associate, Jack Duval, touched on the emergence of the International Discotheque Association, and the role it is playing in helping its members protect their names and logos, in getting names listed in the yellow pages of the telephone directory, and the association's position on performance fees charged by ASCAP and BMI for music played in discotheques.

Van McCoy, artist, writer and producer, talked about the disco record, and disclosed that he does not necessarily go into a studio to produce a "disco" hit, but rather works on a hit record, which would almost inevitably extend to the discotheques. He also saw the evolution of greater sophistication in the music played in discotheques.

A Court, president, RSO Records, endorsed McCoy's disclosure that mere record labels and their producers think first in terms of a hit record and later as a disco record. He also equaled the disco record of today with the "record hops" of two decades ago, calling them important proving grounds for records.

Other endorsements for the hit record over the disco record theory came from Anita Wexler, Phonogram/Mercury, and Howard Smiley, TK Productions. Wexler expressed the hope that current confrontations between radio and disco stations will soon be resolved, as well solving problems among disco record pools and their members. She said that Phonogram/Mercury was taking a long, hard look at the disco market.

Joe Cayre of Salsoul Records and Dennis Gamn of Pyramid Rockette came out in support of the disco record as an entity unto itself. Cayre stressed that disco has been the primary reason for Salsoul's present run of success, and said, "We believe in disco, we produce for discos, and we consider discos as super first class citizens!"

Gamn called for the education of radio personnel and record retailers who still look on disco as the ugly duckling of the music industry.

In defense of the big record labels, Mark Kremer of M.K. Productions, Los Angeles, said record companies have begun accepting the fact that disco is much more than a passing fad.

Jane Brinorton of Aristocrat Discotheques, Los Angeles, argued for professionalism in the business, stating that this was the only way to ensure success and longevity of the industry. She also urged disco owners to look at European discos and see how their successes can be applied here. She also called for serious and continued communication between all facets of the industry so that a broader understanding of each other's needs can be achieved.

A.J. Miller, a Los Angeles disco deejay, also called for professionalism, especially among disco jockeys whom he described as being crucial to the success of the industry.
... celebrates its Independence!

... with its independents

ABC RECORDS & TAPES
SEATTLE, WASHINGTON

ALL SOUTH DISTRIBUTORS
NEW ORLEANS, LOUISIANA

ALPHA DISTRIBUTORS
NEW YORK, NEW YORK
HARTFORD, CONNECTICUT
BOSTON, MASSACHUSETTS

ALTA DISTRIBUTORS
PHOENIX, ARIZONA

BEST RECORD DISTRIBUTORS
BUFFALO, NEW YORK

BIB DISTRIBUTORS
CHARLOTTE, NORTH CAROLINA

ERIC OF HAWAII
HONOLULU, HAWAII

HEILICHER BROTHERS
DALLAS/HOUSTON, TEXAS
MIAMI, FLORIDA
MINNEAPOLIS, MINNESOTA
ST. LOUIS, MISSOURI

HOT LINE DISTRIBUTORS
MEMPHIS, TENNESSEE

M.S. DISTRIBUTING COMPANY
CHICAGO, ILLINOIS
DENVER, COLORADO
SAN FRANCISCO, CALIFORNIA

MUSIC CITY DISTRIBUTORS
NASHVILLE, TENNESSEE

MUSIC TREND DISTRIBUTORS
DETROIT, MICHIGAN

PROGRESS RECORDS
CINCINNATI, OHIO
CLEVELAND/PITTSBURGH

RECORD MERCHANDISERS
LOS ANGELES, CALIFORNIA

SCHWARTZ BROTHERS
WASHINGTON, D.C.
BALTIMORE, MARYLAND
PHILADELPHIA, PENNSYLVANIA

STAN’S RECORDS
SHREVEPORT, LOUISIANA

TARA DISTRIBUTORS
ATLANTA, GEORGIA
Carole Williams and her group keep the mood bouncy.

Member of Parliament has a ball.

Two individual stylists: Vicki Sue Robinson and George McRae.

Loleta Holloway: happy sounds.

Warm 'Hot Seat' Session

- Continued from page 50

helped keep street gangs of the South Bronx in line during the past summer.

Dr. Richard Iacobucci, Roctronics, slammed exhibitors at the show for raising their sound levels to excruciating levels, and called for the elimination of audio torture in clubs, and the introduction of audio quality.

Larry Silverman of Digital Lighting touched on the importance of interaction between sound and lighting manufacturers.

Tom Jayson

A.J. Miller

Van McCoy: top arranger, instrumentalist.

Vicki Sue Robinson: most promising new artist.

Freddie Perren: top producer.

Ken Cayre: accepting for Salsoul Orchestra.

Earl Young: a Trammp, tied for top artist with K.C. & the Sunshine Band.

Florence Greenberg: accepts for best single.

Double Exposure socks it to the crowd with its rich, funky sound.
NEW YORK—Some of the top award-winning acts in the industry were on hand at Disco II to entertain and help registrants unwind after exciting schedules of seminars, workshops, and closed-door meetings.

Among the groups that performed were Trammps, Atlantic Records; which rapped away with three top Disco II awards; Jaki, Pyramid Records; the Salsoul Orchestra, Salsoul Records, which was named best disco orchestra; Vicki Sue Robinson, RCA Records, most promising new disco artist; Carol Williams and Double Exposure, both on the Salsoul label; and Letta Halloway, on the new Gold Mine label.

Thursday's (Sept. 30) entertainment was enlivened by a special concert by Gloria Gaynor, Polydor Records. Also appearing were the Manhattans, CYS; and the Whispers, RCA.

**More Forum Award Winners**

Marc Paul Simon: accepts for Cassa blanca, top label.

Dan Chasky: accepts for Diana Ross' top radio single.

Bobby JD: tied for DJ of the year with Tom Savarese.

Dave Todd: RCA's top label promo man.

Tom Mouton: top disco mixer.

Nerby Wallers: top concert promoter.

Bill WardLOW receives a special award from Barry White for his contributions to the growth of disco.

**Sound Business**

**MEWS MUSES HER JOB**

She Puts a Little Ginger in Studio

By JIM McCULLAUGH

LOS ANGELES—Penny Marshall and Cindy Williams, "Laverne and Shirley" television sitcom characters, helped panelists appeal to their loyal female audience at an afternoon session on "Female Share of the Audience" at the 1978 ASNE Convention.

Paul Stanczuk, who has been with Beloit Studios, Chicago, will oversee recording facilities.

SANT FRANCISCO—Ginger Mews is one of the unique personalities in the male-dominated recording studio field.

In addition to being a woman, she's been running this city's biggest professional recording studio operations since being elevated to general manager last April.

"Some of the male producers who come in here are a little apprehensive," she says, "but I even know the right words to use and have the authority to do what is necessary, whether it's like ordering equipment or that kind of thing. Some don't want to believe it's a little getting used to."

Ginger, a Wisconsin native, began her career in the business in 1960 when she emigrated to the West Coast and landed a job with Coast Recorders in the Bay Area. After that came stints at an ad agency, a traffic manager position at Heiders when they opened the first 6-track facility in Northern California, studio manager posts at Pacific Recorders in San Mateo and later at Sausalito's Record Plant, and finally back at Heider in 1974 as traffic and assistant manager.

In April, Ron Trowbridge, president of the home base operation in Los Angeles, gave her the general manager title of the Bay area facility that now boasts three, 24-track music studios and one media studio.

Ginger describes her job this way: "I'm a liaison between clients and personnel who both come from different backgrounds. I mean means matching personalities, keeping everything in all areas running smoothly over a seven-day, 24-hour period, getting whatever equipment has to be gotten and often learning how people, oversee the budget and keep Ron posted on development."

She generally a staff of 21 which includes four engineers, five second engineers, five technicians, and the various other studio positions. "Everyday is different," she adds trying to describe a "typical" day. "Basically, when I come in I check to see if the previous night went off without a hitch, check scheduling, check invoices, begin conducting client inter views and the day usually builds from that to a crazy crescendo."

The day usually ends for her around six or seven when the studio is being shifted over to the night session. Recently, a film crew did a segment for "The Streets Of San Francisco" television series over a two-day period in one of the rooms."

"The studio business here seem surrealistic because we are a little smaller town. Our image is basically a little older and funkier. We're not into a glitter scene but we're hardly conservative either."

"Surprisingly, there is a rather large community of musicians here, though there certainly isn't the scene from San Francisco available that there is in L.A. Interestingly, 150 records, both albums and singles, were put out last year by the Bay Area musicians with no label backing. I think there's even a greater potential and I'd like to see more a place here. I'd like to see more aggressive record industry people here generally. That's a problem. Why should local talent always have to go down to L.A.?"

Ginger notes that the studio's business has been up rather significantly, the last 25 years over last year, something she attributes to perhaps labels losing some of their more demo being made and just an upward in recording."

"Whatever the reason," she concludes, "it's all right as long as we're having a good time."

**Jagiello In Studio Buy**

By JOHN SIPPEL

LOS ANGELES—Howard War ren, veteran soundtrack and music recording chief, has sold his Warren Studios, Miami, Fla., to Wally Jagiello, long-time associate of the Jaylay, Bonfire, Polka Tune and Drum Boy labels.

Warren, who has moved here to open a new studio facility in nearby Santa Monica, opened the Miami combination studio/office building in 1966. Jagiello says he is revamping the studio space to bring it up to snuff for the ad agency. He is working on the seventh studio with semifinalist standards.

Jagiello, a long-time polka band leader and recording artist, will dub the studio LIT Wally Studios. Jagiello says he is negotiating with several perla polka bands to record for Jaylay, now that he has acquired the facility.

He also intends to build a video tape for full featured and commercial spots. He is collaborating with Wally Spero, long associated with polka video shows and one-time product plugs, and recently indicated interest in rock music tv show, to handle the video side. That end of the business would be called Happenin Inc. Linn Burton, air personality partner in Chicago, will handle actual picking of the tv spots.
PLAY THAT FUNKY MUSIC!

Wild Cherry, Named For Dough Crops, Eyes Gold

BY ED HARRISON

LOS ANGELES—Few bands strike gold the first time around, but that's exactly what's happened to Ohio-based Wild Cherry, a white soul group, with its No. 1 single, "Play That Funky Music."

Already with a gold single and album to its credit, Bob Parsons, guitarist, lead vocalist, and producer of the group quickly made it known he is dedicated against being typed a disco group.

"We're an electric funk people's band," says Parsons. "We're trying to do a white thing to rock music, adding some heaviness to it."

Wild Cherry is also the first act signed to newly formed Sweet City Records, distributed by CBS/Epic. Parsons credits Carl Middlet of Sweet City for giving the band a chance.

The five-piece band consists of Bryan Bussell, lead guitar; Allen Wentz, bass; Ron Belle, drums; Mark Avery, keyboards; and Parsons. Parsons says the band's next album will be more reserved and geared for FM play. He adds that there will be experimentation with different recording techniques including more electrical effects and reverberation.

Although the present band has been together 13 months, Wild Cherry in other alignment has been kicking around for six years. "The present members fit well and have changed with the times," says Parsons.

As for the naming of the group, Parsons tells how Wild Cherry came to be. "I was in the hospital and trying to get to the band. Together, we just couldn't wait to get out. Someone asked what we'd call the band and the kids in line at the reception told us dough crops. I said 'I don't care what we call it as long as I get out of here.'"

Hence Wild Cherry. Parsons says there are no external pressures put on the group to duplicate its initial success. "There's pressure from myself to prove we weren't a fluke. I think success gains in strength or else you go down in history as a group with a brief heyday."

Wild Cherry is in the midst of a major tour with the Isley Brothers and the Average White Band. The band also makes television appearances on "American Bandstand." "In Concert," and "Midnight Special."

"Our shows have been well received. Blacks love it desperate white promoters love it and in the band aren't received well because of the color," says Parsons.

3 Kidnappers Get Jail Terms

PHILADELPHIA—Three local men who kidnapped and murdered an official of a concert promotion agency here, demanding $50,000 as a ransom, were sentenced today by U.S. District Court Judge John P. Fullam here to varying terms. Gregory Turner was sentenced to an indeterminate term not to exceed six years Sept. 20; William Jones was given 12 years; and Andre Bradshaw was sentenced earlier to an indeterminate term.

They were convicted of kidnapping George M. Carey, president of Northeastern Syndic on; Aug. 23, 1972, in New Jersey. Donald Manno, prosecutor with the U.S. Organized Crime Strike Force, said the three demanded a full share of the business and offered Carey a $750,000 "Maifa" loan.

New Jersey Spot

MORRISVILLE, N.J.—Concert promotion team of Schorr & Stull has taken over the old Knights Inn here, renamed it Royale Village and plans for weekday concerts and weekend rock dancing. Sunday nights will see the room run as a coffeehouse with live entertainment.

Weekend concerts kicked off with Nicky David, Sanacoso, and U.S. Radio Band.

L.A. Studio To Court in Dispute

LOS ANGELES—Sound City Inc., a local recording studio, has instituted suit against 8 Star Inc., and Terry Rae, Michael Rumann, Robert Fuentes, Bobby Drier and Mark Anthony in Superior Court here. The defendants are alleged to owe the studio $6,996 for studio time and engineering provided to Mercury, a group.

Top Arena Boxoffice Draws Over 6 Months

At Arena Concerts, John Champ Grooser

By NAT FREELAND

LOS ANGELES—The top 15 arena stands in the six months of the Top Boxoffice Chart yield several interesting statistics. The New York Times and Elton John's summer tour of the East took all four highest slots and Philadelphia's Electric Factory had four of the 15 highest-grossing shows, all at the Spectrum, plus the 17 and 18 positions.

New York's Ron DeSieno had three of the top 15 shows, numbers 1, 12, and 15. His highest two were at Madison Square Garden and the third was with Jefferson Airplane at Nassau Coliseum.

Impressive tallies were racked up by two new facilities: Capital Centre in Landover, Md., with Washington, D.C., and Baltimore aping the show for three nights twice for Cellar Door Productions and once for Bill Washington's Diffusion Productions.

Cincinnati Riverfront Stadium had the number six position with Elvis Presley and also 17 and 18 with two Electric Light Orchestra shows, respectively by Frank Sinatra and, again, Elton John.

Three headline acts appeared twice against each other, Kiss and Wind & Fire, this year's phenomenon of soul-pop concert crossover, were 9 and 7.

Wings took numbers 8 and 13. The Eagles were 10 and 14 with Chicago the number 9 slot and also 16 for Bill Graham at the Cow Palace.

Graham's Wings date at the Cow Palace was number 13.

The Inglewood Forum scoring Los Angeles with two top 15 slots an Earth Wind & Fire date promoted by Pacific Presentation at 7 and the number 9 Chicago show promoted by Wolf & Rissimmer.

Concerts West was partnered in two top 15 promotions, the number 2 Elton John stand at Chicago Stadium and Elvis's number 6 show in Cincinnati.

In dominating the top four positions on the boxoffice arena six month survey, Elton turned in two three-night sellouts, one four-night and the New York seven-night.

If Elton's two Dodger Stadium (L.A.) concerts of Oct. 26-27, 1975 had taken place in the six months the Top Boxoffice Chart has been in existence, the total gross of $1,237,711 would have topped Bill- board's 102 issue stadium boxoffice record.

The combined gross for all top 15 arena shows of the past six months was $3,652,892. These figures were provided by Top Boxoffice chart Bob Welsh.

Blues Big In N.O.

NEW ORLEANS—Jed's mini-concert hall here soldout for four shows by Freddie King and another by blues act Sonny Terry & Brownie McSherry this September.
Auditoriums (Under 6,000)

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<th>Ticket Price</th>
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<td>MCA Classic</td>
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Arenas (6,000 To 20,000)

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Signings

Gary Paddock producing, Wayne Caruso also on the label with David Malloy producing...Juni...Daughter...Without...John...Daughter...Without...John

Malvina Reynolds at Kid Workshop

LOS ANGELES—Singer-Registration Service here is co-sponsoring a children's music festival at Los Angeles City College Saturday (23). Malvina Reynolds of "Little Foxes" fame will participate in the Pied Piper Children's Music Festival at the college along with children's music specialists Elia Jenkins, Greg Scelia and Steve Millard. Concert admission is free and the workshop is $5.

Disk Acts for Canadian Club

MONTREAL—Le Grand Salon, 500-capacity rock club 40 miles north of here at Mascoac, celebrates its first anniversary by starting a policy of booking record acts one week a month. The latest act to knock off the policy with four solid nights, setting a new house gross record, is John Mayall & the Bluesbreakers.

The nightclub is close to a major freeway and a 45-minute drive from central Montreal.

Talent In Action

"Come On," among others. Hike" the group 8 MCA Classic John Sports "Since" like "Roll On" Love," "Red Rocks," "Bout Down," a record that grooved, this summer that grossed $1,753,000.

Anthem profits from Rock Shows

LOS ANGELES—Nearby An melancholy to its own city from rentals, concessions and parking for its rock shows this summer that grossed $1,753,000.

Anchorage gets 10% of the total ticket revenue, all parking fees and retention of admissible profits from rock events at the $5,900 theater.

Tom Liebler, general manager of the say, the facility would still be in the red without rock profits.

It is hoping for 13 concerts next summer.

The 1976 shows, which drew 350,000, included acts like Peter Wolf & Rissmiller or Fun Productions and headlined the Who, Beach boys, Paul Revere & the Z, ZZ Top, Kiss, Aerosmith and Yes.

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25 Schools + At NEC Western Confab

SAN DIEGO—The National Entertainment Conference (NEC) hosts its second annual Far West regional meeting, beginning Friday (2) at the Hotel Del Coronado near here. More than 25 California colleges and universities are scheduled to attend the gathering which will also attract many industry companies.

Shows will play a major role in the meetings, as they do in every NEC confab, and the entertainment will cover the entire musical spectrum—rock, bluegrass, folk, classical, jazz, country, comedy, reggae.

Among the acts appearing are: Tom Chapin, Byron Berline & Sundancer, Ian Matthews, Edmonds & Curley, John Hurt, Cyndi Greco, Brush Arbor, Third World, Lori Jackfords, New Grass Revival, Dancer and Papa Doo Run Run.


Lafayette's Concerts Designed For All

EASTON, Pa.—Through the efforts of its Joint Cultural Committee, Lafayette College here has come up with a solution to book talent that will attract every kind of listener. As in year's past, the school's entertainment schedule is composed of all kinds of music—not reserved to music that appeals to only one group. Contemporary arts is probably the most popular area of entertainment among the 2,000 students at this co-educational institution, since it includes rock concerts and movies. The first major event of the contemporary program featured Judy Collins in concert at the Kirby Field House, Oct. 4.

Carol Pickerten, committee chairman, says a December concert will feature one of the following performers—Billy Joel, Todd Rundgren or Dave Mason. Although choices are made by the committee, actual signing of the performers is done by the school's public administration office. Talent budget at Lafayette is probably one of the largest of any Pennsylvania college of the same size.

The classical music division has five major concerts coming up and covers all musical areas including the presentation of jazz. Following the Paladin Dancers and Folk土壤ers from West Germany, Sunday (24) will be the Duke Ellington Orchestra on Dec. 1.

Pianist Daniel Epstein performs Feb. 16, the Tokyo String Quartet on March 13 and Taliot on May 3. Probably the biggest event in this division will be the presentation of "Madame Butterfly" by the Folkskyrd Geypern on Jan. 28.

Also, also to be booked is the entertainment for the annual College Day (scheduled for May 10), which featured a full-day of entertainment last year culminating with a performance by Hall & Oates.

(Continued on page 81)

PAVAROTTI for PRESIDENT!

If elected, I promise

1. A Maserati in every garage
2. To divulge my secret pasta recipes
3. A cabinet of beautiful women
4. My beautiful new Christmas record O Holy Night on every turntable Christmas morning!

(Continued from page 3)

would take jazz improvisation, popular songwriting and other rock oriented courses. Stephen Marcone, assistant professor of music, is working with Soyars in formulating these courses. In the new professional study course, the student would expand present arranging to scoring, working with film synchronization for both movies and television.

Two important basic courses for all the curricula would be a survey course, which would historically take the student through a broad occupational range of professional music, such as music publishing, label operation, wholesaling, distributing and retailing, record production, marketing and even hardware for playback, Marcone says.

A selective study course of the recorded music industry, wherein professors from many of the university's departments, such as philosophy, sociology and finance, would explain the implications of their fields on the music industry. While a majority of the student's academic time would be spent on campus, Soyars says the recorded music department would utilize Louis Armstrong's home, upper eastside Manhattan education center associated with Syracuse. When essential, Soyars would enroll four or five top industry experts on a subject and bus or jet the 50 to 100 students the 275 miles to New York. It's also planned to ask industry cooperation in setting up one or two semester internships for seniors, who would actually work with firms specializing in fields in which they hope to find a job.

Soyars and Marcone emphasize that the curriculum is currently a bit vague Soyars says that since 1973, when the concept for professional recorded music curriculum came up at a meeting with the university's corporate advisory council, of which Pickwick International's Cy Leslie is a member, his job has been to refine a series of courses.

"I've learned a lot of what we won't do, which is the most difficult part of my task," he says. He said that the personal visits of music writers like Goddard Lieberson, Chie Davis, Mitch Miller, James Taylor, Herbie Hancock, Jules Mamaloud and Stan Gortikov have assisted greatly. About 40 industry leaders have spoken to student classes since 1973.

Campus

PAVAROTTI

Santa's From The World's Greatest

MEN.

CHRISTMAS FROM SANTA'S WORKSHOP

1976, BILLBOARD

1. A Maserati in every garage
2. To divulge my secret pasta recipes
3. A cabinet of beautiful women
4. My beautiful new Christmas record O Holy Night on every turntable Christmas morning!

(Continued from page 81)

Syracuse To Offer

• Continued from page 3

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Two important basic courses for all the curricula would be a survey course, which would historically take the student through a broad occupational range of professional music, such as music publishing, label operation, wholesaling, distributing and retailing, record production, marketing and even hardware for playback, Marcone says.

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(Continued from page 81)
BASF CLASSICS
Imports Will Not Duplicate Pressings By Audionidelity

NEW YORK—Audiofidelity Enter-
prises' long-time licensing arrange-
ment with BASF has helped to prevent marketplace duplication of imported and domestically pressed titles.

Bill Gallagher, Audiofidelity president, stresses that his company's agreement with BASF precludes importation of albums chosen by his firm for manufacture and release in the U.S. and Canada.

The need for clarification arises, says Gallagher, in view of the recent disclosure that German News Co. will be importing European pressings of selected BASF Harmonia Mundi, M.P.S. and BASF historical vocal and operatic recordings (Bill-
board, Oct. 9).

"We have first refusal rights on all BASF product for the duration of our contract with the company," Gallagher says. The pact still has two more years to run, he adds, and it is expected that the agreement will be extended. New material is being screened and releases scheduled.

Importation by German News of titles declined by BASF, or in any case, contrary to the latter's guarantee commitment, Gallagher adds.

Meanwhile, German News in-
tends to offer new BASF imports to the trade initially at a discount price structure pegged to a $6.98 list, with the price raised to $7.98 in the spring.

George Volkening, sales and pro-
motion executive, describes the in-
troducory price level as a "get ac-
quainted" offer, with the express
merchandising theme to focus in on the availability of "quality imports at domestic prices."

Among BASF albums in the ini-
tial German News import batch are two rare operas—Carmen Ottilie's "Prel-
melodie" and Ottmar Schoeck's "Penthesilea." Also included is a five-record set of "Well-Tempered Clavier" by Bach in a performance by harpsichordist Gustav Leonhardt.

SONATAS ANYONE?—Viennese
Isaac Stern, right, joins in a recita-
tion honoring Vladimir Horowitz on the occasion of the pianist's 75th birthday, party, mounted by RCA Records, also marked the release of Horowitz' first Red Seal album in 15 years.

VOX SESSIONS RESUME
St. Louis Strike Is Settled

ST. LOUIS—By a vote of 57 to 34, members of the St. Louis Symphony accepted a three-year contract with the Symphony Society, Oct. 13, thus ending a six-week strike.

The new contract will bring the annual minimum salary for principal sections from the 1975-1976 level of $15,860 to $20,670 in 1978-79, the last six weeks of the three-year pact, and increases musician's pen-
sions from $4,700 to $6,500 an-
ually.

The orchestra will resume per-
forming with concerts in Powell Symphony Hall on Oct. 21, 23, and 24, under Jerry Semko, music di-
rector.

A Nov. 2 recording session for Vox cancelled, because of the strike.

Advent Increases Prices; Bids For Dealer Coverage

NEW YORK—Advent Corp. will raise the suggested list price of its cassettes by $1 in November, concurrently with the release of its first product licensed from the Desmar label.

At the same time, the firm is ex-
panding its marketing scope to make the cassette line accessible to more dealers via a network of inde-
pendent distributors.

Since entry of the consumer elec-
tronics firm into the tape field two years ago, distribution has largely been handled on a direct basis to hi-
fi stores and selects record retailers.

The price rise will affect all prod-
ucts but those categories include-
ners fasted at $5.95, says Janet Shapiro, Advent manager of recorded music. Until now, price structure of the line has been pegged in part to running time and has ranged from a low of $3.95 to $8.95. The Desmar titles will be offered at a $7.95 list.

Latter group includes perform-
ances by the Royal and National Philharmonic orchestras directed by Leopold Stokowski, a Soller program by harpsichordist Fernando Valenti, a l'oba recital by Benita Valente, and a Richard Strauss chamber work played by the Los Angeles String Trio and pianist Irma Valente.

Other titles in Advent's current catalog of 47 cassettes includes ma-
terial licensed from Nonesuch and Connoisseur Society, as well as recordings produced by Advent itself.

Now in preparation at Advent is a 90-minute recital featuring the "Symphonies of works by Mozart, Haydn and Beethoven played by Malcolm Bilson," and a sonata of four Beethoven piano son-
atinas performed by Russell Sher-
man. Due for Advent recording ses-
sions in December is a performance of Handel's "Messiah" by the Boston Handel and Haydn Society conducted by Thomas Dunn.

Advent was incorporated by the New York Advent Corp. in 1975.
Thad Clark, recently recorded "Career" for the Sauce production. His artist apply to doing films and having large groups, which she learned with "The Wiz" and apply it to her own act. "My act will be simple. I have found that the simpler the act, the better for the audience. I don't want my audience to be bogged down with a large production."

"When there is too much going on ostage, people tend to forget what the singer is doing and concentrate on the production. When this happens, the artist may lose intimate contact with the audience," she says. Prior to "The Wiz," which was her first stage play, Bridgewater worked as a jazz vocalist with such noted musicians as Max Roach, Stanley Clark, Roland Kirk, Roy Ayers, Thad Jones/Mel Lewis, Norman Connors and Pharoah Sanders. Although a jazz singer, she recently recorded her first pop/disco (Continued on page 59)
LOS ANGELES—Stuart Gaidner, musical director for Bill Cosby’s television show “Cos,” is developing an LP concept which he says “political funk.”

Gaidner’s concept is to have politicians deliver their speeches to background music. “I will take a segment of the speech or debate and set background music which emphasizes what the speakers are saying.”

“The music may be country, rock, soul or classical, which ever fits the segment. There will be times when one will have practically every form of music incorporated in it.”

“Background singers will also emphasize strong portions of the speech by repeating the politician’s last paragraph in song,” says Gardner.

The entire speech will be recorded for a politician. “I feel that people would buy this type of LP, and while enjoying the music, learn more about the politician.”

He suggests that this type of LP could be marketed best through supermarkets and stores where people tend to stop daily.

“Most speeches have something that we can relate to everyone which can help.”

For quantity LP on Atlantic Records. She feels the LP, "Dee Dee Bridgewater," is adequate for a first attempt, but that the album is not totally representative of her true quality as a singer.

She admits that she was not completely comfortable with the selection of songs, but that her plans to incorporate jazz, pop and r&b tunes.

She has signed a managerial agreement with Little David Records. Cosdy is presently negotiating with the William Morris Agency for representation.

Gardner is also enrolled in a drama school to help in launching her film career.

KALO in Little Rock, Ark. has new owners and has changed its r&b format to a predominately disco format.

Ron Curran, who operates a broadcasting employment service in Chicago, purchased the station several months ago and has brought in an entirely new staff, with the exception of one member.

Selden Spafford has joined as general manager from WXIX in Nashville. Barry Mayo comes as program director from WJZ in Washington, D.C. Fred Johnson joins as sales manager from WAMO, Pittsburgh. Donnie Dee 6-10 a.m. announcer from WVOO, Nashville.

R. Jeffers 10 a.m.-3 p.m., J. J. Harris, the only announcer from the previous regime 3-7 p.m. Sonya Thrasher from WDAY, Dayton, 7 p.m.-midnight, and Roshon from KJJO, Dallas, 9 p.m.-midnight.

...Blind blues pianist John Davis is releasing his first LP to be distributed in the U.S. by Alligator Records in Chicago.

The LP on Chrsicsa Records, was recorded in 1973, in Bonn, Germany, during one of Davis’ semi-annual European tours and is scheduled for U.S. release in January 1974.

Davis, a Chicago native, started (Continued on page 81)
NASHVILLE—Rory Boutique, Ray Griffin and John Denver emerged as the top winners at the ASCAP Country Music Awards, held during the National Guard Armory Wednesday (13). Boutique capped off six plates, Griffin won five for writing and three as a performer and Denver earned three as a writer and producer. A special ASCAP award went to songwriter and western movie star Gene Autry.

On 80s week of activity on a national scale, the ASCAP awards go to writers, publishers, producers and artists. Among the artists winning awards were Roy Clark, Eddy Arnold, Charlie Rich, Sonny James, Buck Owens, Merle Haggard, Brenda Lee, Elvis Presley, Billy Crash Craddock, Freddy Fender, Ronnie Milsap, Lynn Anderson, Jerry Lee Lewis and Ray Price.

A capacity crowd of 57000 attended the prestigious event that saw top publisher honors go to Warner Bros., with seven awards, and Chap- pel-Wilshere with six awards each. Stanley Adams, ASCAP presi- dent, and Ed Shea, Southern director, hosted the annual awards ban- quet that dished out a record 397 awards to 64 hit country songs, 10 more than last year's total of songs.

Other multiple winners include Milton Okon, who received three as a producer and four as a publisher; Nelson Larkin, two producers and three publishers; producer Owen Bradley with four; Ray Stevens with two as an artist and two as a publisher; Bill Rice, two as a writer and one as a producer; producer-publisher Tom Collins with four and Glenn Frey and Don Hen- ley of the Eagles each won five—two as writers and one as an artist.

Griffi tallied the highest total with five as a producer and five as a publisher, five publisher awards and three as a performing artist for a total of 16 plaques.

Wilkie Nelson won four as an artist and producer; three as a writer and producer; Roy Clark and Bobbie, eastern writer producer; Roy Clark, producer, writer, and producer; producer-publisher Tommy Collins with four and Glenn Frey and Don Hen- ley of the Eagles each won five—two as writers and one as an artist.

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“The Troublemaker.”
An album only Willie could make.

THE TROUBLEMAKER
WILLIE NELSON

On Columbia/Lone Star Records and Tapes.
Thanks for making it our year

Male Vocalist Of The Year • Ronnie Milsap
Female Vocalist Of The Year • Dolly Parton
Vocal Duo Of The Year • Waylon & Willie
Single Of The Year • Good Hearted Woman
Album Of The Year • Wanted: The Outlaws

RCA Records
Dolly Parton
Female Vocalist Of The Year

Ronnie Milsap
Male Vocalist Of The Year

Waylon & Willie
Vocal Duo Of The Year

‘Wanted: The Outlaws’
Album Of The Year
Single Of The Year
Every Day is Sunday on Playboy!

and today...

Sunday Sharpe has her first Playboy single...

"A Little At A Time"

Produced by Eddie Kilroy

Lamar Fike Management  40 Music Square East  Nashville, Tenn. 37203
NASHVILLE—In one of its most unusual and innovative ceremonies, SESAC presented a total of 11 separate awards for outstanding achievement in 1976, with its annual gala held at the Woodmont Country Club in Frankin, Ten. (157)

An audience of close to 500 industry leaders, including top artists, writers, publishers and music businesses viewed the presentations by Eddy Arnold, Brenda Lee, C.W. McCall, Charley Pride, Jessica James and Faron Young amid a star-studded show headlining Burt Bacharach and a bevy of award announcements from the 1976 Music America magazine.

Miss America contestants Taryn Allen Miss Tennessee, Lavinia Cox, Miss Missouri, who was first runner-up in the finals, Vicki Hardest Miss Kentucky, Pam Wilson Miss Virginia; and Bobbye Wood Miss Mississippi, each performed in the entertainment portion of the show.

The evening's top honors were presented in the following major categories: Gene Autry—Ambassador to Country music; Bob Davis and Don Sears—producers of the Gene Autry-Bob Davis Country Western Music show; Terry Harris—music writer of the year; Ted Harris—country music writer; "The Bing"—most recorded SESAC record.

Cowboys’ TV Special Firmed

NASHVILLE—Production and direction team firming up two major projects in Nashville’s Western entertainment industry, involving the Western singer-actors on the Republic LP of the same name, Gene Autry, Roy Acuff, Eddie Dean, Ray Rogers, Jimmy Wakely and the late Tex Ritter.

Dave Burgess, vice president of Republic, and Gary Braden, production and marketing director, met in Los Angeles with Autry, Republic’s president, and Karl Conner, West Coast professional manager, to discuss the projects.

Beggars Hall’s Attention

NASHVILLE—Tom T. Hall has turned his career into a unique direction—at least for the duration of one album.

Hall is releasing a bluegrass album, utilizing some of Nashville’s best bluegrass instrumentalists, including some of his band’s 1968-69 lineup—Charlie Collins on guitar and Johnny Gimble on fiddle and other instrumentalists.

The LP project, titled "The Magnificent Music Machine," began taking form last January when Hall sketched out his concept, which he researched back issues of bluegrass magazines and Tim Finn’s "Bluegrass Country" column, where he befriended the Nashville Skyline, a local band, which he used for rehearsals and the album session.

The Mercury artists on the LP includes a blend of bluegrass standards and original bluegrass numbers.

Present ASCAP Awards

Nashville Scenes

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As of 10/11/76
Compiled from selected rabbit holes by the Record Market Research Dept. of Billboard.

1. PLAY THAT FUNNY MUSIC—WLU
   - Cherry-Epic 8-00225
   - 22 LONDON—Sting, Tree Publishing Co., Inc.
   - 123 FERNANDO—Alaco-Afrela 3346
   - 123 RONNIE—Rounder—Rock/Peabody 45754
   - 123 GLEN MURRAY—Heller & The Big Apple Band—Private Stock 45073
2. ROCK 'N ME—for Mercury—Capitol 4323
3. A LITTLE BIT MORE—Dr. Hook—Capitol 4380
   - 8 STILL THE ONE—Orleans—Asylum 33220
   - 7 I ONLY WANT TO BE WITH YOU—Robby Robertson—Columbia 33220
   - 10 MAGIC MAN—Mannish—MGM 33220
   - 11 MUSKRAT LOVE—Captain & Tennille—A&M 33200
   - 12 SIN, SINNER, SINNIN'—Bo Kleinschmidt—Barclay 45025
   - 13 THAT WILL BE THE DAY—Linda Ronstadt—Columbia 33084
   - 17 BETH—Kiss—Casablanca 636
   - 19 SHE'S GONE—Hall & Oates—Atlantic 33330
   - 20 DON'T GO BREAKING MY HEART—Elton John—A&M 33055
3. NADIA'S THEME (The Young & The Restless) —Barry Dobrin—50165
   - 21 NIGHT TRAIN—Carlos Santana—Capitol 40565
   - 22 DIAMOND ARMS—Heart—Mushroom RRS 5005
   - 23 COMING HOME—The Eagles—Columbia PC 34240
   - 25 THEIR GREATEST HITS 1971-1976—Eagles—Asylum 7L1052
   - 27 SPIRIT—John Denver—RCA APL 1684
   - 28 GREATEST Hits—War—United Artists UAO 305
   - 29 SONG OF Joy—Captain & Tennille—A&M 33256
   - 31 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7L1072
   - 32 SILK DEGREES—The Eagles—Columbia PC 33220
   - 33 SPATTER—Jefferson Starship—Grunt 33256
   - 34 ROCKS—Aerosmith—Columbia PC 34366
   - 35 ENDLESS SUMMER—Beach Boys—Capitol SYNO 11307
   - 36 CHILDREN OF THE WORLD—Beach Boys—RCS MS 13003
   - 37 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M AP 3405
   - 38 THIS ONE'S FOR YOU—Boney Marley—Arista AL 4059
   - 39 HARD RAIN—Bob Dylan—Columbia PC 34366
   - 40 SUMMERTIME DREAM—George McRae—Columbia PC 34366
   - 40 BEST OF B.T.O. (So Far)—Bachman-Turner Overdrive—Mercury SRR 11101

RSO Label Hot With 2 Singles

LOS ANGELES—RSO Records has extended the fall line-up with two No. 1 singles in six weeks. They are: "Doosie Dack" by Rick Deck, which preceded the Bee Gees' "You Should Be Dancing." In addition, Yvonne Elliman's new single, "Love Train," will be issued on the Bee Gees and "Hollo Doll Friend." by

Eric Clapton are showing chart activity.

RSO is also showing strength on the album chart. The label's second and third releases, "Children Of The World" by the Bee Gees and "No Reason To Cry" by Clapton are in the top 30.

NEW $5 MILLION U.K. CENTRE SEEKS ACTS

NASHVILLE—Jeffrey Kragen, one of Britain's top promoters, arrived in Nashville Oct. 9 with a two-vehicle tour that will go to the frontiers of the country music convention and sign artist to present to the new Britain's brightest center.

The $5 million hall, expected to open next year, will have a seating capacity of 2,000 with facilities that include an elevator which will whisk arriving headliners and their cars to the penthouse level. Best fee is $4,000 per tour.
Devaluation Squeezes U.K. Firms

*Continued from page 1*

He says: "Our position is understood by our American people. Liaison between financial groups is tenuous. They have shown an understanding in the matter of setting targets.

France and such as that of top chart albums now selling more than in 1974 helps Byrnes feel the market is "still pretty good.""

British companies with U.S. label license deals face the problem of fulfilling deals with the British emirates while earning royalties in sterling. Clearly they cannot look for the sort of sympathy U.S. companies are giving their British divisions.

Wolody, Pye managing director, says: "We are just having to sell 'em half prices. We have to pay the British about, to offset the pound's drop in value.

"We can see a difficult day ahead as does Collin Burn, licensed label head, who says his company is having to look seriously at a way to peg advances in the matter between Motown and RIF is finally settled.

For its part, EMI has announced a whole series of Motown releases in the coming months, and they did not fulfill this agreement in our view. Consequently the matter has been turned over to the lawyers."

The matter has not yet gone to court and exact details are far from clear, but a possibility remains that legal proceedings could interfere with EMI's release of Motown records and tapes. Many Rome record industry executives feel the EMI release pattern may be blocked until this is settled.

"There is absolutely nothing you can do with deals already done. You can't ask the Americans for your money back. They have now distanced themselves right on paying for our advances, but the pound could go down to a fraction of its current value and still keep doing business. Before doing new deals we must do our homework carefully.""

The British music publisher, says his company's aim is to find home grown talent, which reaps royalties from subsidiary factors.

As contracts are usually made with ABC, the economic situation hits Anchor only when a deal is done directly with a U.S. artist. But then it affects the company as seriously as it does any other licensee unless we do have the British tossed abroad, to offset the pound's drop in value.

Wolodyalooks to a difficult year ahead as does Collin Burn, licensed label head, who says his company is having to look seriously at a way to peg advances in the matter between Motown and RIF is finally settled.

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Before World War II, there were only four or five small companies in Hungary manufacturing phonograph records—and they operated in primitive circumstances.

In fact there were only two firms with any international links or standing. One was a factory for electrical appliances, representing the German Odeon label and recording product in Germany; and the other was a general agency of the U.K. recorded His Master’s Voice and Columbia labels. The rest operated mostly in small and unassuming ways.

The Felten and Guillaume plant in Budapest became the Electrical Coating and Plastics Factory after nationalization and continued record production as a sideline until this year’s opening of the Hungarian Record Manufacturing Company's new plant in Dorog, some 20 miles from Budapest.

In pre-war days, sales of 1,000 copies of a dance-tune record was considered a success. The recording of serious music was regarded as being out of the question.

Since then the record manufacturing possibilities in Hungary have changed dramatically and the Hungaroton, Qualiton and Pepita labels are known the world over. As long as plating, processing and pressing was just a sideline of a big factory, there was a shortage of records in Hungary and of Hungarian product abroad.

For years the existing situation was enlarged and developed but on a minor scale. When, however, it became clear that sooner or later the record company had to get the green light to go ahead with the construction of its own plant even this tiny rate of progress ended. Conditions in the industry for awhile remained static.

The launching of the new plant as a birthday present to commemorate the record company’s 25th anniversary changed conditions drastically.

Artistic manager Laszlo Beck, a two diploma graduate in organ and professor of the Budapest Music Academy, talked of the company’s hopes and ambitions for its fifth five-year plan. He stressed that the new plant has the most modern equipment in all respects, imported after careful investigation, comparison and analysis from several Western countries. The capacity of the factory at present is 4 million LPs a year, plus a reasonable quantity of singles and cassettes. The latter configuration is a new development as far as the company is concerned. The equipment guarantees impeccable and internationally acceptable high standards of both records and cassettes. And the construction of the plant took into consideration through all planning stages, the future needs of expansion.

The target of each day’s production is obviously to meet all daily requirements for home trade and export, with equal importance given to both aspects. But it is also to meet emergency calls for increased pressing for fast-moving hit records. Because of the primitive circumstances of the industry in past years, this had always been an impossibility.

Beck said the aim was to provide an equally strong service for serious music as well as pop recordings. It was hoped that finished serious music product would be on the market within six months but in the case of operas, or other recordings involving artists of worldwide reputation—a recent development within the Hungarian industry—things would not be so fast. One of the big problems is the cross-checking of times available for the multi-national participants.

He said there are some top artists and performers who have their schedules filled completely for one or two years ahead and this had to be taken into consideration when planning some of the bigger classical productions. In some cases it is impossible to cope with the usual "race" between the buyers' and sellers' market.

Looking to the five-year plan, Beck said that the best known Hungarian conductor Janos Ferencsik is celebrating his 70th birthday as the company completes his recordings of all the Beethoven symphonies which will be made available for sale either as a complete set or individually.

Another venture is the recording of all the symphonic works of Ferenc Liszt, also conducted by Ferencsik. And the company is making efforts to record cyclical works of the lives of other important composers: an example being the four orchestral suites or the six Brandenburg concertos by Johann Sebastian Bach, or the 12 symphonies for string by Mendelssohn, or the complete piano sonatas by Mozart. Recently the complete violin-piano sonatas have been put on the market with Denes Kovacs and Mihaly Bacher as soloists.

Another project is the recording of all the Joseph Haydn operas, mostly composed and produced in the Fertod Castle of Prince Eszterhazy when Haydn was there as court composer and conductor.

An important factor in planning will be a number of recordings by contemporary young composers offering ultra-modern works, including electronically experimental items. All to be considered for production by the advisory commission delegated by the Association of Hungarian Music Artists. Membership of the commission comprises Zsof Durko, composers and musicologists Janos Karpall, Gyorgy Krao, Laszlo Somlo and piano professor Peter Solymos, who recently taught in one of the Japanese music academies.

In the production of pop and light music there are major plans. For singles in the dance-music and pop field the company generally uses recordings by the Hungarian Radio. These are of high quality and, in general terms, the pressings are of the highest standard and can legitimately be compared with top foreign recordings.

Albums of groups in both the pop and rock fields, or LPs of top Hungarian pop singers, are complete productions made in the company’s own studios. It is planned to provide increased opportunities for new pop artists and groups as yet not well known but deserving the support and recording chances to help them further their careers.

Additionally, production of foreign international hit recordings, under license, will go ahead on a larger scale than ever before, coming mainly from tapes provided by Decca, EMI, Polydor and Polygram.

Light symphonic music, basically neglected in Hungary, will also figure on future recording programs, as will the production of singing groups of various sizes and styles. Jazz is also included and it has made its gains in popularity through the support of Hungarian Radio and TV. There will be two or three LPs a year of local jazz product.

The planning on the musicassette front allows around 50 titles a year, on 2 x 30-minute units and featuring classical, pop, modern contemporary music and operettas.

Laszlo Beck said that all raw material used by the company is of outstanding quality and imported from sources in several different countries.

He added that he was convinced the Hungarian Record Company, under the skilled management of Jeno Bors, the general manager, will reach its aimed-for goals both on the Hungarian and international markets.
HUNGARY'S INTERNATIONAL CONCERT MANAGEMENT REPRESENTS GREAT ARTISTS AND FORMATIONS OF A SMALL COUNTRY

1. Sarolta Zalatnay has captivated pop fans in Europe, as well as in North and Latin America. A celebrated star at international songfests, she also appeared on ABC TV programmes and world-famed pop b.f.m.

2. János Kalács, one of the most popular male pop singers in Central and Eastern Europe, with records having the top of Hungary's Pop Charts and international performances all over Europe, extremely popular in the United States.

3. Kati Kovács, one of the most versatile stars in the Hungarian and international showbiz world, equally acute on a 1966 and 1972 songfests and on a film star as well. For her acting in the film "The Sun", she received the Best Actress award. Her songs are awarded the top prize at the Dusseldorf International Song Festival '74. Her long recording career brought her international reputation.

4. The International Rhythm and Blues Co., one of the finest jazz groups of Hungary, is well-known and valued all over Europe.

5. Panorámfőlde is basically a vocal formation with a special musical accompaniment. The group consists of members of the group makes up for 25% of record sales in Hungary, earning one "Gold Disk".

6. Andor Papp, as widely known as the "Paganini of the contra-bass", such as a solo artist as a member of any jazz group gives him the number one hit, and the star and prize-winner at numerous international festivals.

7. Vittoria Vamos is almost invariably at the top of the Hungarian Pop Charts. Her guest performances extend from Cape to Japan, was prize-winner at the Castleford Songfest '73 and the Tokyo Songfest '74.

8. Kamarváltó is a contemporary rock, including songs of '50s.

9. Semmelóti KES is a hard-driving, all-exploding with musical energy that's been long missing on these shores. He said the "Los Angeles Times" about their concert last: "The U.S. Participated in major international rock festivals and performed in several nations in the Mediterranean countries. Now "Gold Disk" attains to their true history and great popularity.

10. Kitti Kovács, one of the most versatile stars in the Hungarian and international showbiz world, equally acute on a 1966 and 1972 songfests and on a film star as well. For her acting in the film "The Sun", she received the Best Actress award. Her songs are awarded the top prize at the Dusseldorf International Song Festival '74. Her long recording career brought her international reputation.

11. Eszter Kiss, the virtuoso winter: Tamás Koczó, transverse flute, Barabás, Barabás, classical and modern compositions and perform to them in modern myths, Tamás needs it to smoking. His group performed at the Hungarian Festivals, Pan Pacific Festival, "Gold Medal". His group performed at the Hungarian Festivals, Pan Pacific Festival, "Gold Medal". His group performed at the Hungarian Festivals, Pan Pacific Festival, "Gold Medal".

12. The Hungarian and international reputation.

13. Sándor Nemeth plays jazz, late medieval and early modern instruments, and is preparing to write the "Los Angeles Times" about their concert last: "The U.S. Participated in major international rock festivals and performed in several nations in the Mediterranean countries. Now "Gold Disk" attains to their true history and great popularity.

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Interview with Pál Kornis, president of Kultura Hungarian Foreign Trading Co., sole export agent for Hungarian Gramophone Record Manufacturing Co.

Question: How do you view Hungarian record exports during the past five-year plan?

Answer: In the period of 1971-75 gramophone records were among the most prolific of Kultura’s exports. While we exported 521,000 LPs in 1971, the figure for 1975 was substantially higher at 820,000. In the past five years only one third of the production was allocated for export in order not to deprive the ever growing domestic market.

This is why we achieved only a part of our total export potential. During the last five years we could easily have exported 500,000 more records if we had the manufacturing capacity.

One major development of the last five years has been the substantial expansion of our repertoire—especially in the classical and serious music field. A unique project was the production of the complete works of Béla Bartók on the Hungaroton label. In addition, a string of very important and previously unrecorded compositions were produced by Hungaroton.

Outstanding among these were the oratorios "Il Ritorno Di Tobia," by Josef Haydn and "Christus" and "Legend of Saint Elisabeth," by Ferenc Liszt, which achieved worldwide success.

The repertoire was also enriched by new productions of works by Zoltán Kodály. The complete recording of his "Székeley Spinning Room," which was released with equal enthusiasm by the international trade press and by record buyers.

We also did much to promote the sale of Hungarian contemporary music. Among the many important productions, the opera "Blood Marriage" by Sandor Szokolay had the best international reception. This album won a number of foreign record prizes. Parallel with the expansion of the repertoire, the quality of the recordings was improved considerably.

The exceptional quality of the music productions, which are linked with the names of Hungarian orchestras, conductors and soloists, is a great help in our ambition to compete successfully in the world market with the biggest, world renowned record companies.

In general, the trade press received new Hungarian recordings with enthusiasm—in some cases with exceptional acclaim. There have been, for example, some high appraising reviews published in periodicals like Britain’s "Gramophone" and "Records And Recordings," and in the French "Harmonie" and "Diapason" or in the West German publication "FonoForum." In the past five years Grand Prix awards have been made to more than 25 Hungaroton recordings by France, Spain, West Germany and Japan.

Our catalog was also considerably enriched by recordings of various forms of popular music. In addition to the Hungarian folk and gypsy recordings, of which more than 250,000 have been exported during the last five years, pop recordings by the best Hungarian groups and artists have won increasing acceptance, especially in Hungary’s neighbor countries.

Among our pop and rock groups Omega, Locomotiv GT, Bergendy and, more recently, Fonogram and Skorpio have been the most successful in terms of record sales. An album by the Omega group sold more than 100,000 copies. Among the singers, recordings of Zsuzsa (Jana) Koncz, Kati Kovacs, Sarolta Zalatay (Charlotte) and Lavorne Szorényi were the biggest sellers. Girl singer Zsuzsa Koncz was the first Hungarian pop artist to sell more than a million records.

To sum up, I consider that the last five years’ export results are significant and we have all reasons to look forward with optimism to the future development of our business projects.

Question: In view of the Hungarian Record Co.’s newly built, thoroughly up-to-date pressing plant in Dorog, 20 miles from Budapest, what are your export expectations for the next five-year plan—the fifth?

Answer: I hope that the new plant will solve our delivery difficulties. This new plant is already producing considerably more than the old ones. The range of product on the Hungarian market will increase. But what is of utmost importance for Kultura is the possibility of boosting the LP exports in 1976 to around the one million mark. The increase in production capacity enables us to plan a considerable increase of our exports over the next five years with a target of approximately two million LPs by 1980.

The record company’s new factory has also begun the manufacture of musicalcassettes. Initially, Hungarian-made Hungarian cassettes will enter trade and record markets. The increase in pressing capacity opens up more possibilities of acquiring foreign recordings for pressing and distribution in Hungary, beginning with those firms with which we have already established export relations. During the coming years we might even accept pressing orders for export from foreign firms.

Question: What were your personal business experiences on your first visit to MIDEM?

Answer: I am convinced that MIDEM is the most important record fair where the representatives of all spheres of show business can meet each other from year to year. For us, MIDEM offers a good opportunity to develop new business connections and to strengthen our existing ones. MIDEM has the great advantage of enabling us to meet many business associates who either never come to Hungary or come very seldom, and whom we are not able to visit, certainly every year.

It is specially advantageous for us that MIDEM is held in France where, at present, our classical LP turnover is the highest. The organization of the event is, in general, very good but it is deplorable that in the recent gala, Hungarian performers have rarely been featured—although Zsuzsa Koncz, Sarolta Zalatay, Tomas Hacky and the Ex-Antique group and others performed at earlier gala performances.

Question: In which countries do you consider expansion of business advantageous and which are those where you consider a vigorous expansion necessary?

Answer: Between 1971 and 1973 we delivered one third of our Western exports to the United States. In the following years our exports to France developed dramatically. The Paris firm DISC’AZ introduced the Hungaroton label in a very dynamic way so that France is the first country to achieve an annual import level of 100,000 LPs, primarily classical recordings. The U.S. has remained an important market with Quinton Records, New York, expanding its business activities continuously. Our most successful market is the U.K. where Selecta, London, represents Hungarian records.

In Scandinavia, distribution is in the hands of EMI, to our entire satisfaction. The agreement we concluded in 1974 with Hispanox in Madrid gives this company the opportunity to open up the Spanish market for us and in Mexico we are represented by Gamma S.A.

In Holland, Sound Products of Holland and in Switzerland S.A.D.E. of Geneva do their best to secure a steadily increasing market for our products. In recent years, business has also developed considerably in Italy through the Milan company Carisch.

I personally think there is great scope for development of sales in West Germany and we also count on further improvement in the U.S. market. We plan increased exports to Canada and Australia and we have great expectations of increased success in Japan where we are represented by King Records, of Tokyo. Japan is a growing market where the complete edition of Bartok works aroused much interest. This is, of course, of special importance to us.

We make every effort to develop our commercial contacts. Recently we signed a new contract with Music Box in Athens and we are looking for further business partners in Latin America and the Near and Far East. At present we buy records from India and we are hoping also to develop exports to this country.

Czechoslovakia, Poland and the German Democratic Republic and Soviet Union are big outlets for our product and business with Romania, Bulgaria and Yugoslavia is also increasing well.

Sound Products Holland b.v. congratulates Hungaroton with their anniversary and hopes to continue the splendid cooperation with their friends from Hungaroton and Kultura for a long time to come, creating still more interest and demand for Hungarian performers and music.

Gerald Vandermeent
Sound Products Holland b.v.
P.O. Box 88 - Loosdrecht, Holland

WE ARE PROUD TO BE ASSOCIATED WITH THE BEST OF HUNGARIAN MUSIC

Kornis Interview

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U.S.A. Distributors of Supraphon, Panton, Qualiton, Hungaroton, Muza and Pearl Records.

Kedves egeszsegere! Sound-Products Holland b.v.

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EMLI Tally Tags Global Rises In Sales & Profits

**Continued from page 5**

and restaurant interests experienced a pre-tax profits setback, with $9.52 million ($10.03 million) on sales of $138.38 million ($112.32 million).

Total group sales amounted to $1,141.1 million, over $208.5 million up on 1974-75, with the U.K. contributing a 30% share at $414.4 million ($233.77 million). Europe contributed $289.6 million ($228.85 million) and North American interest $218.96 million ($132.94 million).

Profits before taxation and interest came out at $110.5 million ($73.44 million), of which the U.K. made up $37.4 million ($28.03 million), Europe $24.65 million ($16.49 million) and North America $21.1 million ($11.19 million).

For the current year, EMLI chairman Sir John Ramsay has forecast a profit, although he accepts that action by the government might be compelled to delay the third part of the company's spending. Good first-half results from Capitol were likely to be delivered, says Sir John, now that the strong artist roster had a good mix of new and established names. The group of the EMLI U.K., too, and the company was emphasizing the development of new artists rather than distribution deals.

Commenting on EMLI's purchase of the year of the year, Sir John and Colgems publishing operations, Sir John says these are "a most valuable acquisition," particularly intended to give the group a presence in North America and to mesh in with other interests there.

EMI licenses the following:

- **TAIPEI - WEA International**
  - Initial release will consist of some 400 vinyl releases on the WEA Associated labels, Contract was negotiated between Neuha Gerwyn, president of WEAs in Taiwan, and C.V. Liao, owner of 4 seas.
- **PIE - Rose, executive vice president of WEA International, views the agreement as an important step in combating piracy in Taiwan.**
  - "It is a good move," he says, "the best defense against pirates is quality product."

**Commercial Radio Tallies Gains In U.K.**

Music Week Forum Spotlights Directions For Continued Growth

**Continued from page 4**

The U.K. are not really given the choice or incentive to honesty.

The future of commercial radio in the country depends on increased stations, output and choice. That was frequently underlined at the conference by Sir John Aston, said: "Independent local radio will almost certainly do well for four or five years to come, but there is a strong sense of the whole economy in Britain.

"We won't be, as was considered earlier on television when the BBC's policy was to print money but it will be a profitable operation. But a lot will depend on the standards of the trade unions might get on the U.K. they have got a hold on other media.

Discussions ranged a wide area, including repeated assertions that there were professional people involved in writing top-class advertising material for radio commercials. The future of advertising agencies was not spending sufficient money on commercial radio promotions.

Payton said: "Not a whole lot of people in the industry know how to write and get the jingles for radio. But does nobody worry about the stations? We know the record companies, we get the records, and we get union trouble, but what about the consumers?

"And people who are interested in advertising," added Tony Smith, writer and broadcaster, said: "The audience is not geometrical and there are people in advertising who are not seeing the commercial aspect of it. It is not saying there should not be commercial radio, but just that the problem is getting the two sides of the equation together and we have got to work on the more imaginative view from advertisers."

Delegates decided that there was constant plugging for, at least 60 extra stations in the near future, building on the 100 which were not there.

Lind said: "In the U.S. there are an infinite number of stations which are completely vital. Here we have a political straitjacket which demands certain things, in terms of improvement or democratic needs, or whatever."<ref>Continued from page 68</ref>

From The Music Capitals Of The World

**Continued from page 68**

will at a half-time appearance at the game. EMI here to spend more on its next television campaign for the album "Glen Campbell - Golden Greats." than for the recent Beach Boys' compilation, which sold more than 600,000 copies. It is believed the campaign will run to at least $1,000,000. Guests of honor at the Music Week dinner at the BNWR Broadcasting were the 19 commercial radio station managers as "Mr. 70's". It had been a long day's journey from Billy Jones, who also has had a great success in single and the old CBGB Show, play, but meanwhile the singer's song "Horoscope" is released throughout and Europe and he is touring on 27th Oct. 17 in London for the show.

Sami Swedish guitar Jimmie Shaffer having his "Arrival" moment in Europe after Christmas. Fairground Lena Lund, with its own outdoor arena, new closed for a week. His fans today in Stockholm as "Mr. 70's," were drawn by Chuck Berry, Kiss, Status Quo and Bob Marley and the Weather. Pesci recently born for three Scandinavian concerts.

Russian record company Melodiya now represents the band "American Soft Electro." Singer's repertoire "Swinging Russia" in the October European Pop Jury with the song "Ismidn'ly". She has a solo album due within weeks, produced by AIR Music, and her single will be released in Australia with a German management due to air her June. LEST SCHULTZ

**International International Briefs**

HAMBURG—A major promotional campaign, including 30 million radio commercials and 341 radio spots, is being used to back Dutch Gramophone Gesellschaft's release of "Das Gesangbuch" in November.

The artists involved in this "great art project of the year" consist of 40 artists from around the world, including Frank Zappa, Larry Coryell and Oddi from Norway. The project has been presented by RCA and the advertising budget will be used to cover the "The Machine To Explore The Timeless" and the advertising banner will be "The Eternal Machine To Explore The Times With Tangent Dream".

PARIS—A Rome young French composer, Jean Claude Rouss, has been invited to France to conduct the followers of the recently-formed Institute (or Research and Co-operation of Music), Vol. 1.

New ways of making sounds will be examined as well as "automatic composition," which will employ computer techniques, will be known as "kilometric music."

BUCHAREST—The Fourth Romanian Music Festival was held in the town of Iasi and featured pianist Nina Osman; the Romanian television program was conducted by Ludovic Rusu, who also conducted the "Codorei" during the Muzica Viva, a local corporation. Also included were the wing music chamber (led by Ion Ganea) and the composition division (headed by Vasile Spateanu) of the IMI Music Academy.

PARIS—Radio Luxembourg should benefit from a two-part television program devoted to New Orleans music. Band "Beloved," fronted by Mario, the double feature was put out through the third network and reach many listeners.

Jean Christopher Averyt, TV jazz specialist, says, he waits 20.

(Continued on page 76)

**STOCKHOLM**

The one big song here is "Let Your Love Flow." published by AIR Music and recorded in some 15 local versions. Another much-repeated song is "Hit the road, Jack," that is published by Pyscalt, and published in Sweden by Lindroos.

Soon to be opened: the new Glen-Studios, run by Rune Grondahl, with 24-track equipment and believed to be the most modern in the country. EMI soon to release Harg's new single "Smile," the title track being a seamless single and the old CBGB Show, but meanwhile the singer's song "Horoscope" is released throughout Europe and he is touring (Oct. 27) on East for the show.

Russian guitarist Jimmie Shaffer having his "Arrival" moment in Europe after Christmas. Fairground Lena Lund, with its own outdoor arena, new closed for a week. His fans today in Stockholm as "Mr. 70's," were drawn by Chuck Berry, Kiss, Status Quo and Bob Marley and the Weather. Pesci recently born for three Scandinavian concerts.

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**PARIS**

The Centre for Musical Information has started jazz classes at the American Center in Paris (with the aid of the Instituto, including Siege), Michel Roux (sax and flute), Pierre Co.

(Continued on page 75)
EMI In Shift To "Selective" Policy On Deejay Service

By Brian Mulligan

LONDON—As part of revamped and expanded regional promotion activities, EMI has shifted away from the emphasis of its supply of promotional disks from a policy of serving all disk jockeys to one of selectivity.

But, it is stressed, the company is not planning a cutback on the amount of material offered but is concentrating on those disk jockeys who are most likely to be able to help EMI maintain its major market positions in the record industry.

The new policy means that all commercial and local BBC stations are being supplied with repertoire which fits the music mix featured by the presenting staff. The promotion service is being refined to the point that each disk jockey on the EMI promotion list will have his own file listing his personal tastes.

Peter Hull, manager of marketing services, says EMI has taken its lead from some of the more effective radio stations, saying: "The reason is that there are people who know their music as well as we do and when putting their programs together know exactly what they want to play."

"So we have decided to attend to the individual tastes of disk jockeys, including back-catalog material and also new bands. Instead of blitzing every station with new singles, EMI will supply a single and an album, we will work on a two-tier system covering MOR and Top 40 stations.

French Levy On Tape Recorders Multikulti by Books.

PARIS—It is now known here that French prime minister Raymond Barre has decided, in the face of the prospect of imposing a 4% tax on tape recorders at the retail stage. The reasons given for this decision include the problem created by tape recorders which make it possible for the public to copy others' music. The minister also emphasized the importance of copyright protection and royalty payments made for music usage. But it is thought that this extra public tax on tape recorders would be bitterly opposed. It has been suggested that a better way would be to have the tax paid by manufacturers or importers, of the equipment when it is supplied to the distribution network.

Again, though, there is opposition. It would lead to higher product prices, and would lead to a straight price increase and therefore not recognized for what it really is, an imposed tax.

Any law would have to be passed by Parliament and these problems could arise. The company would have to distribute the tax to the creators of the music involved. The proceeds would be paid to the National Society of Composers, Authors and Musicians (SACEM) and to the Union of Rights of Authors, Composers and Musicians (SACD) and the Societe de Droits des Auteurs, Compositeurs et Editeurs de Musique (SACEM).

TOUR DE France

Achille Rizzo, 30, a young disk jockey at the Galliera Museum in Paris has become a special champion for French jazz fans.

Rizz was invited to a French delivery of the film "Chopin," the production being shot partly in Poland and partly in France.

The New World released its in a new Black and White RCA series devoted to New Orleans.

The film "Swing Out," August 27, is a special salute for French fans.

The film "Swing Out," August 27, is a special salute for French fans. In France, the picture was shown at the Metro-Grand in Paris.

ATHENS

The second non-classical concert at the National Opera has been a great success. The audience was over 5,000, a performance directed by Yannis Markopoulos, organized by the National Opera Association and featuring Nikos Kolimas, Lina Kallian, Eleftherios and L. Hambros.

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In the two-hour concert, the composer Starinos Katokos directed his own music and Nikos Theodorakis' works in the same vocal-animal style associated with them. It served only for classical concerts and success.

The concerto was composed by Byron Sproul, who won the price for the best score at the Greek Film Festival in Thessaloniki, for his music with the film "Papouts." The music was composed by Byron Sproul, who won the price for the best score at the Greek Film Festival in Thessaloniki, for his music with the film "Papouts."

The concert was shortly after the release of the film "Papouts," which was shown in the Greek Film Festival in Thessaloniki.

HARLEM—Focus, one of the most popular Dutch groups, has asked a new deal with EMI, lasting three years with a two-year option, for the world except the U.S. and Canada, where the band's distribution is handled by RCA.

As a start under the new pact, Focus is recording a single and an album, at the Wissi Studio in Germany. Both feature new drummer, Ritchie James from the U.S., previously worked with focus. Another American, Group American, and Belgian guitarist and Philippe Catherine.

Group manager Yde de Jong says a Focus is recorded for February. But U.S. tour plans depend on the reception given the new album, which will be in distribution two weeks before the end of January.

Also of significance in the audio market has been the last year ago to have a Canadian set of power standards equivalent to those of the FTC. It was established in CANTAG short for Canadian Tag that was to be placed on every piece of equipment advising consumers on standards.

The CANTAG idea subsequently was dropped by the DCCA, but the committee set up to institute the program was established as part of the CANTAG effort. It will carry on the development of acceptable standards, although CANTAG sales figures were released as far as the DCCA is concerned.

"The basis of CANTAG was to start with the FTC ratings in the U.S. and improve on them," noted Welsing. "There are a lot of flaws in that system, we believe, and we were going to come up with one that was compatible but improved for amplifier power ratings.

They both said that the majority of the industry has agreed to put 4-channel on the back burner for the time being. "The ball at the moment is that it's this happening just as Columbus goes to sing a new version of it on the plane in the sky," Welsing said. "People thought that nothing would happen with the complaint until the FTC problem is resolved," Welsing observes.

Quality Abandonments Target Operation

TORONTO—Quality Records Ltd. officially closed down its Tape trade operation on Sept. 25 with the closing of its downtown Toronto store.

All stock at the outlet was cleared at discount prices and no fresh orders have been placed for new stock.

George Smith, the president of Quality Records, explained the phasing out of the Tape trade operation.

"The amount of time, effort, and dollars spent was a little too much for the return. We thought we could enhance our efforts in other areas and decided to go into this thing with a concept of setting up a franchise chain but there just was no one out there doing the same thing." The Target Tape chain was previously owned by Sam Ruben and the inventory of the operation was bought last year by Quality Records Ltd. The inventory of the operation was bought last year by Quality Records Ltd. and is still owned by Mr. and Mrs. William C. Ross, president and treasurer.

ASCAP Meet Set

NEW YORK—ASCAP has scheduled the annual convention and membership meeting for Oct. 26 at the New York Hilton Hotel.

ASCAP president Stanley Adams and members of several committees of the board of directors will report to the membership on recent activities, including 1972-73 scores and copyright revision.
BRITAIN
(Country Music Week)

This Last Week

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5 Background LPs

NEW YORK -- The MusiCares Corp. is releasing five new LPs in the Chappell Background Music Library series. The releases included 11 discs earlier this year in the series, expanding the total library to 380 albums.

The latest releases consist of light atmosphere music, two albums of children's music, and band and comedy music.

Recording in a fast track here, is associated in France with Claude Carriere. They jointly operate their own publishing firm, catalogue Blue Eyes, Ofkko also recently set up Ofkko in Germany in conjunction with Intersong. "I'd like to find an aggressive young American publisher to tie up a full deal along the same lines as I have with Germany's Intersong," he says.

Ones from London's crew of John Carl Gustaf and also operates Olga Records in the U.K.

DAVE DEXTER JR.

Stigwood Ups Budget

NEW YORK -- Long-term expansion for Stigwood Group Ltd. in the U.K. is contemplated under an new entry into a global

One aspect covered under the new partnership is the administration of Stigwood's worldwide music publisher catalogue by Chappell Music Library. Although the Stigwood Group in

variants approximately $2 million a year for film development, this new partnership will increase the amount to $5 million a year. The two

Firms currently on the Stigwood production slate are: "Saturday Night at the Movies', "Traveling Gracel," "Gett's, Perry's Lonely Hearts Club Band" and "The Geller Effect."

The "Sgt Pepper" film will reportedly be done in the same manner as Stigwood's "Jesus Christ Superstar" and "Fanny" in which rock artists are utilized.

Fredric B. Gershon has been named president of the Stigwood Group of companies (see Executive Turntable).

Bob Ehrlin Dead

LOS ANGELES -- Bob Ehrlin, 61, long-time on-air DJ big band and later rock act, died Oct. 8 in Chicago.

Ehrlin suffered a stroke the previ

TNS Records.

LOS ANGELES -- Swing into Los Angeles to "make a few deals" after similar stopovers in various other American cities, Jan. 00, London of paused for a moment to commiserate with songwriters and record acts who are ignorant of the riches involved in covering the European market.

IT'S wide open for U.S. talent," says Ofkko, of Swedish descent, who, like an American singer is called "Blue Eyes" in the U.K. "But few writers, singers and musicians are aware of the money to be made from foreign singles.

He quickly sets up a representation board with R. Dean Taylor, a versatile songwriter, who has served as their own California production firm and his own studio's, "Taylor," says Ofkko. "We're making 'Love Child' for the Supremes and had two big hits, 'Gotta See Jane' and 'Indiana Wants Me' under his own name for Tamla Motown. He also has his own Jule label. From now on I'll be representing all of Taylor's enterprises in Europe."

There are," says Ofkko, "about four or five independent producers in the U.S. I want to represent abroad. Taylor is one of them."

Ofkko recently visited David Mox, Chilean Records and ABC

McCarry To Relieve As AMC President

NEW YORK -- Theodore M. McCarty is retiring as president and chief administrator of the American Music Conference (AMC) after a 29-year association with the public service organization.

In a letter to AMC board chairman, Vito Passacioti, McCarty stated that he intended his retirement to be effective Dec. 21, but he is willing to serve until a successor is found.

A search committee is now in the process of considering candidates for the AMC post. AMC is a national non-profit public service organization founded in 1947 to further interests in all forms of musical activity.

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Ones from London's crew of John Carl Gustaf and also operates Olga Records in the U.K.
U.K.'s Country Assn. Sets Awards Ceremony Nov. 2

NASHVILLE—Great Britain's Country Music Assn. has drawn up its final plans for the annual awards to be held Nov. 2 at the Grosvenor House Hotel in London. For the first time, the awards are completely geared towards the trade, and the various categories represent the industry, industry coverage and the media.


The awards will be presented by the British Country Music Assn. and the British Country Music Association. The trophy will be awarded to the artist who has made the greatest contribution to British country music. The trophy will be presented by the British Country Music Association and the British Country Music Association (England). The trophy will be presented by the British Country Music Association and the British Country Music Association (England).

No Info On Mystery 45

NASHVILLE—Debuts and programmers are likely to receive a shock when receiving a new Capitol Records release now being mailed. The label carries nothing except Capitol's 207 Single, "Satisfaction," and "Satisfaction." No writer, publisher, artist, performance organization, title length, etc. has been carried on the manually blank label.

The mystery single is a relatively new release that was shipped about two months ago, received play on only a few stations and then trashed off. Believing in the product, Capitol officials left the label blank, with the idea that the eye-grabbing blank labels, hoping the play will draw attention to the song and album.

The mystery artist is Colleen Peterson, and the mystery song is "Don't I Make You Wanna Dance." He new Capitol LP, also released this week, removes more of the mystery. It is the resubmitted single and nine other songs, along with a photo of the Canadian singer.

TEDDY BARED—Finding a Hartselle, Ala., youth whose life somehow parallels the "Teddy Bear" story that became a No. 1 country hit, Red Sovine, wearing a recently broken leg, presents the boy with a CB radio donated by Kris, MCA, left to right are Bryan president of the MCA, Don Blair, Paul Hayden of Kris, Inc., and Sovine. Blair also receives a copy of the Sovine "Teddy Bear" LP and his FCC temporary permit.

MEET JESSECA JAMES

What's in a Name? Twitty and MCA Seek Answer

BY ED HARRISON

LOS ANGELES—How does the youngest daughter of a famous country singer establish an identity of her own, without being constantly referred to as "Loretta's daughter"? MCA Records is attempting to break the family stigma attached to Jessi James, also known as Jessi Twitty, 17-year-old daughter of Conway. According to John Brown, MCA national publicity director, serious attention is being paid to James because of her name, which is being used by her mother and she decided to change it. "Just as could be helping kin to someone else, it can also be personal," says Brown. "There is a tendency not to listen to what's on the record.

Her first single, "Johnny One Time," a remake of the Brenda Lee hit, led to her second, and surprisingly placed on the country chart. To help familiarize James with the public, MCA has scheduled a six-week promotional campaign throughout the U.S. with stops at radio stations, one-stop and local parks.

"There's always that 'so what's attitude,'" says Brown. "Sooner or later the conversation always shifts to Conway with a captivated amount of politeness for Jessi.

Brown first heard James sing at a CMA show in Nashville with Twitty national publicity manager, and with her dad for five years and the current single is her first solo attempt. The success of the single, "Johnny One Time," with MCA will go ahead with an album. "We're just taking a stab at it with Jessi and see how she'll do," says Brown. "If we weren't serious we wouldn't be putting money behind her.

Two other Twitty offspring are tending to their own careers. Joni, her married name, also an MCA artist, took advantage of a duet record with Conway to launch her career, while brother Michael records for Capitol.

Country Music Cruising

• Continued from page 66

U.S. soil and its waters off New York City drew some 55,555 people; and the four-hour ride on the Circle Line boat, entertainment by four bands, two cocktail parties and a midnight buffet back at O'Lunney's Club.

"I don't understand what motivated me to do this," says O'Lunney, reporting proceeds of approximately $5,555, which he said he thought we had made more money if we had had entertainment and less food, but well, perhaps it's a New York City people and aboard who had never taken a boat ride."

Traditional blues, modern rock, modern jazz and classical music sounded over New York Harbor June 23 at patrons instanced and danced to grooves as matchless, special buffet, O'Lunney's Club.

Country Music Cruising

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Lonnie Jordan's last single went #1 MOR.

Lonnie Jordan's last single was "Summer" by WAR.

Lonnie Jordan's new single is "Grey Rainy Days."

The first single from his new solo-album entitled "The Different Moods Of Me."

"Grey Rainy Days" by Lonnie WAR Jordan.

55 CASHBOX Top 100 R & B
53 BILLBOARD Hot Soul Singles

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What a Week In Nashville!

The CMA announced the winners of its “October Is Country Music Month” activities. At the meeting, the attorney general, who conducted the meeting, won the top prize, W91-Jacksonville, FL and KUNC, Wichita, Kan. The master of ceremonies, WEAU-FM won third place honors. WRDA, Nashville received a special mention.

CMA members received an annual report and a review of the year’s events. The association announced that it will begin a new series of symposiums, focusing on the future of the industry.

Representing nearly one hour and 20 minutes of music, the two-LP, one-EP, and one-Single representa-tions journeying various states of mind from a contemporary creative artist.

The music opens with expressing 7:05 cut with expressing Wonder’s gen-eral theme in its title, “Love’s In Need Of A Line.” The record features a clear, free-flowing lyric is supported by sounds of a near-symphonic density. At the beginning of a shock to discover from the notes in the hefty 24-page booklet accompanying the record, this Steve with music on this song, except for an ethnic percussion track, all by himself with electronic keyboard multi-tracking.

The same situation holds true on a majority of the songs on this record, “Musician Steve Wonder.” There are guest musicians playing here and there, but it’s all right, most, a gentleman, and a wonderful friend.

Entertainers know Willies rove from the floor to protest “suggestive lyrics and oscillator records and con-certs,” with the help of other performers, and he urged the CMA to institute a code of ethics. “Hell and ‘Mamar’s Steps’ with four-letter words and make references to pot and sex while onstage, they are not suitable for all ages and William.” The CMA pointed out that it had a code and would possibly be willing to work.

Hotels were sold out within a 30-mile radius as Nashville burst at the seams. The City of Music was No. 1 to the new and old downtown hotels to the Municipal Auditorium to the Grand Ole Opry and the National Football League record figures as Jim Fogell, president of ABC-Dot, and Bill Miller's BMG recorded 93 writers and 74 pub-lishers with awards in its pres-idential role as the first and last time. A huge tent and its one-room atmosphere gave the function an in-timate feeling. In a previous year, ASCAP dished out 397 plaques to the writers, publishers, producers, and songwriters. And SESAC presented 11 awards for outstanding achievement in country music. The Federation of International Country Art-ist associations also went into the awards and added to its list with its first annual function Oct. 15.

Shows, luncheons, dinners and hospitality keep the key players busy and provided a powerful lineup of stars performing and meeting with music business executives and radio personnel on common bases.

Bob Luman, the United Artist president, the Mogul, United Artist artists president, were on the winning feature for the Music City Corporation. The commercial unit dominated the first class Chuck Chellman/Georgia Twisty Goul Tourney, heavy with radio and television exposure, among these winners; Buddy Ray of WWVA, Johnny Wilson, Tommy O’Sullivan, and others.

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Louison and her recording career in 1938. He is still the headliner of Vocation Rec-ords, then a studio musician for the RCA Bluebird label. He also played on with Stevie Wonder, and recorded music with Tampa Red, Big Bill Broonzy and Sonny Boy Williamson.

Mable John, publishing executive and former member of Ray Charles Rackets, is celebrating 22 years in the industry. John was the first class Chuck Chellman/Georgia Twisty Goul Tourney, heavy with radio and television exposure, among these winners; Buddy Ray of WWVA, Johnny Wilson, Tommy O’Sullivan, and others.

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SUNSET CAMMINGS—'Portrait Pt. 4 (NAM)' (Columbia). The first LP by the band features this single chart to "Steady Sam." The album is a wide-ranging collection of songs, including an extended 17-minute suite of ballads, original material, and covers of classic rock songs. The album has received critical acclaim for its diverse range of styles and has been praised for its musicianship and production quality.

Randy Cravend—'Everything Must Change.' Warp, B.S.R. 2576. This album features a range of styles, including a mix of jazz, soul, and experimental rock. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

JOHNNY GOULART—'Steady Street Incident,' WAC 2225. The album features a range of styles, including a mix of jazz, soul, and experimental rock. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

HUGO LEWIS—'Disco In My Life.' EMI. Hugo Lewis's debut album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

GREAT SOUTHERN—'The Australian Way.' Epic. The album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

LUCY'S SPINNING YARN—'The Last Time.' Atlantic. The album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

THE SPINNERS—'Lonesome,' Atlantic. The album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

JOHN LENNON—'Imagine.' Apple. Apple is the debut album by John Lennon, featuring a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

THE SUPREMES—'I Hear A Symphony.' Motown. The album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

BILL WITHERS—'Live.' Columbia. Bill Withers's second album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

JIMMY RUFFIN—'Back On My Feet Again.' Capitol. Jimmy Ruffin's debut album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.

DAVE CLARK FIVE—'Got A Lot To Live For.' Decca. The album features a mix of rock, soul, and R&B styles. The album has received critical acclaim for its innovative use of synthesis and sampling, and has been praised for its musicianship and production quality.
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ROBBY GOLDSTOOG—She Taught Me How to Live Again (2:47); producers: Dennis Davis & Bob Montgomery, writer: R. Goldberg.

BILLY JOE HENDERSON—Doctor Feelgood (2:54); producer: Ron Plante, writer: Robert John & Bob St. Clair, Last Call 601.

DON VIEW—Sometimes It Hurts To Be In Love (2:36); producer: John Langston, writer: Tom Defeudis, BMI, Rounder 3101.

GLEN CORDER—(I'm) In The Mood Again (2:37); producer: Bob Clark, writer: John Hirsch, BMI, Rounder 3102.

DANNY ROSE—(I'm) In The Mood Again (2:37); producer: Bob Clark, writer: John Hirsch, BMI, Rounder 3102.

PETER DUKES—(I'm) In The Mood Again (2:37); producer: Bob Clark, writer: John Hirsch, BMI, Rounder 3102.

JOEY McFARLAND—(I'm) In The Mood Again (2:37); producer: Bob Clark, writer: John Hirsch, BMI, Rounder 3102.

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MICHAEL DINNER

SILVER BULLETS

B/W THE SWALLOW

THE SINGLE FROM THE ALBUM

MICHAEL DINNER • TOM THUMB THE DREAMER

Personal Management by Glenn Ross Management
Los Angeles, Calif
GET ON DOWN AND MOVE YOUR EVER MOVIN' DISCO MIND WITH

D & M

MINDBLOWERS!

THE VAST MAJORITY DML3

Get On Down!

EAST HARLEM BUS STOP DML4

D & M MEANS DANCE MUSIC!

TWO NEW SHOE WEARIN', BUTT GRINDIN' DYNAMITE LP's FOR TODAYS YOUNG ADULTS. WE'LL KEEP PRODUCING THEM - YOU KEEP SELLING THEM! THIS IS ONLY THE BEGINNING. GET WITH IT!

D & M MEANS DANCE MUSIC!

88 WEST END AVE. NEW YORK, NY, USA.
**Kitty**

Kitty's new single, Mary Hartman, Mary Hartman (You've Got It Made) CPS 0864. Presidents of the "Queen of Country Music" with longtime friend and producer Owen Bradley.

On Capricorn Records, Macon, Ga.

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**Continue from page 64**

Michael, now both deceased. Highlights are Grace Stid, the Great Society's "Somebody to Love," co-produced by Sly Stone, some tunes by the Black Brothers, including the hit "Laugh, Laugh." Bobby Freeman's "Swanee" and Fallout's "You're the One," written by the Moe Man and the Oko, which became Harry's Band's windowsill hits.

**ACE SPECULUM**—Just Like In The Movies, Atlantic 3013183. A collection of good material well executed by this quartet. There are not too surprising in lyrical content and with the exception of one ballad, all tunes are up-tempo. Although this LP is highly danceable, it does not fall into a disco category. Its entire sound is strong. (Best cuts: "Love And Learn," "Sweet Music, Soft Lights And You." Just Like In The Movies.)

**BRASS FEVER**—Time Is Running Out, Dot ACO 93919. This album offers an interesting brass concept. Although predominantly instrumental, well-bred vocals by the Jones Girls add just the right touch of spice. All tunes are mid to up-tempo and a soothing arrangement is given to "Summer Time," while maintaining a disco flavor. Best cuts: "Time Is Running Out," "Be Gone" On Ragga's Mind," "My Tambourine," "Temptation." CROWN HEIGHTS AFFAIR—De Do It, De Do It Your Way, De Late 1968. The Crown is an expert group of disco-funk artists. Its newest groove is along a pulsating rhythm groove that wafts over our clothes. Crown Heights handles this basic but seducing genre with overall taste, skill and energy. Best cuts: "Sexy Ways," "Searching For Love," "Love Me." JOHN EDWARDS—Life Love and Living, Col-1912998 (LP). Edwards is a fine vocalist but his efforts are obscured by cluttered background vocals, the exception being "Yeah, Trouble And Me," an apparent take-off on the gospel tune " Nobody Knows The Troubles I've Seen." Best cuts: "Who Have I Seen," "The Key To My Life," "You, Trouble And Me." STUFF—Waxer Bros. BB 2684. Six man instrumental group concentrates on funky, country rhythm on side one of this LP which is co-produced by Tommy Lipuma. Side two shows more variety in ballads, including a slowed-down medley of the traditional "Dove" with Candle King's "On The Road." Best cuts: "Want Some Of This," "Say So." PEPPER—Street Corner Stuff, United Artists CL-14656 G.

**FANTASTIC FOUR—Night People, Westworld W-226 (20th Century). This group seems to have material vocally. Good cuts are complemented by well arranged although at times a little over-orchestrated songs. "Night People" is a long 1857 tune, seems to have originated with a very danceable arrangement that we Salmond to R&B and disco audiences. Harmony in the album is tight and above average. Extended intros are pleasing. There is a Four Tops vocal quality about this group. Much of the LP is high energy, but there are two ballads of note. Best cuts: "Night People," "Love Lies Divided By Love," "Sidekicks," "On The River Under The Moon." WILLIE TEE—Compilation, United Artists UA-46435 G. Singer writes keyboard prod. Tee (African American) is a jazz soul talent with an engaging sound. He provides opti- mistic themes and nice dancing beats, but it is a bit much revolving around the talking-singing rock that appears in too many of his songs. This is a most likable album that could have sold just a touch more focus on basics, particularly in lyrical structure. Best cuts: "You've Gotta Do It To Me," "Come To Me," "Let's Live." EASY HOLM BUS STOP—Get Out Of The Way, Dam Sound 1044. Yet another disco group, with tunes that play into a good dancing sound. Unlike most, they have traces of many musical styles—rock, soul, blue. The LP should do very well in the disco world around the country. Best cuts: "Dama," "Misogna," a good disco arrangement of the standard. "Watermelon Man," "Get On Down," "Bring It On Home." KONNIE DISON—The More You Do, Columbia 342350. Disco's distinctive presenting ears with the material here, most of which already has scored on the charts—Les Royals' "A Song For You" and the Bee Gees' "Talk," "Talk," "Talk." Best cuts: "Song For You," "Talk," "I'm Your Spokes Fire," "The More You Do."

Mack-White—Elementary, Columbia RC 142319. Among the back of the LA recording session guitar shark, Watson is an extremely good guitarist. His ability to execute entire array of electronic guitar effects which he uses for fancy commercially, he also demonstrates here he is a source of solid soulful attachments, between impressive freeform gambles. Best cuts: "Go Go Man White," "Love My Blue Away," "Together" (Whatever).

DEEDEE BRIDGEMAN, Atlantic 18188. Bridgeman transmits the strong vocal quality of the Abdomen of the Kit musicals. She handles upbeat tunes with as much ease as ballads. Impressive orchestral string arrangements are well used. So are vocals. Good tunes from the LP "Swirl," sounds well executed with background. Singers are also a plus, ever present, but never dominating. This LP is well produced by Stephen Schaffer, Jerry Wexler and Gene Page, however, the selection of material might have been better. Best cuts: "My Lonely Room," "In The Rain," "My Prayer." CALENDAR—It's A Monster, Pit Kappa PRK 4001 (Buddah). Sort of a surprise-hit LP is this. Arranged by Jerry Styulek, who did the soul single chart last year with "Hyperactive," a fast, up-tempo Much of the rest of the LP is in the same groove, with the songs on written by the group and producer manager Paul Kauffman. It's a smoothly tuneful hard band sound. Best cuts: "Hyperactive," "Miles," "Lover." AQUARIUM DREAM—Norman Conners Presents Aquarian Dream, Buddah BBS 5672. This discovery group from small state Conners features keyboardist Jacques Burack as master writer and Gloria Jones as lead vocalist. It's a pleasant astro- sound set of cheerful mid-tempo tunes, well produced by Con- ners' sound clarity. The entire LP is smoothly and profes- sionally executed by the group with a minimum of sausen- man help. The overall effect is like soul easy listening. Best cuts: "Phenos," "Treat Me Like The One You Love." FUNKADILLES—Tales Of Kid Funkadelic, Westbound W 227 (20th Century). Part of an oddball band that, together, are at the heart of the now epochsee ever, with product currently on Warner Bros. and Capitol. This package is vocal music assembled by Funkadelic's former Detroit label, but it catches the group's original existence and would seem a must for lovers of Funkadelic-eccentric. Best cuts: "Bull To Bull Rehearsal," "Uncle Kidd," "Take Your Dead Ass Home." JIMMY BAYE—The Soul Thing, Atlantic R 1974 (Polydor). Baye is a writer-singer-producer who has been a 20 LP on Buddah's WP, has had a few in Denver and has done a lot of touring. This LP shows him on a well equipped all-around soulman who has mastered most of the standard styles within the genre. Best cuts: "The Soul Thing," "Let Your Soul Fly."
**Star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week’s starred positions are maintained without a star if the product is in a holding period. This will in some cases, lock up products that do not completely move up with a star. In such cases, products are moved to the required upward movement rank at the discretion of Billboard editors.

Short music supplies are ordered to past vocal sheet music supplies and do not purport to represent any published music distribution. ALF = Alfred Publishing; ALM = Amo Publications; A.K. = Acuff-Rose; B.M. = Belwin Mills; BB = Big Bells; B.J = Bug Pubs; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IAS = Irving Angel Music; MCA = MCA Music; PSF = Peter Southern Pub.; RLY = Rounder Records; WAD = Wadhams

**HOT 100 A-Z (Publisher/Licensee)**

**Title** | **Artist**
--- | ---
*If You Leave Me Now* | Chicago
*Disco Duck* | (I Can’t Help It) But I Did It Out* | Lenny Williams
*A Fifth of Beethoven* | Weird Al Yankovic
*Lynn* | Lowry
*Still the One* | Fleetwood Mac
*Play That Funky Music* |翁 & Chery Chery
*Shake, Shake, Shake* | Bruce Springsteen
*Make Your Own Kind of Music* | The Animals
*Magic Man* | Steppenwolf
*That'll Be the Day* | Eddie Cochran
*I Only Want to Be With You* | Tom Jones
*One in My Life* | Abba
*Don’t Feel Like Dancing* | Culture Club
*Love So Right* | Blackstreet
*Feel Like I Do* | The Police
*Love Money or Luck* | vinyl
*The Wreck of the Edmund Fitzgerald* | Gordon Lightfoot
*Don’t Fear the Reaper* | Blue Öyster Cult
*Better Days* | The Offspring
*I Don’t Care* | Nelly
*You Gotta Make Your Own Way* | Soft Cell
*You Should Be Dancing* | The Fantastic Bachelors
*King of My Soul* | Elton John
*Summer* | Hot Chocolate
*The Fez* | The Beatles
*The End Is Not in Sight* | Meatloaf
*Like a Sad Song* | Boz Scaggs
*Hotline* | Pat Benatar
*Brand New Love Affair* | Business Meeting
*Don’t Think I’m Feeling* | The Pointer Sisters

**Title** | **Artist**
--- | ---
*Tonight’s the Night* | Neil Young
*Gonna Be Alright* | Iron Butterfly
*Roger Stone* | Breakfast Boys
*The Great American Taxi* | The Partridge Family
*You’re Never Gonna Make Me Dance Again* | The Righteous Brothers
*Crazy Little Thing Called Love* | Queen
*Take Me Out to the Ballgame* | Chicago Cubs
*That’s What the Lady Said* | The Isley Brothers
*Heartbreak Hotel* | Elvis Presley
*The Night They Drove Old Dave Home* | Johnny Cash
*Keep Your Hands Off My Jam* | The Coasters
*Secret Love Song* | Michael McDonald
*Living for the City* | chic
*Thank God I’m a Country Boy* | John Denver
*I Can’t Help It* | The Rolling Stones
*Next Time I Fall* | Rod Stewart
*The Last Time* | The Rolling Stones
*Take No Prisoners* | The Rolling Stones
*You Ought to Be in My Arm* | The Righteous Brothers
*Please Don’t Let Me Be Misunderstood* | Nina Simone
*That’s Your Baby* | The Beatles
*You’re All I Need To Get By* | Neil Diamond
"HELLO OLD FRIEND"
A New Single From The New Album

Watch for Eric Clapton's U.S. Tour beginning November 5.

Available on RSO Records and Tapes

"The Music We Believe In"

Produced by Rob Fraboni in association with Eric Clapton and Carl Dean Radle by arrangement with the Robert Stigwood Organisation
Now! From The Artist-Composer Of
The Giant Hit! The Only
Barry DeVorzon Album!

"Nadia's Theme"

BARRY DeVORZON,
artist and composer of the
brilliant "NADIA'S THEME" hit
now introduces his own album!

Featuring
NADIA'S THEME
(The Young And The Restless)
And two other great
DeVorzon composed hits
THEME FROM S.W.A.T.
BLESS THE BEASTS AND CHILDREN
Also includes beautiful arrangements
of these modern classics
I WRITE THE SONGS
ALL BY MYSELF
THIS MASQUERADE
Plus six more DeVorzon originals!

On Arista Records
<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Gtd. Label)</th>
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<th>Suggested List Price</th>
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<td>Beyoncé</td>
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<td>Reprise R 20027</td>
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<td>Parlophone 628 004-1 (Parlophone)</td>
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<tr>
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<tr>
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<td>Revolver</td>
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<td>Sgt. Pepper's</td>
<td>Capitol TS 1240</td>
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<td>Abbey Road</td>
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<td>The Beatles</td>
<td>Let It Be</td>
<td>Capitol TS 1334</td>
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**Top LPs & Tape**

A-Z Listed by Artists

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Every entry for the accuracy of屿 rejects list has been shown. Discs do not assume responsibility for errors or omissions.
Tom Waits • Small Change

"The album's called SMALL CHANGE. It's all about ambulance drivers, night watchmen, ticket takers, street sweepers, tattoo parlors, stage door johnnies, shoe string hotels from New York City to Chicago, Buffalo, Los Angeles, all the way from Tuxedo Junction to swing town. Did it in five nights on the corner of Selma and Cahuenga." Produced by Bones Howe for Mr. Bones Productions, Inc.

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INFLATION, LABOR BLAMED
$20 a Coming Tab
For B'way Shows

N.Y.-The price of most Broadway Theater tickets, forced upward by the inflationary spiral of the economy and contractual commitments to the unions is expected to reach an all-time high of $20 per ticket by January.

Within the past few months prices have been moving gradually upward, and hit shows which once commanded a $15 top price are now getting as much as $17.50 per ticket. Among those are "Porgy & Bess," "My Fair Lady" and "Chicago," "Chorus Line" tickets have reached $16.50 each, and the "The Wiz" is getting $16 for its top priced pictures.

Among the first legitimate shows that will top the $20 per ticket mark is the revival of "Fiddler On The Roof" with Zero Mostel, scheduled for a limited run at the Winter Garden Theater in December. Several other top grossing shows have already posted notices that they too will go to $20 per ticket as of next January.

There have been some concert artists on Broadway that have commanded more than $20 per ticket in the past. They have included Frank Sinatra and Diana Ross. A scheduled run by Bing Crosby in December at the Uris Theatre will get a $25 per ticket top. However, this is the first time that legitimate shows will reach the $20 mark.

Give Atlanta Keys

L O S A N G E L E S--Stanley Turrentine and Freddie Hubbard were presented the keys to the city of Atlanta Friday (8) by mayor Maynard Jackson. The day was officially declared "Jazz Day." They performed that evening at Atlanta's Fox Thea-

Cap And Pickwick

D r a w U p N e w P a c t

L O S A N G E L E S--Capitol Records and Pickwick International have completed a new license agreement to replace their old pact, expiring seven-year pact for all non-released Capitol masters.

Details of the agreement include the ever-growing Beatles, Wings, etc. the new deal for the manufacture of budget albums on the Pickwick label was by Don Zimmermann, executive vice president and chief operating officer of Capitol, and Ira L. Moss, president of Pickwick International's proprietary division.

Stevie Wonder became the first American artist ever to enter Billboard's top selling album chart at No. 1 on his first effort, "Songs Of Life" album. He also commanded the first artist to hit the charts at the top slot with a two-LP release. His album was one of several compact singles LPs in 1975. Billboard's album chart goes back to 1948. Sutton, the major cutout distributor, stayed at No. 2 with current LPs in Yzer's store.

Among several producers who have been scheduled to attend the "Timecap" presentation at the Warner Bros. studio are L.A. and Elyce Langsam, Hal Wallis, Montygood, Mike Todd, Bob Balaban, Robert Altman, Norman Lear, Brad gyu, Elia Kazan, Robert Aldrich, Robert Wise, Mike Medavoy and Gene Saks.

YORK--For the second year in a row, Albany's "The B'way Wiz" is going to "roll in November," according to James "Bill" Shannon, general sales manager. Shannon reported Janis Ian's next LP to be recorded in New York...."The Bay Cities Rollers visit Los Angeles next week to record their second album. Woody Herman celebrates his 40th anniversary as a leader Nov. 20 at Carnegie Hall....Many of the players he introduced will return for the record, which is back to the 1933; Isham Jones days.

Barry Manilow headlines the Uris Theatre on Broadway for 12 nights starting Dec. 1. Lee Liberace, Shirley MacLaine, and Martha Wash reported as "the Four Tops Special" on Dec. 23 at the Majestic.

-dw-

"Q' Retail Sales Bode Ill For Product

- Continued from page 1 -

greater clarity and separation. And new vinyl compounds for discrete disks offer greater distortion free listening.

But the hook remains: if the pipeline is being shut off, will the public have an opportunity to buy 4-channel music in the stores?

The Jim Greenwood stores would not be the first to dump 4-channel. Jason Gilman of the 10 Banana Stores in the San Francisco area dropped quad records and tape six months ago. Gilman found it hard to find a saleable selection of 4-channel.

Mike Spector, operator of the 10-store Harmony chain in the southern half of Florida, says his newest store in Gainesville, coming soon, will stock no quad. "LPs are selling very well. Tapes are a little better. It's generally all downhill," Spector adds.

Stu Schwartz of the 15-store Harmony chain is higher on 4-channel tape. "I don't see how we could ever drop it. There's a steady market for tape. I don't know how we'd replace that traffic and volume," Schwartz says. Like many of his competitors, Schwartz believes the time lack of essential cooperation between software and hardware manufacturers.

Montgomery Ward's over-500 record/tape departments earlier this year planned in-store 4-channel merchandising programs, spurred by a display he worked out with Ovation Records' Dick Schory.

"We've had to drop the idea. Both software and hardware sales on quadraphonic are too slow. There seems to be less product available in new releases every month on 4-channel," Al Greigel of the monster retailer says.

Greigel and Howard Mason of Shillito's, the six-department store chain out of Cincinnati, both feel that hardware sales follow in the advent departments in their stores tell the story.

Mason feels a lethargy in software from the manufacturer who is cutting down quad releases down to the local salesman who calls on him with very little new to sell.

Leonard Singer of the Circles and Cheap Record stores in the Phoenix area, who is also an independent label distributor, points out that Fantasy and Arista, once leaders in providing merchandise on quad, are no longer coming out with 4-channel simultaneously with stereo.

Rankshoppe's Dave Shubert, Little Rock, Ark., and David Lieberman, Minneapolis, both with heavy roots in the country trade, say, "The movement in 4-channel is strong for software.

Siebert, who also operates the Musicland chain in Wisconsin, has dropped quad software from many of his retail racked accounts and admits his inventory at retail is very light.

Lieberman sees quad sales today as just a "frazzle" when he reviews his overall sales, which include serving more than 200 Midwestern retailers from his one-stop.

Mike Reif of Everybody's Records, the new MCA distributor for Midwestern chains, says his current quad inventory down from 33% to 50% depending upon the stores' sales histories six months ago.

John Marmaduke of the six-store Hastings stores, based in Amantico, Ill., feels the work put into quad never paid off. He feels the decline of current releases in quad is a decline/knockout.

Gary Barnard of the 13 Evolution stores in the Houston area says that he is trying to get more of the stores to drop in nothing in quad album releases, while eight are "on the fence."

Barrie Bergman of the national Record Bar chain feels quad is "dead. He only deals in metals, and he confers with his buyer, Fred Traub, to get a better handle on current-4-channel sales, but feels he will probably cut down inventory.

Dave Arnold of the seven-store Brick Ear chain out of Seattle into the Midwest, says the stores average about 120 sales a week and that 100 albums have, due to the late-blooming nature of this second single, hung in the top 10 for 14 weeks. No Chicago album tops that since the long-ranking "Chicago II" of six years ago.

Album Dubliner of the 1822 Over-\n
ture chain in Milwaukee will continue to inventory 150 quad titles in both music and package. "They don't provide huge volume, but it's steady," he says.

Dave Rothfeld of Korvettes is the most hopeful. He sees sky blue in Angel's recent introduction of compatible quad albums and the rumor of a new SQ decoder. "People properly introduced to quad love it. We still need a one-price one-direction disk," Rothfeld contends.

WELLS NO D TO MENTOR

NASHVILLE--The induction of Kitty Wells and Paul Cohen into the Country Music Hall of Fame--both on the same night--was historic and historically significant. The two are comparable in their early development of Wells' career, and the famed producer and country singer's feel after their memorial to the role of the woman...he then played in his career.
June 28, 1976. A hot summer night on the Sunset Strip. Outside the Roxy, moguls gather. Kids cruise. Inside it's Blue Note Night and Blue Note is hitting a big, loud new note with one of the most spectacular live shows seen or heard on stage.

They're all there: Donald Byrd, Alphonse Mouzon, Ronnie Laws, Carmen McRae, Earl Klugh, Gene Harris, Bobby Hutcherson, John Lee, Gerry Brown—the greatest assemblage of soul, and jazz and progressive artists ever gathered under one label—and they're rocking the Roxy with no signs of stopping. What a night. And what a record! All captured live by producer George Butler, the entire historic night of power, and beauty is now an extraordinary 2-record set: "Blue Note Live At The Roxy." All the magic of what it was like to be there. From Rosko's opening introductions to the final notes of the Blue Note All-Stars jam—"Blue Note Live At The Roxy" is one hell of a collection expressed by some of the greatest artists in the world. And like a few other sensations, it happened in Hollywood.

"Blue Note Live At The Roxy" exclusively on Blue Note Records and Tapes. B

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