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NEWSPAPER

Billboard

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

March 27, 1976 • \$1.50

NARM FOCUSES ON ECONOMIES

Artist Tax Exemption Seen For U.S., U.K.

By IS HOROWITZ

NEW YORK—Exemption from U.S. taxes on the first \$15,000 of gross earnings in any one year by an English artist performing in this country is near implementation via a reciprocal tax treaty now being considered by both nations.

American performers appearing in the U.K. would enjoy equal tax benefits.

The pact containing these provisions is now up for ratification in the Senate here and by the House of Commons in Britain. In toto, the agreement represents a general over-

haul of tax relations between the two countries.

A similar treaty is also understood to be the topic of advanced discussion between this country and Canada. It would include the same \$15,000 exemption proviso.

Since the U.S.-U.K. treaty terms would be retroactive to Jan. 1, 1975, the possibility exists for substantial tax rebates to artists from both countries.

The most obvious beneficiaries of the exemption clause would be

(Continued on page 20)

Automation, Syndication NAB Items

By CLAUDE HALL

LOS ANGELES—Though most program directors—and especially air personalities—would hate to admit it, radio is slowly but surely trending toward automation. And, of course, tagging along on the footsteps of automation will be the growing use of syndicated programming.

Most of these radio wares—hardware and syndicated software—are on display in mass profusion this week in Chicago where more than 10,000 radio-tv broadcasters are

(Continued on page 30)

MCA Pricing Major Topic; Electronic Controls Urged

By STEPHEN TRAIMAN

NEW YORK—Electronic inventory control that literally creates an order overnight and starts it on its way back to the dealer within hours from the branch, is seen by the Handleman Co. as the best possible insurance for survival of the rackjobber in the industry today—and tomorrow.

Investing a considerable sum for sophisticated computer equipment and controls in RIMS—Retail Inventory Management System—since May 1974, David Handleman, president and chairman and his staff expect to be "on line" in all 18 U.S. branches by year's end.

(Continued on page 54)

By JOHN SIPPEL

LOS ANGELES—MCA's seven-strata pricing policy (Billboard, March 20) is bound to be the most discussed subject on and off the convention floor at the 1976 NARM convention in Hollywood, Fla., March 19-23.

MCA's competitors, both labels with branch or those with independent distribution, are working to come up with their own definitive versions.

Retailers are perturbed, especially those who operate chains. Rackjobbers are elated.

But almost everyone in wholesale or retail, on or off the record, admits

(Continued on page 53)



Palmieri, Coco Label Face 'Artistic Integrity' Dispute

By RUDY GARCIA

NEW YORK—Eddie Palmieri, winner of the first Latin music Grammy, charges Coco Records, the label he records for, "violated his artistic integrity" in releasing the latest Palmieri album, "Unfinished Masterpiece," despite his claim the LP was not completed and that the music was not up to his standards.

Harvey Averne, Coco's president, refutes the charge, stating that the album was substantially complete when he finally put it together. He also claims Palmieri had been offered numerous opportunities to go into the studio to make any changes he felt necessary but refused to do so.

"What they did with this album was put together a bunch of 'out takes' from other times I was in the

(Continued on page 99)

U.S. Rock Cabled To Tokyo Hotels & Apts.

LOS ANGELES—KOX Radio, a cable radio system that programs U.S. rock music announced by U.S. rock jocks, has been launched in Tokyo and provides entertainment to five major hotels plus 11 apartment buildings.

The programming is produced by Programme Shoppe, Los Angeles. KOX Radio is a firm headed by Hugh Sasaki. Hotels using the service include the Tokyo Hilton, the Imperial, Hotel Okura, the Keio Plaza and the Pacific.

Programming is fed to the hotels on a telephone line, presently in monaural, but Sasaki says that the

(Continued on page 36)



In the early 60's, Sergio Mendes changed the shape of popular music with his delicate blend of soul and Latin rhythms. Now, more than 10 years later, Sergio is still changing and still cooking HOME COOKING, in fact, is his newest Elektra album, and it's a tasty blend of contemporary Latin rhythms with saucy dashes of black soul and hearty pop. All done to perfection. HOME COOKING (7E-1055) Sergio Mendes and Brasil 77. A taste treat. (Advertisement)



Joe Walsh Recorded Live "You Can't Argue With A Sick Mind"

ABCD-932

On ABC Records & GRT Tapes



**If you're tired of slow traffic,
mediocre profits and heavy returns,
take advantage of...**

3 Stations Team Against Radio Giants

By CLAUDE HALL

LOS ANGELES—Three secondary market Top 40 stations calling themselves the Southern California Radio Triangle have teamed up in a concerted attack on the tight playlist barriers of local radio giants.

"We will be playing the hits," says Rick Carroll, new program director of KEZY, Anaheim, "but we'll also be playing a much longer list of records than your typical Top 40 station." Teamed up with Carroll will be Jeff Salgo, now consulting KFXM, San Bernardino, and Jimi Fox, music director of B-100 (KFMB-FM) in San Diego.

Though B-100 is within San Diego, it faces essentially the same competitive problems of KEZY and KFXM, who must contend with the excellent signal of KHJ which is 5,000 watts at 930 on the dial and located in Los Angeles proper.

B-100 competes against KCBO, powerful Bartell chain operation which can lean on its brethren in markets as far ranging as Miami and Milwaukee for record research data, plus information on promotions and contests.

In Los Angeles, KHJ is a member of the impressive RKO Radio chain which also operates top stations such as KFRC in San Francisco, WRKO in Boston, WXLO in New York and WHBQ in Memphis. There is a constant flow of data and advice between these stations.

(Continued on page 30)

DuPont Denies Chromium Diox. Tape a Danger

NEW YORK—Escalating rumors that chromium dioxide blank tapes may carry cancer-causing agents in the raw compounds have been labeled as "untrue" by the DuPont Co., developers of the formulation.

The Wilmington-based company has also nixed rumors that the compounds, if carelessly burned spread noxious fumes that could be as lethal as cyanide.

Harvey Smith of DuPont's Photo Products division stresses that there has been no evidence to indicate that his firm's chromium dioxide tape compounds are carriers of cancer.

He adds that DuPont has been burning its surplus chrome tape for years in "a carefully controlled environment." All ash from the destroyed product is buried in special lime pits to avoid pollution, and the processing meets all federal and

(Continued on page 77)

4 UNIONS ARE INVOLVED

12 Las Vegas Strip Hotels Dark As Strike Continues

By HANFORD SEARL

LAS VEGAS—Twelve Strip hotels remain shut as a crippling strike by four unions continues into its second week of closed showrooms.

Nine mainroom stages and four major productions remain closed at 12 of 15 Nevada Resort Assn. hotels which include the Sahara, MGM Grand, Thunderbird, Las Vegas and Flamingo Hilton which all closed the first weekend of the strike, March 13.

The Tropicana and six Hughes hotels: Frontier, Sands, Desert Inn, Landmark, Castaways and Silver Slipper locked up Friday, March 12 after the powerful 22,000 Culinary Workers Union Local 226 voted to strike the night before.

With no jobs, headliners all went home to wait out the strike which began when 2,000 members of the Musicians Union Local 369 walked out on Wednesday (10) over wages, cost

of living benefits and contract language.

Only three resort association hotels remained open as of Friday (19), Caesars, the Dunes and Circus Circus, with gambling as their only attraction.

Fourteen downtown hotels are open this week besides five independent Strip casinos which include Argent Corp. properties: the Hacienda; Stardust and Marina along with the Aladdin and Riviera which signed an independent contract with the unions. Downtown union contracts expire April 1.

The only showroom escaping the shutdown is the Riviera's Versailles Room where Tony Orlando & Dawn played to packed houses and were followed by songstress Petula Clark and comedy tv star Jimmy Walker Thursday (18).

According to Riviera executive

Tony Zoppi, Orlando wanted to do two extra shows a day at 4 p.m. and 2:30 a.m. besides his normal shows at 8 p.m. and midnight.

The CBS-TV star had to settle for one extra weekend show. The four-a-day format was nixed as too strenuous by hotel executives.

One of the first show business fatalities of the strike was the cancellation of a scheduled week-long taping session of the Merv Griffin tv show at Caesars Palace.

A hotel spokesman says the Griffin tv show originates 55 programs a year from its Circus Maximus showroom and was set to tape here from March 22-26.

In a development involving the musicians union, a complaint was filed by the National Assn. of Orchestra Leaders with the National Labor Relations Board charging the

(Continued on page 114)

Blame Labels For Fall-Off Of the Blues

By JIM FISHEL

NEW YORK—Booking agents and personal managers connected with blues artists are literally crying their own blues over the public's recent abandonment of this art form in favor of bluegrass and jazz.

While some of these people admit that business is getting more difficult to book, all of them believe that the failure of record companies to preserve and promote the blues is the key reason behind the recent demise in interest.

A number of major labels have dropped many blues acts from their rosters and one key manufacturer with a separate blues line cut out almost all of its product.

Artists like Memphis Slim, Muddy Waters, John Lee Hooker, Lightnin' Hopkins, Pee Wee Crayton, Willis Dixon and Mighty Joe Young, for example, have no label affiliation, something they've all had in their careers.

Blues people still recording for labels with major forms of distribution are B.B. King (ABC), Freddie King (RSO-Atlantic), Albert King (Utopia-RCA), James Cotton (Bud-dah), Bobby "Blue" Bland (ABC), Big Mama Thornton (Vanguard), Luther Allison (Gordy-Motown), Lowell Fulson (Granite) and Syl Johnson (Hi).

Many of these artists now utilize a musical style that teeters between

(Continued on page 18)

Plenty Of Paperboard Available Neward Exec Denies Shortage For Jackets, Sleeves

By RADCLIFFE JOE

Hi Fi Cos. Accused Of Ad Frauds

LOS ANGELES—Two stipulations have been filed in Superior Court here in which major chain retailers of playback componentry agree to charges by the California Attorney General that their consumer hi fi and stereo hardware advertising has been fraudulent and deceptive, violating the state Business and Profession Code 17500.

A stipulation is an agreement by attorneys on opposite sides of a case as to any matter pertaining to proceedings or trial.

Wallich's Music & Entertainment Co. has been assessed \$1,500 in penalties while University Stereo must pay \$750 in penalties. Both chains must pay \$1,750 in attorney's costs and both are enjoined from further advertising "rip-offs."

The stipulation for the entry of judgment orders them to stop advertising single units and systems as special sale items when those products are sold for that same price normally in their stores. "List Price," "Manufacturer's List Price," and

(Continued on page 76)

NEW YORK—Manufacturers of record jackets and sleeves are being assured of a more than ample supply of recycled paperboard products this fall in spite of a predicted shortage of similar products in the bleached board or virgin fiber industry. (Billboard 3-13).

The assurance comes from Richard Meagher, vice president, sales, for Neward Boxboard Co., one of the largest manufacturers of recycled paper products in the country.

Meagher stresses that if a shortage does materialize, it will be confined to the bleached board industry, while the recycled paper manufacturers, because their output exceeds demand, "will be prepared to meet any demand that may arise."

The Neward Boxboard executive claims that while some small bleached board mills have been closing down for a number of reasons including inability to cope with the Federal Water Pollution Control Act, several recycled paper mills have been opened, including two in

(Continued on page 102)

New Feature On Concert Grosses See Page 46

Heilicher Buys Discount Stores

LOS ANGELES—Amos Heilicher's record/tape/accessory retail empire skyrocketed from 219 to 269 stores nationally last week when he acquired the Discount Record chain of 49 stores from CBS. Heilicher says he will keep most of the Discount Records' store personnel. A store in Eugene, Ore., was sold to an independent operator.

Heilicher explains that the addition of the 49 stores will be almost instantaneous, as his computerized hookup will include the new outlets next week. The new stores will be supplied from either or both his 14 secondary warehouses, which carry approximately 1,000 album titles, or his three primary warehouses, Los Angeles, Minneapolis and St. Louis,

(Continued on page 102)

Dial-An-Upcoming-Hit In U.K. Hiking Record Sales

By PETER JONES

LONDON—The Post Office here is claiming considerable success for its latest records-by-phone scheme,

introduced in the London area last November.

According to the claim, the service has attracted some two million calls over the past four months and is now receiving an average of 116,000 calls per week.

In Dial-An-Upcoming-Hit, as the operation is described, the singles featured are either in the lower regions of the top 50 or selling well enough to eventually make the chart. This service augments the Post Office's long-established Dial-A-Disk plan which covers top 20 records and draws more than six million calls a month throughout the U.K.

Among the 30 or so labels whose product has been featured via the post office in the new scheme are CBS, Mercury, Bell, GTO, 20th

(Continued on page 96)

Shadybrook Of L.A. Taps Kluger Of Brussels For LPs

LOS ANGELES—Shadybrook Records has tapped Roland Kluger of R. K. M. Records in Brussels to produce upwards of eight LPs through August. Shadybrook has exclusive rights for the product in the U.S. and Canada.

But Kluger's aims are actually at the world market. "The U.S. is a challenge. Saleswise and moneywise, Europe is a fantastic market. But the U.S. is a kick, the kick you hope to give to the artist or to the copyright. Because, if a song hits in the U.S., it opens up almost the en-

tire world market, especially the South American markets and the Japanese market."

Kluger started R. K. M. six years ago. He still operates Palette Records (started by his father Jack in 1958 with the hit disk "Manhattan Spiritual" by Reg Owen) and World Music. But R. K. M. and Kluger International Music represent his current worldwide projects. In the U.S., Screen Gems-Columbia Music will handle all of the R. K. M. copyrights represented on Shadybrook.

Kluger made the deal with Shady-

brook president Joe Sutton at the recent MIDEM, though final contracts were only finished last week when Kluger was in the U.S.

The real teamwork between Kluger and Sutton goes back to last summer when Sutton heard an imported LP by the Soul Sensation Orchestra and made a deal for a single from the LP called "Tonight's The Night" and changed the name of the act for the U.S. to the SSO. That single was a big disco item. Shadybrook then picked up rights to the LP.

A new single called "Disco Charlie Brown" by the Two Man Sound will be out shortly as part of the new deal. And Shadybrook will also be releasing product by the Chaakachas, which had a past million seller with "Jungle Fever." Kluger points out that "Jungle Fever" was a bigger hit in the U.S. than in Europe—an example of the aim of his product.

"But I think the acceptance for international product is much better than it used to be.

(Continued on page 102)

FCC Will Continue Inquiry Into Role Of Judging Formats

By MILDRED HALL

WASHINGTON—The FCC says it will go on with its inquiry on its proper role in judging changes of "unique" music formats by radio stations.

The commission has rejected a citizens' group petition to drop a present inquiry, on the grounds that the FCC will not decide impartially.

Citizens Communications Center accuses the commission of having already "prejudged" the outcome of the inquiry. It believes FCC should have a study made of the "endangered" music format situation by an outside, independently contracted entity.

The commission's public reply (March 17) denies any prejudice and resents the implication of "lack of good faith." The FCC says the December 1975 inquiry was touched off by the U.S. Court of Appeals here. The court strongly suggested that closer scrutiny be given the matter of unique formats, to avoid depriving segments of the public their "first preference" in programming.

The case at issue in the court was the FCC's denial of a hearing to a citizens' group opposing transfer of Zenith's classical station WEFM-FM to GCC Communications of

Chicago. Zenith claims heavy money loss on the format. The transfer involved a switch to popular music. As in previous cases (Atlanta's classical WGKA-FM was the starter in 1970) the court remanded the case to the commission for hearing.

The FCC points out that it has been reluctant to intrude on broadcasters' music programming judgments. Its general policy has been to allow entertainment format changes to follow marketplace requirements. The commission says it has the authority under law to institute the inquiry, but it questions "the wisdom and legality of its intervention in this area"—a view warmly shared by broadcast licensees.

One question overlooked by the courts has been the constitutionality of FCC interference with program formats. The inquiry makes a point of asking for comments on First Amendment aspects of the case.

"The inquiry is intended to explore all means by which the public's interest in a diversity of formats can be achieved," the FCC says. If the inquiry warrants new rules to implement existing law as it applies to entertainment formats, the commission says it will take action.

Idaho Votes Antipiracy

NEW YORK—Idaho became the 39th state to adopt an antipiracy law Wednesday (17) when Gov. Cecil D. Andrus signed a statute making the unauthorized duplication of recorded material a felony.

Under the new law convicted duplicators face up to four years in prison and/or fines of as much as \$10,000.

The law also tags the distribution, sale and advertising of unauthorized product a misdemeanor, punishable by up to six months in prison and a fine of \$1,000. Equivalent penalties are provided for failing to give the name and address of the duplicator on product covers.

Under the new law authorities may confiscate and destroy pirated material and the equipment used for duplication.

Tarnopol Files Appeal; Hearing To Be March 29

By RUDY GARCIA

NEWARK — Nat Tarnopol, Brunswick Records president recently convicted of fraud and conspiracy charges in Federal Court here, has filed a lengthy motion for a judgement of acquittal and new trial, claiming that U.S. District Judge Frederick Lacey, who presided over the seven-week trial, erred in several instances in matters of law and facts.

A tentative hearing date for the motion was set for March 29.

Chief among the contentions offered by Tarnopol's attorney, Peter Parcher, is the claim that Lacey erred in not allowing the defense to question record distributors who had made cash purchases from Brunswick. This is a key element in

(Continued on page 95)

NO COMMON LINK

Soul Acts Hit By U.K. Cancellations

By ADAM WHITE

LONDON—Father Phillips has joined the ever-growing list of U.S. soul stars whose U.K. tours have been hard hit by the cancellation blues.

Already off were dates by Grover Washington, Brass Construction, Ron Carter and Gloria Gaynor, while Millie Jackson's gigs have been pushed back from early April to late May.

Esther Phillips' show at the New Victoria Theater here (April 1) was to have climaxed a triumphant tour of Europe. Now she is back in the

U.S. after the disappearance of one of the continental promoters with deposit fees.

The singer was apparently disillusioned with the quality of some of the venues she was playing in Europe.

Hardest hit by the cancellations is John Abbey's Contempo organization, promoter of all but the Gloria Gaynor concerts. The company is still smarting from the collapse of James Brown's projected trip to the U.K. earlier this year, a debacle

(Continued on page 96)

Executive Turntable



SCHLACHTER



RUSSELL



TYRRELL

Louis Kwiker elected president and chief operating officer of Handleman Co. Kwiker, who has been executive vice president since early 1974, has also been named to the firm's board of directors. **David Handleman**, who had been president and chairman of the board, continues as chairman and chief executive officer. . . . **Marvin Schlachter** becomes president of ATV Records, replacing **Peter Siegel**, who resigned. Schlachter was formerly president of Chess/Janus Records.

Paul Russell named vice president and assistant to the president at CBS International Records. Russell, who was previously director of business affairs. CBS U.K., is responsible for establishing a West Coast CRI office and a division-wide organization and management development program. He headquarters in New York. . . . Also at CBS, **Jim Tyrrell** named vice president, marketing, Epic/CBS Custom. Prior to the move, he was vice president, sales and merchandising. . . . And **Peggy Parham** has been upped to manager of merchandising for the Epic/Custom labels, while **Michael Gusler** is named regional promotion/marketing manager, Southwest region, for Columbia Records.

Lee Armstrong, vice president of International for MCA Records, has resigned. According to **Lou Cook**, vice president, administration, no replacement is contemplated. . . . **Cecil Holmes** has been upped to Casablanca's senior vice president from vice president. Holmes is also president of Chocolate City Records. **Larry Harris** becomes the label's executive vice president from vice president and **Dick Sherman** moves to vice president sales from director of sales.

Dr. Helmut Guttenberg named vice president, foreign performing rights administration, at BMI. BMI is also expanding its West Coast staff with the addition of **Rob Matheny** and **Melinda Rosenthal**. Both join as assistant directors of performing rights for the West Coast. Rosenthal moves to BMI from A&M Records where she worked for the label's publishing division.

Chuck Beckmann becomes assistant branch manager at London's Midwest factory-owned branch operation. . . . **Don Stowne** appointed West Coast director, sales and promotion, for Lifesong Records. He bases in Los Angeles. . . . At Buddha, **Judy Lyons** named vice president and general manager of Rainbow Advertising, a subsidiary of the Art Kass Media Corp., and vice president of the label. Also, **Susan Wynne** is appointed the label's r&b promotion rep for the Washington, Baltimore and Virginia markets.

Stan Greenbert, former executive vice president of Scepter, joins Springboard International as director, West Coast a&r. He headquarters in Los Angeles. . . . **Allen LeWinter** exits JEM Records as national promotion director. . . . **Bob Stubenrauch** named liaison man between London Records and Ampex Tapes. He bases at the Ampex plant in Elk Grove, Ill. . . . **Dick Halligan**, original Blood, Sweat and Tears writer/arranger/performer, gives up the presidency of his own Multi-Media Music Co. for the position of board member and music supervisor of People Entertainment Corp.

Douglas Sheer, advertising and sales promotion manager at JVC Industries, elected to the board of directors of the national Audio Visual Assn. . . . **John Schroder** appointed Eastern regional sales manager for Nikko Electric Corp. of America. . . . **Joseph Ptacin** named advertising/sales promotion director for Zenith, a post vacant since **Gordon Hurt** left to join Magnavox last year. **Howard Fuog**, formerly merchandising services manager, succeeds Ptacin as sales promotion manager. . . . At American Broadcasting Companies Inc., **Fred Miller** named director of corporate planning and **Ronald Friedman** named director of marketing.

Terry Powell joins CBS Records' West Coast a&r department as director, talent acquisition. Powell is responsible for finding and developing new acts as well as overseeing the recording activities of the label's artists. Powell has been with the label some nine years in promotion. . . . **Les Schwartz**, formerly of Solter & Roskin Public Relations, joins the publicity staff of Warner Bros. Records. Schwartz is headquartered in New York.

PROFITS PLENTIFUL

Four Of 5 Majors Post All-Time Highs

By STEPHEN TRAIMAN

NEW YORK—Four of the five corporations earning the top shares of Billboard's Hot 100 and Top LP-Tape Action had their best last quarters ever, and most had improved sales and earnings in 1975, for the first six months of their current fiscal years—putting the music industry in an optimistic frame of mind as NARM takes place in Hollywood, Fla.

Only MCA of the top five had a soft October-December, but it joined Warner, the CBS Records Group, Capitol and RCA with top sales for the last year or six months as did Columbia Pictures' music operations (Arista and Screen Gems).

No figures are available as breakouts from financial reports of other corporations in the top 10 share of overall chart action—A&M, ABC, Polygram or Motown—although all but ABC, which had writeoffs of more than \$20 million in the last two quarters, acknowledge excellent financial gains in 1975.

Financial highlights reported by the major companies for the most recent quarter include:

- Warner Communications Inc. recorded music division, including the WEA Group, WEA International and Warner Music, had sales of \$92.4 million in the fourth quarter, up \$11.8 million or 15% from the prior year, with pretax income of \$15.5 million, a gain of \$3.8 million of 32.5%. For all 1975, sales of \$313.8 million were up 8%, and pretax earnings of \$50 million up 7%.

- CBS Records Group (excluding Columbia House, CBS Retail Stores) did not break out fourth quarter figures, but a reliable company source reports the fourth quarter sales increase exceeded the re-

spective 9%, 11% and 19% gains of the first three quarters versus 1974. For 1975, the Group's sales topped \$484 million, a 15% gain, and net income was up nearly 26% to \$56.3 million.

- Capitol Industries-EMI, for its second quarter (October-December), saw sales climb 19% to \$43.8 million and net income of \$2.8 million, up 56%. For the first half of fiscal 1976, sales were nearly \$78 million, close to a 10% gain, although profits dipped about 15% to \$3.3 million.

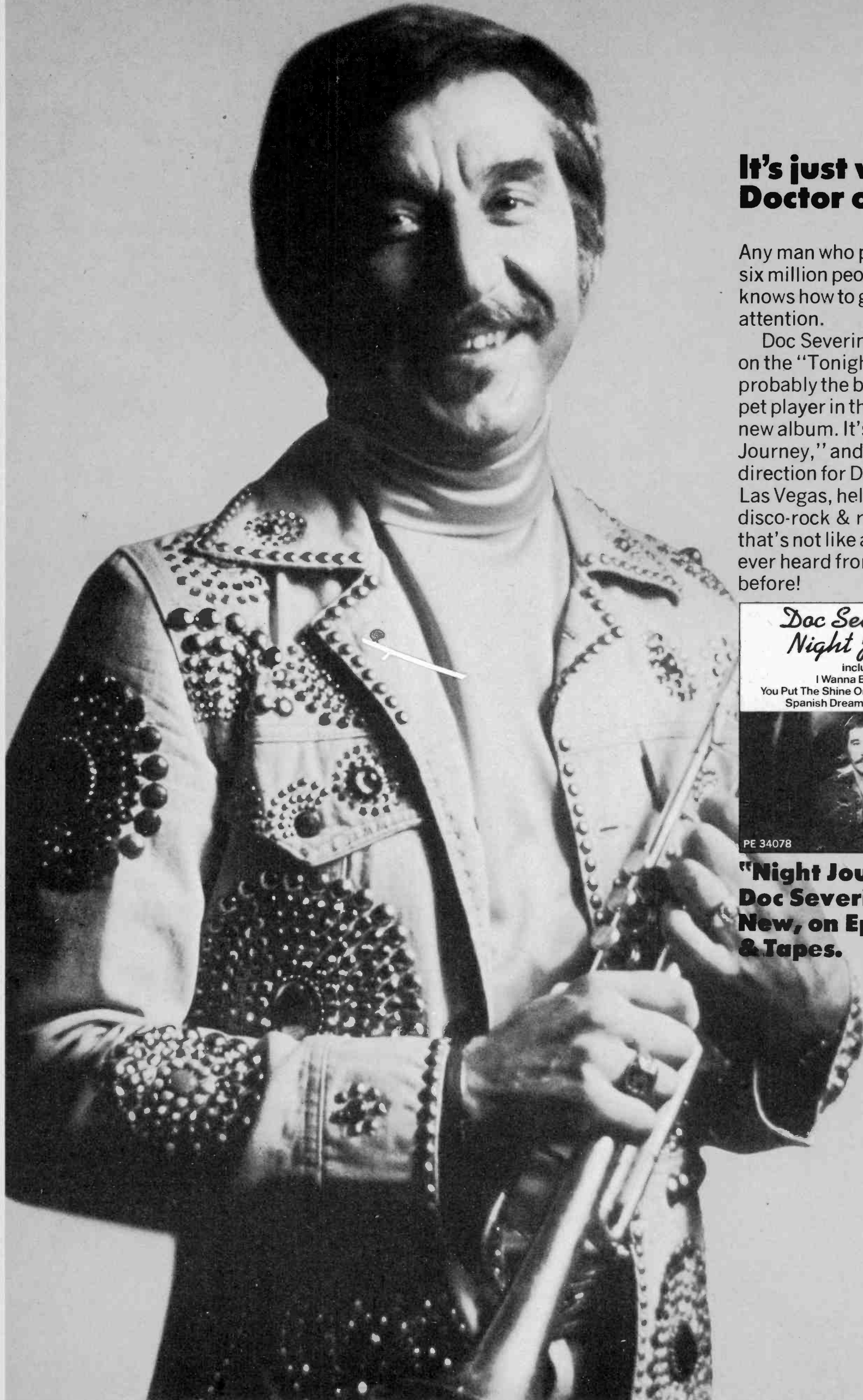
- RCA Records, including RCA Music Service (record & tape clubs) and Sunbury-Dunbar Music, made its own financial report for the first time, with earning up 101% for the fourth quarter, highest three months in the last 1½ years although no figures were given. For all of 1975, both sales and earnings were the highest in the label's 74-year-history.

- MCA Inc. combined figures for MCA Records and MCA Music put fourth quarter sales down about 1.3% to \$39 million, while earnings dropped 24% to \$11.5 million from the record figure for October-December 1974. For the full year, however, combined music gross of nearly \$138 million was up 9%, with earnings of \$40 million up 3%.

- Columbia Pictures Industries' second quarter sales were up 68% to more than \$13 million for Arista and Screen Gems-Columbia Publishing and Screen Gems Columbia Publications (versus the first three months of Arista operations in 1974). For the first half of fiscal 1976, sales gained 78% from the prior year to \$21.4 million. There was no corporate breakout of net income for the music division in either the quarter or six months statement.

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It's just what the Doctor ordered.

Any man who plays music for six million people every night knows how to get an audience's attention.

Doc Severinsen, bandleader on the "Tonight Show" and probably the best-known trumpet player in the world, has a new album. It's called "Night Journey," and it's a brand-new direction for Doc—goodnight Las Vegas, hello funk/jazz/disco-rock & roll—a sound that's not like anything you've ever heard from him or anyone before!

Doc Severinsen Night Journey

including:

I Wanna Be With You
You Put The Shine On Me / Little Tiny Feet
Spanish Dreams / Night Journey



PE 34078

**"Night Journey."
Doc Severinsen.
New, on Epic Records
& Tapes.**



*Congratulations To The Members Of N. A. R. M.
You Certainly Deserve A Slice Of This Cake.*

March 1971 79 with a star and March 1976 119 with a star.

BEGINNING APRIL 1

L. A. Wells Fargo Bank Will Open Lending Door To Rockers

By JOE X PRICE

LOS ANGELES—It's not going to be an April Fool's Day gag when Wells Fargo Bank opens its loan department doors to rock'n'roll performers at its new Sunset Strip facilities April 1.

On the contrary, the bank means business and, according to Joe Lipsher, Wells Fargo vice president and chief of its entertainment industries division, "We'll talk to anyone in the record business who requests a loan, and I don't care if he is wearing ten-

nis shoes and torn jeans and has his hair down to his knees because he may be just the guy who pulled up here in a Rolls-Royce and the same guy who just bought a \$200,000 mansion in Bel Air."

Wells Fargo, which now has some 320 branches in California alone and is the 11th largest banking chain in the U.S., first started taking a serious look at the entertainment industry about two years ago—at the onset of the current recession. Lipsher,

who came into the picture from another bank shortly thereafter, was called upon to implement a system which could afford the show business customer an all-encompassing and highly personalized service at the same time.

Assisted by Bob O'Connell and Ron Brenner, the other decision makers in the department, Lipsher brought the assignment home by paying special attention to the music field, an area that is still considered poor-risk by most other banks.

"How are you going to ignore a \$2-billion-a-year industry if you're a business man?" he asks rhetorically.

As a man in his fifties, somewhat removed chronologically from the record-buying market, Lipsher doesn't just talk about the music business from an academic or strictly business standpoint. He experiences it first-hand by attending studio sessions and rock concerts with his teenage children, by constantly perusing the bestseller charts and, most importantly, by learning the names of the upstart performer still waiting in the wings for his first big break.

"If we're going to deal with some of these entertainers, we'd better know what they're doing," he says. "We like to congratulate them, too,"

(Continued on page 12)

Market Quotations

As of closing, Thursday, March 18, 1976

1975		NAME	P-E	(Sales 100s)	1975			Change
High	Low				High	Low	Close	
30%	19%	ABC	29.29	170	28%	27%	28%	- 3/4
8%	4%	Ampex	78.75	204	8	7%	7%	- 1/4
9%	2%	Automatic Radio	77.08	43	9%	9%	9%	- 1/4
20%	10%	Avnet	9.29	316	19%	19%	19%	- 3/4
24 1/2	15	Bell & Howell	-	212	24%	24%	24%	Unch.
58	46%	CBS	12.56	170	54%	53%	53%	- 3/4
7%	5%	Columbia Pic	4.40	52	7	6%	6%	- 1/4
14%	8%	Craig Corp.	8.08	108	13%	13%	13 1/2	+ 1/4
63	50%	Disney, Walt	27.70	164	58%	58	58	- 1
5 1/2	4%	EMI	12.00	42	5%	5%	5%	+ 1/4
26 1/2	21	Gulf + Western	5.21	405	25%	24 1/2	25	Unch.
7%	5	Handleman	14.32	40	7	6%	6%	Unch.
26 1/2	14%	Harman Ind.	8.25	35	25%	25%	25 1/2	- 1/4
11 1/4	7	Lafayette Radio	10.17	118	11%	10%	11	+ 3/4
21%	19%	Matsushita Elec.	20.17	30	21%	21%	21%	Unch.
79 1/4	65	MCA	6.30	144	69%	68%	69%	+ 1/2
15%	12%	MGM	7.07	124	14%	13%	14 1/2	+ 1/2
63	54 1/2	3M	26.20	563	62	59%	61%	+ 1 1/4
4%	2%	Morse Elec. Prod.	-	26	3%	3%	3%	Unch.
51	41%	Motorola	31.42	177	46%	45%	45%	- 1/4
33	19%	No. Amer. Philips	10.79	52	29%	29%	29%	- 3/4
23%	14%	Pickwick Internl.	10.51	30	21%	21%	21%	+ 3/4
5	2%	Playboy	68.75	9	4%	4	4	- 1/4
28%	18%	RCA	20.18	844	28%	27%	27%	Unch.
10%	8%	Sony	38.50	2354	9%	9%	9%	Unch.
40%	19	Superscope	9.36	662	26 1/2	24 1/2	25	- 3/4
47%	26 1/2	Tandy	15.61	458	42%	42	42	- 1 1/4
10%	5%	Telecor	10.00	93	8%	8%	8%	- 1/4
4%	1%	Telex	12.93	92	3%	3%	3%	- 1/4
7%	2%	Tenna	-	52	5%	5%	5%	- 1/4
12%	8%	Transamerica	10.22	453	11%	11%	11%	- 1/4
15	10%	20th Century	5.65	95	12%	12%	12%	- 3/4
23%	17%	Warner Commun.	42.92	206	23%	22%	23%	+ 3/4
40%	23%	Zenith	27.31	164	38%	38%	38%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	75.00	-	2%	2%	M. Josephson	16.53	6	9%	10%
Gates Learjet	4.21	89	11 1/4	11%	Schwartz Bros.	-	-	2	2%
GRT	-	357	3%	3%	Wallich's M.C.	-	-	1/16	5/16
Goody, Sam	4.61	-	2%	3%	Kustom Elec.	8.57	-	2%	3%
Integrity Ent.	3.33	45	1/2	1/2	Orrox Corp.	-	-	7%	11%
Koss Corp.	10.78	25	8 1/2	9	Memorex	-	219	22 1/2	22%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

Stigwood Org. Takeover By Polygram At \$1 Share

By REX ANDERSON

LONDON—The takeover of the Robert Stigwood Organization by Polygram, going through at \$1 a share, should give the company a firmer financial standing to expand its repertoire and general film and recording activities.

The company should now be able to go ahead with the film version of the "Sgt. Pepper" musical. A new single by Barbara Dixon is cut and her first album is scheduled for April 2.

The Polygram move follows last year's collapse of takeover talks between RSO and Warner Communications. It was then revealed that Polygram had agreed to guarantee money from music publishing and recording of no less than \$10 million over the next five years.

Polygram already has an effective holding of 52% through its own 26.1% and the 26% controlled by Stigwood, whose holding was doubled recently following his acquisition of 1.4 million shares from his partner David Shaw, at around 65 cents a share.

If the offer is completed, Necesses BV, the subsidiary of Polygram through which the offer is being made, will buy Shaw's original stake at the same selling price, since the cash for Stigwood's original purchase had been provided by the subsidiary and it would be "improper" for Stigwood to benefit from this transaction.

However the offer is conditional on the formal consent of the Bank of England and the authorities in Holland as well as non-interference by the Monopolies Commission.

Stigwood is to be retained under a service contract for the next five years.

The Robert Stigwood Organization made \$1.796 million before tax in the financial year to the end of

September 1975, as against \$1.55 million the previous year.

Stigwood, now a resident of Bermuda for tax purposes, will continue to provide management expertise at a salary of \$5,000 in the U.K. and \$145,000 on overseas activities.

Top Quarter Ever Posted By Schwartz

WASHINGTON — Schwartz Bros., Inc., buoyed by the best fourth quarter in its history, reports a complete turnaround for its profit picture with solid increases in both sales and income, versus net losses a year ago, for the fiscal year ended Dec. 31.

A leading merchandiser with distribution, rackjobber and retailing operations, the company now operates 15 retail music stores, including two new Harmony Huts and a Music City outlet opened during the second half.

The record fourth quarter for the 29-year-old firm saw net income hit \$191,141, or 25 cents per share, on sales of \$7.046 million, compared to a loss of \$47,746, or 7 cents a share, on sales of \$6.44 million for the similar October-December 1974 period.

For the full fiscal year, sales were up nearly 5% to \$21.63 million, with net income of \$88,003 or 12 cents a share, compared to a loss of \$65,627 or 9 cents per share a year earlier.

Improved performance, which enabled Schwartz Bros. to overcome the loss sustained in the first nine months of fiscal 1975, is attributed to the strengthened economy, cost reductions in wholesaling operations and the big sales volume, of the fourth quarter.

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Success Story: The U.K. Magnet Label

By NAT FREEDLAND

LOS ANGELES—Michael Levy's 2½-year-old Magnet Records has broken eight of its 15 artists high on the British charts and in April 1975 beat out giants like EMI to be the month's top U.K. singles label with 9% of the total market.

Levy, currently in the U.S. to seek a new distribution deal here, can point to 40% of Magnet singles charting and 50% of all the label's LPs charting.

He credits Magnet success largely to signing only a limited number of artists and making an all-out effort on each one. Among the major new English acts built by Magnet are Alvin Stardust, Stevenson's Rocket which is big with the Bay City Rollers audience, Guys & Dolls, Adrian Baker and Peter Shelley. Magnet also has the U.K. rights for Silver Convention.

Levy ran a large music business

accounting firm in London before taking the plunge with all his finances and credit line on Magnet.

Magnet is pressed and shipped by CBS in England, and the youthful label does all its own promotion and merchandising. Ariola distributes through much of Europe.

In 1974, its first full year of operation, Magnet grossed \$3 million in retail sales, according to Levy. In 1975, during an admittedly soft overall market, Levy says the Magnet gross climbed to \$5 million.

In an unusual staffing policy that has since proven highly effective, Levy's English staff of 40 was largely recruited from careers outside the music business. Magnet's sales director was an insurance-selling whiz, the international director got his overseas experience in other businesses and the marketing chief was in general retailing.

MILITARY BAND MUSIC

Radio Shack Will Sell Navy Bicentennial LP

By RADCLIFFE JOE

NEW YORK—Radio Shack will distribute "Broad Stripes, Bright Stars," a special album of bicentennial music produced by the U.S. Navy in celebration of the nation's 200th birthday.

The deal, a special subdistribution arrangement with Audiofidelity Enterprises which holds exclusive distribution rights to the product, will place "Broad Stripes" in more than 3,500 Radio Shack outlets across the country.

The Audiofidelity/Radio Shack subdistribution pact was prompted by Radio Shack's comprehensive network of retail shops nationwide. Part of the Navy's stipulation in granting the original record manufacturing contract to Diskmakers Inc., of Philadelphia, was that the album be distributed uniformly across the country. Radio Shack's spread of outlets across the U.S. affords this uniform distribution.

Release is planned for early next month, and will coincide with a massive promotion campaign being prepared by the Navy.

By stipulation of the Navy, a limited edition of 92,600 copies of the album will be placed in Radio Shack's stores. The remaining 7,200 of the 100,000 order will go to radio stations and other promotional outlets around the country (Billboard, Oct. 25, 1975).

The album, authorized by a special act of Congress, against stiff opposition by the AFM, features the Army, Air Force, Marine and Navy Bands, and was recorded in the Navy's own recording studio in Washington. It will sell for about \$7.

Although the album will carry the Navy's own logo, acquisition of the distribution rights is expected to give a shot-in-the-arm to Radio Shack's recently established Realistic record and tape label.

That label was debuted last September when Radio Shack, under a special licensing agreement with a number of key record companies, including Capitol and Columbia, released a number of catalog products of the 1940s, 50s, 60s and 70s (Billboard, Sept. 20, 1975).

Don French, audio software buyer for Radio Shack, discloses that the label is into negotiations with current licensors for authorization to distribute the products worldwide, and with new labels for new products.

Wells Fargo To Loan \$\$ To Rock

• Continued from page 10

when they have a real hit. It's a never-ending process. I spend years building up an account that a clerk can destroy in five seconds. We guard against that kind of thing constantly."

Asked whether or not Wells Fargo would gamble on a novice rock artist by lending him money if the bank thought the act had great potential but no recording contract, Lispher answers this way: "The bank is strictly a lender, not an investor."

"I don't want to put the bank in a position of lending money to people who don't need it, but we just have to know in advance that they have the means to pay back. Therefore, more often than not, we're dealing with business managers before we deal with the artist himself."

Superscope Suing

LOS ANGELES—Superscope, the Sun Valley, Calif., tape duplicator, is suing Modern Distributors and Betty Chiapetta seeking payment of \$79,425.46 allegedly owed for services and goods in Superior Court here.



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Territory Boundaries Suit Issue

LOS ANGELES—The right of a record label to set territorial boundaries for its distributors is being challenged in U.S. District Court here.

Montilla Records, Puerto Rican affiliate, is seeking treble damages under the Sherman Act, claiming that Motown Records here did not live up to its licensing agreement. Motown never turned over requested tapes and art material to produce albums in 1975 because it's alleged the Gordy label thought Montilla was transshipping. The Sherman Act forbids territorial limitation by a manufacturer.

Montilla claims it paid Motown \$30,000 in advance of the start of its licensing agreement, effective Oct. 1, 1975, but never received one tape or piece of artwork requested to make albums from Motown from Oct. 9 to Dec. 1, 1975.

Montilla asks the court to have Motown reimburse it for loss of business and for the \$85,000 it alleges it spent to upgrade manufacturing equipment to handle the Motown business.

The licensing agreement filed with the court shows that Motown was to receive annual advance guarantees ranging from \$75,000 annually the first year to \$100,000 the third and final year.

Show Rights Bagged

LOS ANGELES—Capitol Records has obtained original cast rights to the upcoming Broadway musical, "1600 Broadway."

The show is the first collaboration between Leonard Bernstein and Alan Jay Lerner and is set to open in New York May 4.

The LP will mark Capitol's first show cast album since "Follies" in 1971.

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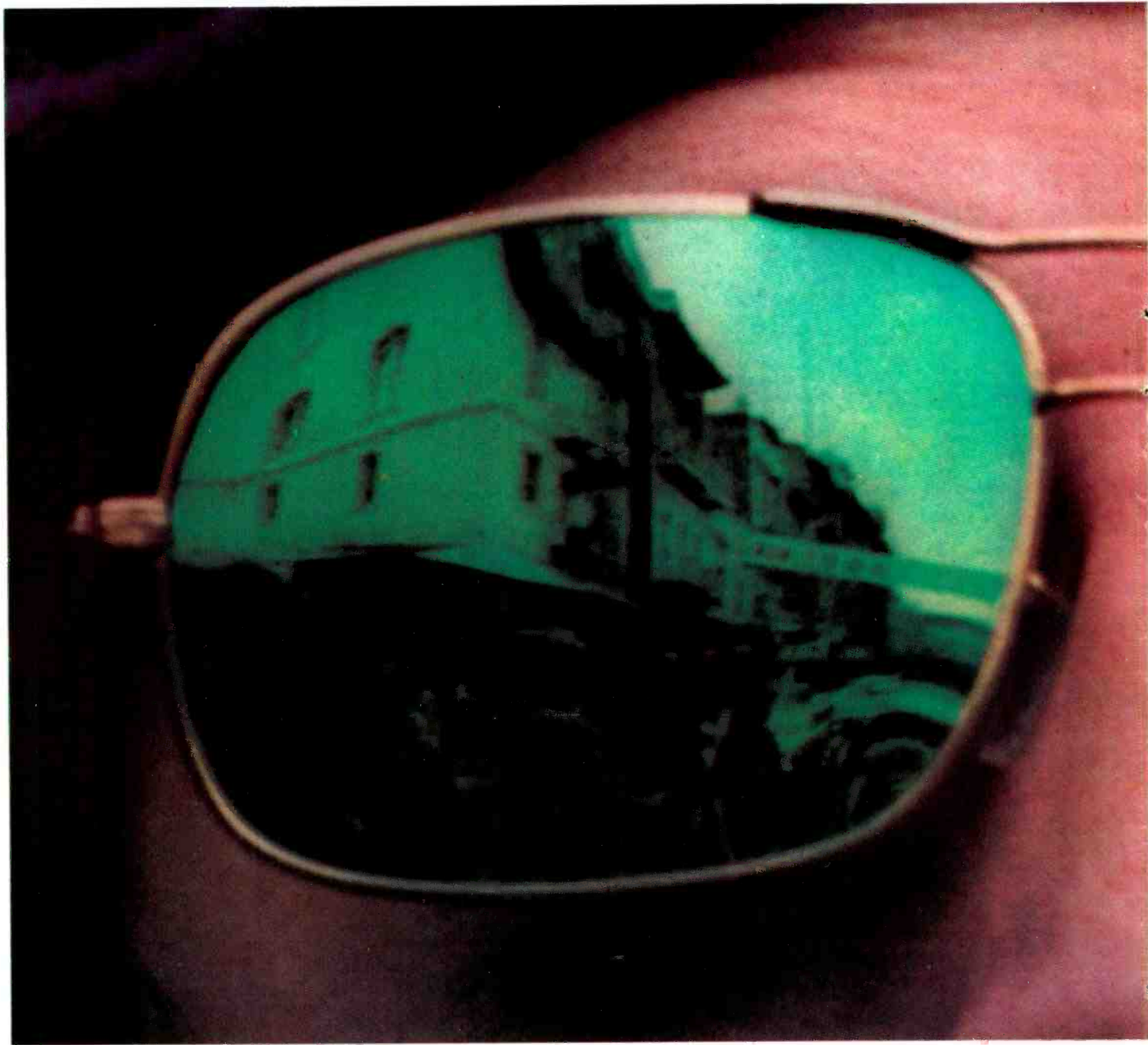
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New Companies

Danny Goldberg has formed Danny Goldberg Management in New York, with initial client being Mirabai for management and publicity. More artists will be announced in the near future. Goldberg comes from Led Zeppelin's Swan Song label, where he was vice president. He had been associated with the label since its inception two years ago.

Marshal Enterprises formed in

L.A. by Whitman Mayo and Sal Watts. Firm operates Joyce Distributing and newly formed Marsel Records. Jimmy Holiday is head of production.

Beyond Management formed in Chicago. Principals said include Stacy Haines, director of booking and management; Neil Quateman, technical director; Ray Schenden, financial director; Dave Alexander, promotion-publicity director. First client: Bill Quateman.

Combined Productions Corp., formed in Chicago, with Michael Freedman, Vince Schoenberg, John McCall, Robin Rudder, and Curtis Bradford. First venture, promotion and production of fall tour for Nancy Wilson concerts. Freedman's former affiliations were with Twin City Productions and Windy City Productions.

Mick Lloyd and Sam Anoff of Action Distributing Corp. have formed ARC Records in Nashville. There will also be a branch in Baltimore. Artists signed are Bonnie Edwards, Maria Rose and Dick Bray. The label's first release is "The Ballad Of Billy Rio" by Bray.

Bill Burdsal, Jr. has opened Burdsal Enterprises in Los Angeles to provide record mailing services to broadcasters. He was formerly Motown's director of administrative services.

Bell Holding Music has been formed in Glastonbury, Conn., with B. Elmore Lloyd president and Sue Williamson the promotion director. Parent firm is Bell Holding Properties Corp.

Larry Lee Attractions International opens its new booking office in Nashville. President Larry Lee Broderick, a Canadian recording artist and booking agent, plans to sign Nashville acts through the office. Ed White has been appointed office manager and agent.



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Philly Man & New Yorker Open S.F. Production Co.

SAN FRANCISCO—Bill Greene and Ray Mendicino's new production company here, which opens March 15, looks to be the most ambitious production entry into San Francisco in years.

The offices cover 2,200 square feet, with seven piano rooms, and the two are presently negotiating for 1,000 hours of studio time at the local CBS plant.

The firm will concentrate on writers but will devote attention also to all areas in the careers of talent they sign. "Our primary aim," says Greene, "is at the makers of songs, the lyricists and composers."

The firm will also provide management services and Greenhouse Publishing.

Greene, 32, came to San Francisco from the music scene in Philadelphia, his native town. Mendicino, a New York native, has been on the Coast for several years but this is his

first venture into the business of music.

Greene says they started putting the venture together last March and have been doing some recording since July. Much of his initial time was spent in assembling a studio unit. The unit he came up with has about 23 pieces and is called East-West Connection. Most of the players are from the immediate Bay Area and the unit includes some local symphony musicians.

Greene's first project is a Taj Mahal single for Columbia, due out before the end of the month. Another 45 from a San Francisco four-person brother-sister vocal group called Mother's Children is due in March with a followup LP in April. Duo is also working with singer Bianca Thornton, who has done nightclub singing in the area and has been in the local production "Evolution Of The Blues."

Another Mgt.-Prod. Firm Lifting Off In Bay Area

MILL VALLEY, Calif.—Pyramid Associates is the newest addition to the suddenly expanding ranks of management/production companies in the Bay Area.

In an area where formerly David Rubinson's management and production firm was about the only show in town, there are now at least a half-dozen similar firms. These include Spreadeagle Productions (Lou Brame and Walter Herbert), Greene & Mendicino, Harvey Fuqua's Greater Bay Area Development and Production, Factory Productions (Bruce Young, Doug Clifford and Stu Cook), plus smaller and/or newer ventures like Red Planet Music, Poppa Productions, and Gold Coast Productions.

Pyramid was formed by Joe Kerr, George Daly and Noel Day.

Daly was formerly head of Columbia's San Francisco a&r office and Kerr formerly managed Commander Cody, Asleep at The Wheel, and the New Riders of the Purple Sage. Day was once a social planning consultant.

Within Pyramid, Daly's province is mainly production and studio work, with Kerr attending primarily to management and tour planning.

Day will oversee the corporate, legal and business functions of the new firm. Publicity is being handled by Julie Steinman.

Clients now working with Pyramid include Laura Allan, who has recently been signed to ABC; Clover, a favorite Marin County band of long-standing; Heroes, whom they describe as a "country-funk band between the Eagles and the Band"; songwriter Greg Steckler; Barbara Mauritz, who sang for four years with the group Lamb; the California Sound Ensemble, which plays Afro-Latin electronic jazz; Source, led by Jerry Martin, lead horn player for Sly and the Family Stone; and the Moho Boogie Band, based in Ann Arbor, Mich. Pyramid has also developed its own house unit under Joe-Paul Broussard for demo work, and it hopes in time to develop its own PAC label.

Revolver Music Explodes In Fla.

CLEARWATER, Fla.—Three Florida music business figures have set up a new production/publishing complex—Revolver Music.

Charles Klimp, Jerry Burr and Roger Sherwood are setting up the firm, and have inked their first talents.

Klimp is involved in several co-productions with Chet Bennett of the nearby Titan Sound Studios in Largo. The Revolver operation is working with writer Elbert Higgins and Lisa Donovan, a former Miss America talent winner. A Higgins tune, "Waiting For The Rain," is on the Canadian market by Patricia Dahlquist on Epic, and the same work has been released in Australia by Emma Hannah on Wizard.

Revolver is trying to finalize a recording agreement for Higgins.

Burr will be involved in a&r while Sherwood will concentrate on artist management.

R&B In Classroom

PHILADELPHIA—Most youngsters tend to relate to music, therefore r&b music is used to teach the three Rs in Dennis Fiandora's classroom at Wright (grade) school.

Lyric sheets of songs heard on Top 40 stations are distributed to the kids who then pick out grammatical constructions.



Singles

Rufus' "Sweet Thing" on ABC; disk is the group's second gold single.

Earth, Wind & Fire's "Sing A Song" on Columbia; disk is the group's second gold single.

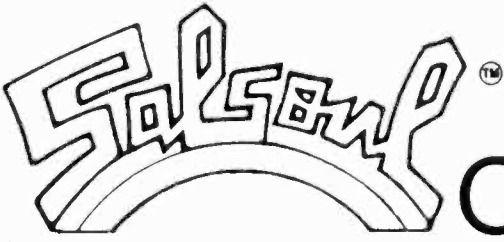
Donna Summer's "Love To Love You Baby" on Oasis; disk is her first gold single.

Albums

Peter Frampton's "Frampton Comes Alive" on A&M; disk is his first gold album.

David Bowie's "Station To Station" on RCA; disk is his fifth gold album.

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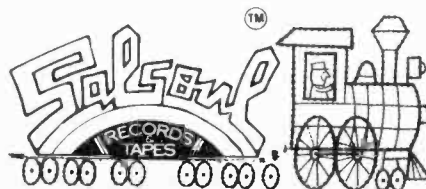
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Labels Take Rap For Diminishing Popularity Of Blues

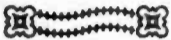
• Continued from page 5

blues, soul, rock, and, even disco and country.

Because of the lessening in interest, many blues artists have turned to the small independent labels that

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have always treated their music with respect. Included in this list are Delmark (Otis Rush, Jimmy Dawkins, Sleepy John Estes), Trix (Robert Jr. Lockwood, Eddie Kirkland), Alligator (Koko Taylor, Hound Dog Taylor, Big Walter Horton, Son Seals, Fenton Robinson), Advent (Johnny Shines, Eddie Taylor), Arhoolie (Clifton Chenier, Mance Lipscomb) and various others.

What alarms many people connected to the blues is that some of its great performers have passed away in the last year including Howlin' Wolf, Jesse Fuller, Hound Dog Taylor, T-Bone Walker, Mance Lipscomb, among others.

In the past months, ABC Records has unloaded all of its Bluesway series, created several years back, as well as many catalog items by B.B. King and John Lee Hooker.

According to Steve Tomashefsky of Chicago-based Delmark Records, major labels only want to know about blues artists that will sell a lot of product quickly and he feels that there are really not very many that can do that.

"Several years ago, when the blues boom was in its heyday, labels were willing to sign almost any artist, but times have changed and most of them are not interested in real blues artists," he says. "The same is true in the booking end. We can't find as many dates for our artists, because schools and clubs are more interested in getting B.B. King, Freddie King, Muddy Waters and other well-known acts."

Schools have begun booking bluegrass acts in the place of blues artists and Tomashefsky thinks this has to do with students returning to their white roots.

"Because the majors have abandoned many blues acts and not released any product, Delmark's position is strengthened because there is less product to choose from," he asserts. "Unfortunately, there are still many great new artists around Chicago that are worth recording like Jimmy Johnson, Lonnie Brooks and Phil Guy, but we don't have the immediate capital to do so."

Richard McNeese of Alligator Productions, a combination manu-

facturer-booker, says it is getting rougher to get dates and product played. He credits this to the fact that there are no white blues artists to tout the music like in the late sixties when Eric Clapton, John Mayall, Canned Heat and Mike Bloomfield were very active.

Because blues LPs don't sell briskly, Pete Lowry of Trix Records has problems getting shops to stock his product.

"I know I could be selling a lot more product because of the demand when my artists perform in a certain location, but since the albums are not available I lose out," he asserts. "Even the major labels are hurting blues because they are trimming away LPs that should be catalog items for the future."

Columbia Records has plans for the release of a three-record history of Robert Johnson complete with accompanying text, but this set has been held up for the past year due to financial disagreements with producer Steve LaVere.

In the booking area, Bob Kaminsky of Avalon Productions,

an agency long involved in the preservation of blues, says business has not been very bad because his artists—Buddy Guy and Junior Wells—are established. Still, there are times when business is slow, but fortunately these two artists and their band have been invited to perform in Africa for several months under the auspices of the State Dept.

"Our most popular act, Bonnie Raitt, came up playing the blues and learning from many of the greats and she still remains loyal to the musicians even though she is musically moving in other directions," he says. "Whenever possible she adds a blues artist to her show—many times using a top local blues artist."

Arne Brogger of Minneapolis-based Pear-Lee Artists works with a special production—The Memphis Blues Caravan featuring Bukkah White, the King Biscuit Boys, Furry Lewis and Sam Chatman, among others. He says business has been down dramatically in the past year—from more than 20 dates a year ago to only three—and he thinks this is because people won't take a chance.

"The Caravan is something that people should get to see because it is a last look at a dinosaur, since many of these artists are up in years," he states.

One person finding business good in terms of bookings is Scott Cameron, personal manager of Muddy Waters, Willie Dixon and Mighty Joe Young. He finds demand for his artists is better than ever, because the public is aware of them through his own personal marketing and promotion.

"Even though our artists are doing well on the road, none is affiliated with a label at the present time," he says. "The problem with record companies is that they view all blues as being esoteric."

Cameron says the most alarming fact he learned one year ago while traveling with Muddy Waters on the Allman Brothers tour is that the product is nowhere to be found in mom and pop stores. When he finally did find product in the bins, it was usually outdated.

During the past year, there has also been a noticeable drop-off in the number of blues festivals around the country. Gone are Ann Arbor, Miami and several other key events where blues was presented.

Taking up the slack for the U.S. decline has been a keen interest in Europe and Japan, where all blues artists are treated in the same manner as a top rock star.

In the past year, Trio Electronics and Coca-Cola have sponsored three major blues festivals in Japan featuring Otis Rush, Little Brother Montgomery, Johnny Shines, the Aces, Buddy Guy and Junior Wells, Robert Jr. Lockwood and several others.

All of these events were well attended and in some instances, live records were recorded.

The same is true in Europe, where Jim Simpson of Big Bear Records brings many bluesmen over each year for touring and recording. Among the artists he's exposed are Lightning Slim, Whispering Smith, Eddie Burns, J.B. Hutto, Jimmy Dawkins, Boogie Woogie Red, Baby Boy Warren, Doctor Isaiah Ross, Homesick James, Snooky Pryor, Cousin Joe, Eddie Taylor, Big John Wrencher, Billy Boy Arnold, Cousin Joe, Little Joe Blue, Washboard Willie, John Jackson, Blind John Davis and many others.

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RUSH RELEASED!

Artist Tax Exemptions On Way

• Continued from page 1

younger performers still trying their wings on the international concert circuit. Their fees are small and their engagements few.

But it may also make more attractive casual appearances by superstar groups since the exemption applies to individuals rather than aggregates. Thus, a 10-man group might enjoy tax forgiveness in the country of performance on the first \$150,000 of income.

The new treaty, which was sent to the Senate earlier this month, comes at a time when the IRS has already shown some relaxation in tax demands on foreign performers.

For some time artists have complained about the arbitrary with-

holding of 30% of gross receipts by the IRS, regardless of the eventual tax liability. And, if the artist could not be reached then the manager, booker or venue had to pay up.

Newer practice, however, is to withhold 30% of half the gross, under the more realistic assumption that about half the total receipts may properly be charged against commissions and expenses.

This has been one of the most pressing issues tackled by the Ad Hoc Committee for the Taxation of Alien Performers, a group headed by Harold Shaw, of Shaw Concerts Inc., and comprised largely of classical artist managers.

Neal I. Rosenthal, counsel to the committee, says that the 50% slash in

withholding is now permitted wherever responsible parties request it. "The IRS has given, in effect, de facto approval to the formula."

It is believed that efforts of the committee are responsible in part for the new attitude of the IRS, as well as having influenced in some measure the inclusion of the exemption proviso in the new tax treaty.

The treaty also deals in some detail with the tax status of performers who function within the structure of corporate entities. Once the agreement is ratified, the IRS is expected to quickly codify its provisions for practical application.

A \$3 Mil Week For Casablanca

LOS ANGELES—Casablanca Records had the biggest sales week in its history March 8-12, with the label billing in excess of \$3 million, according to Neil Bogart, Casablanca president.

He credits the new Kiss and Donna Summer LPs as comprising the bulk of the sales figures.

Other LPs contributing to the pot are Parliament, Angel, Buddy Miles, Hugh Masekela, Larry Santos and Margaret Singana.

Bogart contends the label has billed in excess of \$1.5 million every month since October 1975, with two months exceeding \$2 million.

Schiffman And Larson Divorce

LOS ANGELES—Todd Schiffman and Larry Larson have negotiated a split of their management-publishing partnership after nine years. Schiffman will continue to handle publishing for Loggins & Messina while Larson continues as manager of L&M.

Schiffman-Larson has been a major management firm in the last decade. Larson will remain at their former Sunset Strip offices while Schiffman sets up shop a few blocks east on Sunset. The duo will also continue to work together on other already contracted clients and other interests.

Pickwick Distributes Little Giant Label

NEW YORK—Little Giant Records is being reactivated and will be distributed nationally by PIP Records, division of Pickwick International.

According to Mike Pell, who will be handling sales and promotion, Little Giant's musical direction involves country as well as pop and r&b product. One artist already signed to the label is Mickey Barnett, who will also be writing for the company's new publishing wing, Karjan Music.

An LP and single from Barnett ship in early April. The label, headquartered in White Lake, N.Y., is looking to sign acts, said Pell.

Disney Songs Out

NEW YORK—Hansen House has published "Walt Disney's Mickey Mouse Songbook," an anthology of 300 songs from Disney motion pictures.

The 500-page book, which retails for \$14.95, includes song selections from such films as "Alice In Wonderland," "Mary Poppins," "Fantasia," "Bambi," "Cinderella," "Dumbo," "The Absent-Minded Professor" and "It's A Small World."

MAIL PACKETS EMPLOYED

AGAC Bombarding D.C. With 4¢ Royalty Pleas

By IS HOROWITZ

NEW YORK—Weekly "informative" mailings to all members of Congress is the latest facet of the stepped-up drive by the American Guild of Authors & Composers (AGAC) to have a 4-cent mechanical royalty rate written into the new copyright revision bill.

Leading tunesmiths, among them such as Richard Rodgers, Eubie Blake, Sheldon Harnick and Jerry Block, are contributing letters arguing the merits of the writers' case. These together with editorial re-

prints, make up the mail packets sent to the legislators.

The campaign, conducted with the cooperation of the Nashville Songwriters Assn., also focuses in on "life plus 50 years" as the proper duration of a copyright.

But with adoption of the latter provision now considered a near certainty, AGAC is devoting its main effort to promoting the view that the 2½-cent royalty in the Senate version of the bill is inadequate.

(Continued on page 114)

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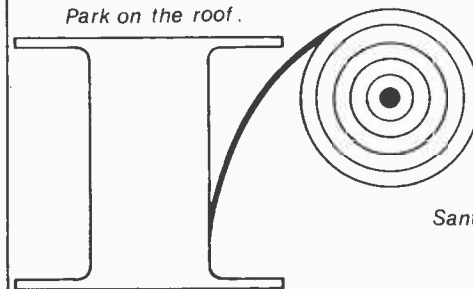
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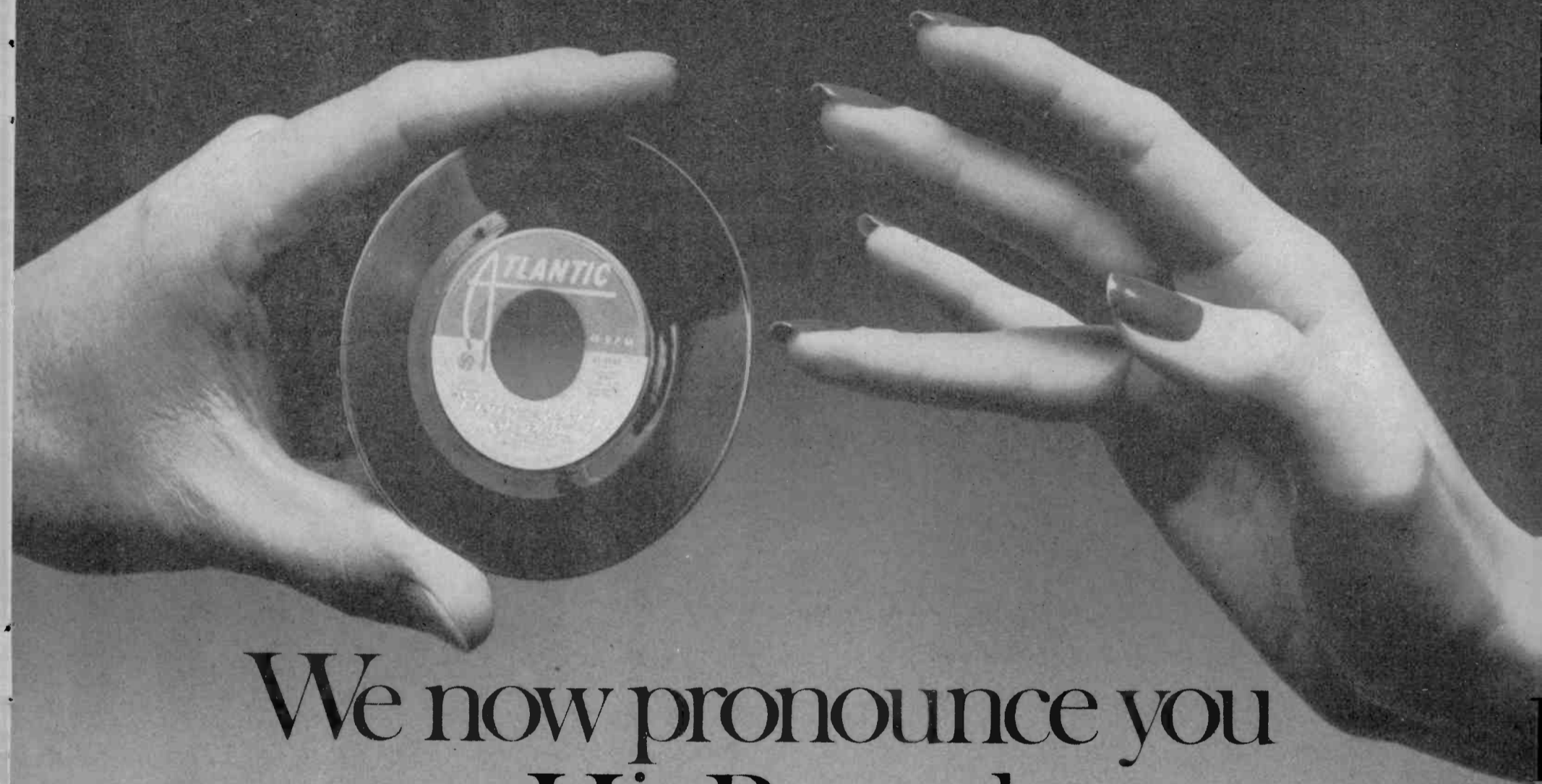
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AGAC-Okun Session In N.Y. Draws 150 Cleffers

NEW YORK—More than 150 persons turned out here March 16 for a rap session with producer Milt Okun, first featured speaker in a new series of songwriter get-togethers sponsored by the American Guild of Authors and Composers (AGAC).

The advice offered the audience by Okun:

- Form a writers group and approach local studios for free use of facilities late at night when not in use, with the understanding that if something "breaks" from the sessions it would mean added business for the studio.

- Bypass a publisher and/or label whenever looking to sell a new song

and go straight to the artist if possible.

- And create new material, not just look to duplicate commercial successes already on the market.

Okun also spent a good part of the evening reminiscing on his early days in the business with Rolling Stone's Chet Flippo. Among the more interesting memories: how most labels originally took a pass on the singing skills of John Denver, and how the now classic "Blowing In The Wind" was rejected by the Chad Mitchell Trio's label because it had the word "dead" in the lyrics.

Future speakers for the series have not yet been firmed, according to Lewis Bachman of AGAC. The sessions are held at the Barbizon Plaza Hotel.

General News

\$7.2 MIL TO DATE

Writers Get \$74.5 G In Awards

NEW YORK—The two special awards panels of ASCAP have voted additional cash grants totaling \$74,500 to writer members of the society. Added to the \$674,800 approved in August, this raises ASCAP's total cash awards distribution from the inception of the program to nearly \$7.2 million.

Awardees in the "standard"—symphonic and concert—field include Claus Adam, William Albright, Jerry Bilik, Richard Feliciano, Kenneth Gaburo, Martin Kalmanoff, Barbara Kolb, Ilhan Mimaroglu, Vaclav Nelhybel, Joel Spiegelman, John F. Wilson and professors Ron Nelson and Richard Wernick.

Recipients in the popular field include Morris Albert, Carlos Alomar,

Joan Baez, Bruce Springsteen, Phil Cody, Clint Ballard Jr., Bob Gaudio, Judy Parker, John Fogarty, Barry Gordy, Glenn Fry and Don Henley, Chuck Jackson and Marvin Yancy, Rupert Holmes, Bruce Johnston, Janis Ian and Randy Meisner.

Also elected for awards were Louis Alter, Fred Astaire, Gene Austry, Richard Maltby, Eddy Manson, Kay Swift, Henry Tobias, Don Cornelius, the Isley Brothers, Shawn Phillips, David Rubinson, Harriet Schook, Peter Wolf and Syreeta Wright.

Jazz figures garnering awards were Alf Clausen, Robert A. Lewis, Michael Nock, Leo Smith, Randy Weston, Grover Washington Jr., William Russo, Charles Ventura and Mary Lou Williams.

Country awards went to Buzz Cason, Hod David, Bobby Harden,

Webb Pierce, Charlie Rich, John Schweers, Russell Smith and Darrell Statler.

Writers winning musical stage awards were Ann Crosswell, Sherman Edwards, John Guare, Alfred Uhry, Robert Waldman, Ronnie Britton, Carleton Carpenter, Peter Compani, David McHugh, Lawrence Pitilli, Maria Irene Fornes, Dick Hobson, Henry D. Krieger, Dick Manning and Bill Vitale.

Moxy To Polydor

LOS ANGELES—Moxy, a successful Canadian group, will have its "Moxy" album distributed in this country on Polydor.

The LP, which was recorded in California, features a guest spot from Deep Purple guitarist Tommy Bolin. It will be released in April.

TOKYO ROSE HAD NATURAL GAS.

LABEL PAYS 3-CENT MECH.

LOS ANGELES—Sterling Radcliffe, songwriter, newly formed Via label owner is offering two publishers on his debut single a 3-cent mechanical.

Radcliffe says he is making this move "because I want it as a writer and I am now in a position to give it myself."

The publishers benefitting from the one-cent boost above the industry norm are Edwin H. Morris for "Riders In The Sky" and Arch Music for "Roamin' 'Till I Find The One I Love."

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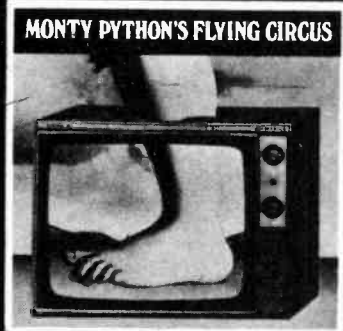


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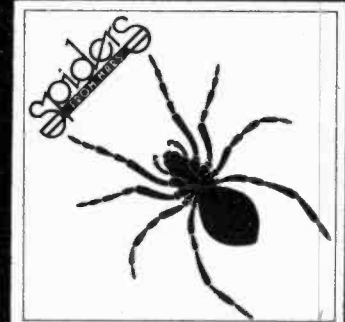
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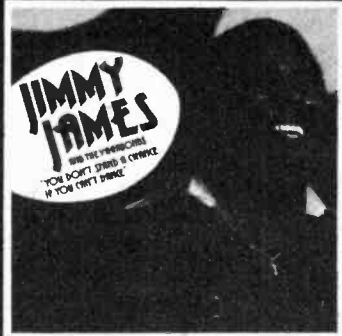
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Spiders From Mars

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ALISTAIR COOKE PYE 2-701
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—Black American
CONTAINS SMASH "I AM SOMEBODY."



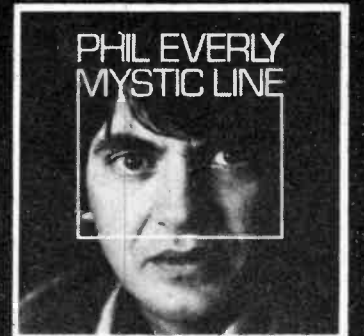
JIMMY JAMES & The Vagabonds PYE 12111
You Don't Stand A Chance If You Can't Dance

"... EXCITING, ENERGETIC, ECLECTIC"
—Bob Kaus, Cash Box



LAVADA PYE 12126
Lavada

"... DISARMING AND
VERSATILE"
—Stereo Review



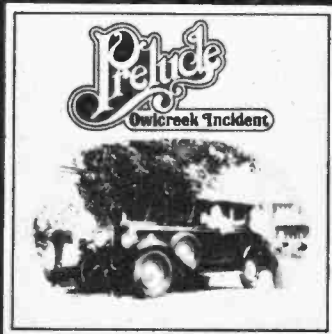
PHIL EVERLY PYE 12121
Mystic Line

"... MAGNETIC APPEAL" —Record World.
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AND "MR. COOL" AS HIGHLIGHTED
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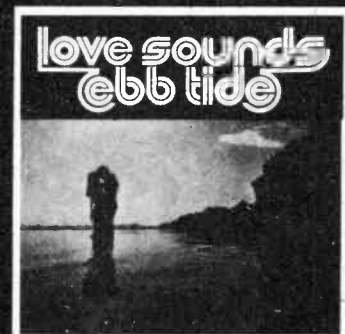
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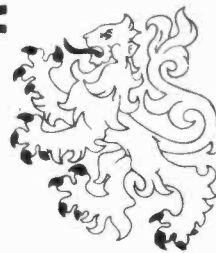
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3 Stations Team Against Radio Giants

• Continued from page 5

To meet this kind of competition, the Southern Triangle intends to program a longer list of records and test-market new product. Carroll points out that the Triangle will be of enormous service to the record companies—"giving them a little more record exposure and feeding back research information on sales and audience reaction more quickly." He points out that if each station added three-to-five or six new singles a week, that would be "about 16 new records each week the record companies weren't getting exposed before."

(Continued on page 34)

Automation Brings On Syndication

• Continued from page 1

expected for the annual convention of the NAB at McCormick Place.

The equipment manufacturers will be on display in the exhibition area of McCormick Place, but most of the programming creators are situated in the Conrad Hilton Hotel not far away.

Radio station engineers and managers will be paying special attention to equipment of IGM, Schafer, Gates and Control Design Corp. Of key interest to most will be the IGM System 70 package that was recently purchased by KGBS, Los Angeles, and is being used by many CBS-FM operations. The KGBS purchase, valued at more than \$151,000 in equipment, includes IGM's Insta-

carts, reel-to-reel tape decks, and a Digital Equipment Corp. PDP-8E computer.

More than one Top 40 station is seriously considering automation—at least for part of the day. A program director of a No. 1-rated Top 40 station in one of the major Southern cities says he is thinking about automating his midday programming and perhaps the all-night show. For what an air personality contributes in those time slots, he feels the station might as well be automated.

In Los Angeles, KRLA recently switched to automation. But the big news will be when the giant Top 40 station in town goes to automation, albeit perhaps by passing the use of

syndication product, except its own creations.

WCFL in Chicago just rocked the radio and record industries (the Top 40 station had been an important exposure medium) when it dropped live rock for automated beautiful music.

All the signs point to increased use of automation, mostly confined in the past to beautiful music formats. Automation, many believe, portends program directors doing away with their jobs.

These program directors are literally Q-ing themselves into the unemployment lines. Research-prone, they've abandoned all the other entertainment aspects of Top 40 radio

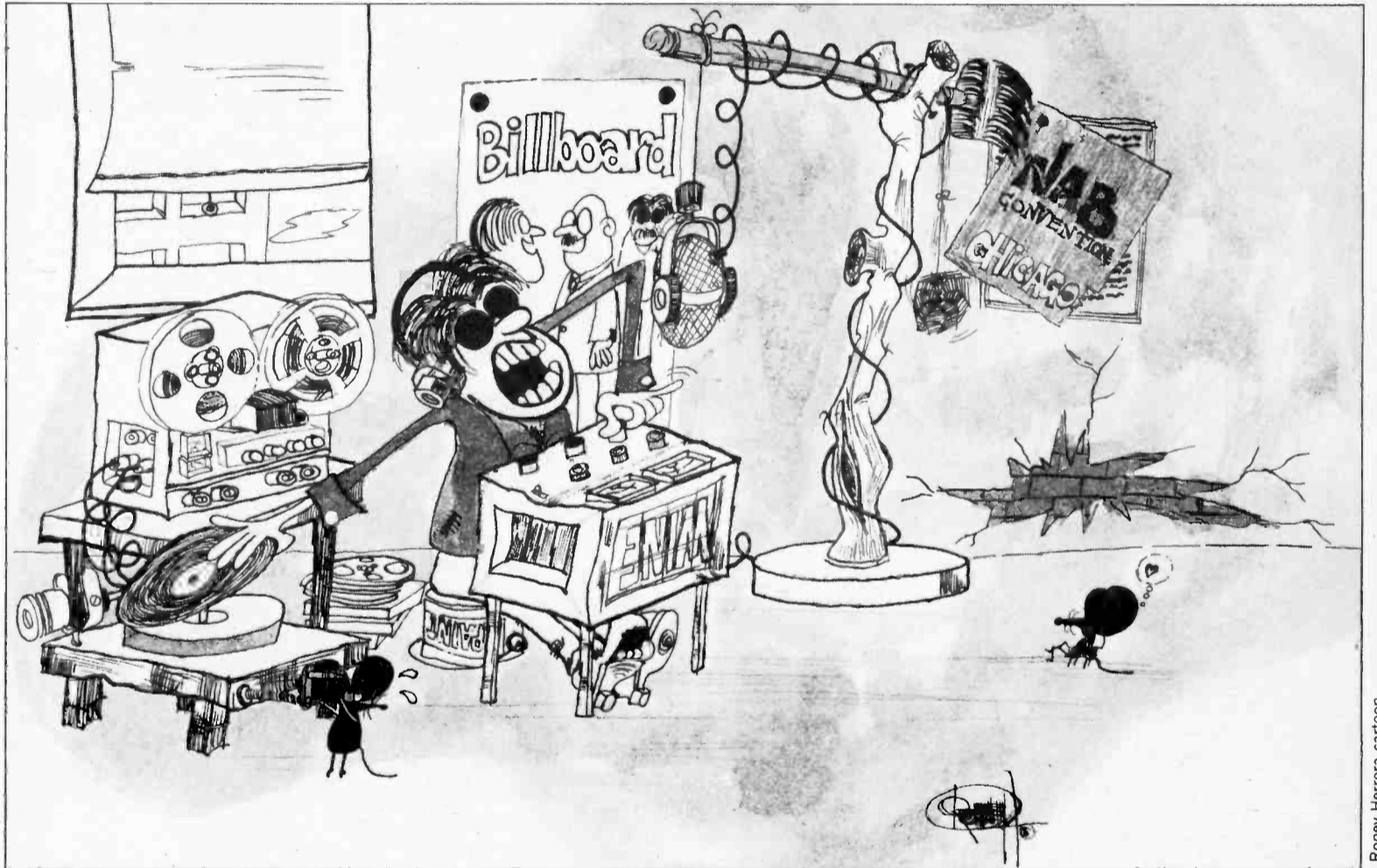
except records, leaving the music almost alone to do the entertaining outside of an intensive slate of promotions.

The air personalities of these stations, with the exception sometimes though not always of the morning man, aren't allowed to communicate or hardly even allowed to open their mouths.

Which means good times for syndicators.

TM Programming, Dallas, is having excellent success selling its "Stereo Rock" programming service created by veteran program director George Burns.

Drake-Chenault claims more than
(Continued on page 39)



Roney Herrera cartoon

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Promotion, Myrrh Records, 4800 West Waco Dr., Waco, Tex. 76710. Myrrh has just put out two booklets; one tells a Top 40 program director how and why to weave in Jesus Music. The other booklet is for religious programmed stations.

Edmondson points out that Jesus Music can be programmed on Sundays "to fulfill your public service programming requirements . . . make no mistake about it: Jesus Music is a public service and the public does respond."

KLZY, Anaheim, Calif., just did a flipflop as **Rick Carroll** moved in as program director and replaced the staff. The new lineup has **Big John Carter**, last of KHJ in Los Angeles, 6-9 a.m.; off-air production director **Mark Dennis** 9-noon; **John Peters** of KIIS in Los Angeles noon-3 p.m.; **Russ O'Hara** 3-6 p.m.; **Beaver Stevens** 6-10 p.m. T. **Michael Jordan** 10 p.m.-2 a.m., weekend men **Ken Townsend** and **Jefferson Stone**. **Larry Groves** is the new music director. Stevens comes from KRIZ in Phoenix, but like Peters, O'Hara, Jordan and Groves, he once worked at KKDJ in Los Angeles when Car-

Vox Jox

roll programmed it. Carroll says KEZY, however, will not be like the old KKDJ. He says KEZY will feature 10 LP cuts and play 27 singles.

Leaving KEZY, as of March 11, were program director **Scott Morgan**, **B.B. Baron**, **Steve Sands**, **Bruce Chandler**, **Mike Wagoner**, **Paul Freeman**, **Dave Roberts**, and music director **Debbie Mullins**. Station plans to go to 10,000 watts within six to nine months and "become very competitive in the Los Angeles market," says Carroll.

Jack Dillon, 45 Kingstown Apts., Skidaway Rd., Savannah, Ga. 31401, would like a deejay job on an English-language station in Europe. He's currently the 6-midnight man at WTOG in Savannah. Hate to disappoint you, Jack, but there ain't many animals like that. . . **Alan L. Scott** has shifted from KDES in Palm Springs to KSOM in Ontario, which is between Los Angeles and Palm Springs.

Jeff Williams, 503-588-1415, would like to work under a program director who could teach him programming—medium or smaller mar-

ket, any format. He's currently at KGAY in Salem, Ore. . . **Roger W. Morgan** is the new program director of KIOI-FM-AM in San Francisco and will also be involved in the new station KIOI owner **Jim Gabbert** just bought in Hawaii. Morgan once programmed KYA in San Francisco, but last programmed KROY in Sacramento. . . **Russ Martin**, air personality at KROY, Sacramento, reports that he's just been blown out and is looking for a new position; 916-726-4677.

Robert W. Morgan is sitting in a lot these days at KMPC, Los Angeles, in his swing work duties. And the Organizer is even better than he was in his heyday on KHJ, Los Angeles. . . **Cleveland Wheeler**, one of the WAPE oldies, cropped up in Phoenix at KUPD last week. He says that **Tom Murphy**, who'd also worked at the Jacksonville, Fla. station, went to WLCY in Tampa, Fla., to do the morning show.

Charlie Murdock, manager of WLW in Cincinnati for years and years, is part of a group that has
(Continued on page 34)

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'American Music' New WFIF Format

By MIKE ADASKAVEG

MILFORD, Conn.—Southern Connecticut's WFIF, a 5,000-watt daytime station, is undergoing a format change under the direction of new general manager Tom Shovan.

A long-time "unformatted" country music station, WFIF will for the first time in eight years be broadcasting carefully structured programming. The station will be neither country, MOR, nor Top 40, but will feature a form of programming which Shovan calls "American Music."

Shovan, who was group operations director for Castle Communication's WHVW-AM-FM in Hyde Park, N.Y., and WALL-AM-FM in Middletown, N.Y., joined WFIF the first week of February. He brought with him present WFIF program director Randy West, who also worked for Castle.

"When I arrived here a month ago, the station had no format, no budget, and just sat here in the middle of a 1.5 million listener audience with a grade A signal over New Haven, Bridgeport and points north to Waterbury," says Shovan.

"Now, we are slowly introducing a new format to the country audience, so we don't lose any listeners," he says.

The American Music format gives the audience the music it wants to hear, music with a broad general appeal. Recordings are carefully screened for sound, with retail sales not influencing the amount of play they get on the station.

"Country did not have enough appeal in this area," says Shovan. "We took country hits that were appealing, and added Hot 100 chart sounds. We play contemporary country, country rock, or whatever has the 'American' sound—which is not the sound of any single artist, nor any specific music category. We have a cross pollinated blend of sound. We play hits by Olivia Newton-John, the Eagles, John Denver,

(Continued on page 36)

Getting Inside the AM Sound

AN AUTHORITY'S INSIGHTS

By BRUCE M. EARLE



Bruce Earle

SEATTLE—In just the last five years, the medium AM wave service has suffered tremendous listener losses to higher fidelity FM stations. For a long time the first reason posted for the success of FM was the availability of stereo program formats. Sort of along the lines of two cars being better than one. The trend of most major marketing employed in our country in the last 10 years has been one of quality. The quality awareness of the average hi fi or record buff has been of the tremendous amount of audio information that is put into their respective pass band.

The amount of intelligible audio that is transmitted via FM usually excels the AMs because of this wider pass band. But it is the 'apparent' frequency response, rather than the stereo format, that has hurt AMs the most.

As people at home got accustomed to hearing more audio information from their ever-improving home stereo gear, the gap grew greater between the home quality medium and the, for the most part, 7.5 KC band pass of AM.

The record industry turned its creative efforts full bore for stereo production, a move that, due to the two ears are better than one theory gave FM neat things to put in their two channels. While the perfection of stereo pressing was the blessing for FM, it was not so hot for the AM broadcaster who now had two more

tor so that all together they deliver 100 kilowatts.

The major problem encountered with an antenna with this number of bays is multipath distortion. Multipath is that funny static that sometimes overrides your signal in your car or home.

In recent years engineers have gone to fewer number bays and more raw power at the base of the antenna to make ERP.

The operator who makes his 100 kilowatts ERP with 50 kilowatts of power at the antenna base and a five-bay antenna will have the least amount of multipath distortion.

This new brainstorm comes a little late for most FM people who are still operating their FM station with their original low-power transmitter and their high gain antenna.

You don't hear the FM folks say much in ear distance of AM people about this problem.

Through the years, coming up in the ranks as a disk jockey and a program director, along with my main love of engineering, I have had a chance to pick up various insights of what is considered by the masses as a hot radio station. I can remember back in the early 60's when WABC, New York, not only was hot programming wise, but the new Phil Spector-produced Christals record sounded better on WABC than on WMCA.

By sound better, I mean that it not only had more apparent intelligible audio over the radio, but it just felt better . . . the kind of feeling that is produced by an old tube-type jukebox.

There were only a handful of people in those days who felt that it mattered how your station sounded.

You know the pitch. The engineer tells the station manager about a new 'framazatt' that is going to make Pink Floyd have less intermodulation distortion over the air and for a mere \$800 they can own and operate this black box forever. Often, when approached about fixing the sound of their station, the answer is the same; either it's, 'People don't really give a hoot about how a radio station sounds', or, 'AM radio isn't capable of high fidelity transmission.'

Going back to my high school days in Mart, Tex., another side of radio and how it sounds comes to mind. During my sophomore year I took time out from my electrical studies to pursue a very nice typical high school girl. Like many people of that time and space, it was cool to go cruising the Dairy Queen and listen to the radio. The particular radio I had in my car worked great with one exception, the dial was broken and stayed on 1570 khz. This dial position was only valid while listening to Wolfman Jack on Saturday night from XERF in Villa Acuna. So, at other times the indicator was of no use in locating your favorite station by mere numbers on the dial.

While out at the drive-in window one afternoon, I glanced at my watch to see that it was about eight minutes shy of 3 p.m. and the Ken Dowe show on 50-kilowatt KLIF out of Dallas. I called back to the car for my girl friend to turn it on KLIF. When I got back in the car, I jokingly said, while the radio played on with the Four Tops, "Now how do you know that is KLIF when the indicator dial is kapoot?" No sooner than I had asked the question, came the answer: "It just sounds like KLIF, The Mighty Eleven Ninety . . . Big KLIF

(Continued on page 34)

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Vox Jox

• Continued from page 30

bought the 50,000-watt clear channel station. So, another former disk jockey makes good. . . . **Jim Dreyer** is the new midnight-6 a.m. personality at WUBE, Cincinnati. He'd been at WCNW in Cleveland once and also worked weekends at WLW in Cincinnati. **Frank Star**, known as **Frank Suster** while serving as news director of WHKK, takes over Dreyer's old slot at WCNW. . . . It's **Dave Ulmer** at WBNS in Columbus, Ohio. . . . **Jeffrey J. Sattler** has departed Roswell, N.M., to join KAGO in Klamath Falls, Ore., and is doing the 6-midnight show.

★ ★ ★

Sandy Horn is now working as a promotion executive with Private Stock Records, working out of Los Angeles for **Noel Love** and Private Stock regional promotion manager **Denny Zeitler**. . . . A note from **Vince Williams**, general sales manager and music director of KIDD, Monterey, Calif.: "Maybe I'm getting old, Claude, but I cannot agree that America today would call the Billboard Easy Listening chart easy listening. I worked with the publishers and song pluggers in the '50s when I had a top DJ show on WABC in New York and sometimes I wonder if the 'boys' aren't working overtime in the publishing and recording business.

"Anyway, our program director (who is no longer with us) followed the Easy Listening list in Billboard and our ratings went all to hell. Since then, we program what we call Bright and Beautiful Music. As an example: In your March 13 issue, of the 50 Top Easy Listening songs, (Continued on page 39)

Bubbling Under The HOT 100

- 101—LET'S MAKE A BABY, Billy Paul, Philadelphia International 3554 (Columbia/Epic)
- 102—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 103—(Call Me) THE TRAVELING MAN, Maskeraders, Hot Buttered Soul 12157 (ABC)
- 104—SHE'S A DISCO QUEEN/PARTY HEARTY, Oliver Sain, Abet 9463 (Nashboro)
- 105—MORE, Carol Williams, Salsoul 2006 (Caytronics)
- 106—MERRY-GO-ROUND, Monday After, Buddah 512
- 107—SPANISH HUSTLE, Fatback Band, Event 229 (Polydor)
- 108—CARA MIA, Paul Delicato, Artists Of America 111
- 109—DANCE, DANCE, DANCE, Charlie Caelello, Ariola America 7614 (Capitol)
- 110—TOO YOUNG TO FEEL THIS OLD, McKendree Spring, Pye 71060

Bubbling Under The Top LPs

- 201—I HEAR A SYMPHONY, Hank Crawford, Kudu KU 26 S1 (Motown)
- 202—KEITH JARRETT, Koin Concert, ECM 1064/65 (Polydor)
- 203—CHARLES EARLAND, Odyssey, Mercury SRM 1-1049 (Phonogram)
- 204—DR. FEELGOOD, Malpractice, Columbia PC 34098
- 205—ONE FLEW OVER THE CUCKOO'S NEST/SOUNDTRACK, Fantasy F 9500
- 206—BEST . . . MONTY PYTHON, Buddah BDS 5626-2
- 207—BOBBY WOMACK, Safety Zone, United Artists UA-LA544-G
- 208—SPIDERS FROM MARS, Pye 12125
- 209—CRACK THE SKY, Lifesong LS 6000
- 210—VANGELIS, Heaven & Hell, RCA LPL1-5110

Getting Inside the AM Sound

• Continued from page 32

you know." Sure enough, up against KLIF everybody else sounded like a two-way radio with a broken speaker.

When you fix broken radio stations for a living, you not only have a chance to see a lot of stations but you also get to pick up on what one broadcaster will do to sound like another station he patterns his operation after. For the AM broadcasters who have been hyped into plunking cut cash for the same black box that Joe Blow ate Toledo with time after time, you are probably saying here we go again. I've tried seven different limiters, five compressors . . . I even rented the ELTRO pitch and tempo regulator, all to no avail.

There are some stations that can buy a couple of pieces of the correct audio processing gear, plug it in the line, and sound like WLS. On the other hand, some stations could install a custom-built \$10,000 audio chain and still sound like a telephone.

During the late 60's, a new way of expressing a competitive edge in AM started to surface. The term was Super Modulation—modulation in excess of 100% on positive peaks. During this period, continuing through the present, AM service has witnessed the battle of the modulators—station trying to out do the next guy by a db or two of loudness. In many cases, power supplies not designed for this sort of demand went up in smoke, bringing even less joy to the manager, who might now be off the air during an ARB period. He really can't get excited about being the loudest station on the Dial for 20 minutes or so.

The clipping of processed audio before entry to most transmitters creates loud signals, but has put AMs further in the hole with regards to the fidelity battle with FMs.

After it looked like the FCC was going to let up keep super modulation, several transmitter manufacturers introduced newly-designed transmitters that would handle the continuous modulation of 100% negative and 125% positive peaks. As these newly-designed transmitters entered the field, a new problem arose in some instances. Due to the sophisticated amplifier designs, the new transmitter was more critical on its loading with the antenna, or common point networks, than the old plate-modulated transmitter it had just replaced.

End result, with the new transmitter in this loading condition, is loud audio but, most usually, high distortion and attenuated or narrow sidebands.

Don't get me wrong, I feel that great progress has been made in the quality of AM transmitters that we have available today.

But, as things usually go with higher technology, more attention has to be paid to another facet that was not as critical with the more-conventionally designed transmitter. To wit:

There are many AM stations today which are working with their third or fourth transmitter. Even though transmitters have come and gone over the years, they most of the time wind up speaking to the station's original antenna system. It is not at all odd to find a station still running with an antenna system that was installed shortly after World War II.

The antenna is the one element that is almost always overlooked in studying overall band pass response. It does not matter how much processing, reverb, limiting, equalization, or clipping you have at your

disposal—if your antenna is limited to the amount of frequency response it can pass, all the processing in the world won't help.

You may have had a chance to see a simple 1 kilowatt daytimer in Oshkosh that only is running a simple AGC and a peak limiter that sounds better than some guy back home with all the latest framazatts pushing audio through his narrow band antenna. **This problem with narrow bandwidth antennas is the biggest cause of technically bad-sounding radio stations in the country.**

In the 40's when most of the final ground rules were laid for the design of antennas consulting engineers, due to limited band pass (no greater than 5,000 cycles), were not interested in antennas that would pass high fidelity. It was common practice to design antenna and antenna networks for what is called high Q. High Q in any antenna that produces narrow bandwidth.

Did I hear someone say his station was really loud, but you had to tune the station in on frequency every few minutes? You probably are speaking through a high Q system.

I have met with several station operators in the last few years to discuss basically what we are talking about here. When you explain that they are down in frequency response severely past eight kilocycles on both sides of operating frequency, they usually show you a copy of their last proof-of-performance which reveals them flat up to 10 kilocycles, the proof and feel that their sound is just fine.

There is only one thing wrong with most proof of performance response and distortion measurements: they are taken from the station's modulation monitor which is seeing the audio only up to the input of the antenna transmission line. A transmitter may show to be flat, plus or minus one-half of a dB, from 50 to 10,000 cycles. But the same transmitter with audio measured with a diode detector out of the antenna system may be down minus 4 dBs at 8,000 cycles. This would make for a poor sounding station.

Once a station operator has determined that the bandpass of his antenna network is the culprit, several plans of action can be taken. One good plan of action is to have an antenna and/or common point impedance sweep measurement run. After the resistive and reactive curves have been plotted, you can see either.

You can see your bandwidth characteristics either side of your operating frequency. At this point you should ask your consulting engineer about something called a 'line stretcher'. A line stretcher is a network that is designed to be placed at a certain point in your antenna and/or common point network that will flatten out the response characteristics of your antenna.

If you run this program down to your consulting engineer and you get anything close to the following answer ("It's only AM radio, who needs frequency response? Or: "All of those darn 45 r.p.m. records sound alike anyway")—you are talking to the wrong fellow. This does not mean that he is a bad engineer or isn't competent; it just means that some engineers think everybody watches radio on oscilloscopes and most people can't hear anything over 6,000-7,000 cycles. A little further searching of consulting engineering types will, after a few calls, turn up a consultant who is more than sympathetic with your narrow bandwidth antenna system.

One of the best examples of an AM station with excellent band-

width and frequency response is CKLW, Detroit.

CKLW operates with 50 kilowatts day and night on the international clear channel of 800 khz. Ed Butterbaugh, technical director of this Canadian powerhouse, has personally redesigned his antenna system to where it is flat, plus or minus 1 dB 20 kilocycles either side of the station's 800 khz operating frequency. This AM station sounds better and has more apparent frequency response than most FM stations in Detroit. The subliminal effect of a radio station that technically sounds as good as CKLW can only be an added plus in any rating's battle.

Another station with good-sounding engineering that can be easily DX'd is 50-kilowatt WLW on 700 khz out of Cincinnati. This station, as far back as I can remember, has always sounded crystal clear with excellent frequency response . . . a sound so distinct from other stations in that part of the world that I can understand why they say in Cincinnati there is radio and there is WLW.

One of my pet projects over the last 10 years has been in seeing an AM stereo system come to pass in this country. It finally looks as this may become a reality in the near future. When it does get the go ahead, antenna bandwidth will play an even bigger role in determining how good the stereo process will sound on AM. AM stereo given with the coverage characteristics of AM, in many ways makes more sense than FM stereo by comparison.

3 Stations

• Continued from page 30

KEZY is playing about 27 singles and 10 LP cuts; B-100 is playing 38 singles, plus LP cuts.

Oddly enough, last time in Los Angeles, Carroll programmed KKDJ with a tight playlist of 19-22 singles.

Says Carroll: "We won't be necessarily going to each add the same record at the same time. Instead, we'll be seeing how test records perform in our individual markets and giving each other that research information."

He says he will originate phone calls to the other two men each Tuesday.

"At one time, when I was programming KKDJ, there were several Top 40 stations in the market. Now, there are eight or nine progressive stations and only one Top 40 station. And, in my opinion, KHJ is going more and more MOR. It's time to get rock back into Top 40 radio."

Lihue KIVM To Automated Blocks

LIHUE, Hawaii—KIVM is slated to switch to an automated block-music format March 15, according to Gini Nickell, who'll be producing the programming in Dallas. The station, in groups of hours, will play pop Hawaiian music, progressive country, Top 40, and then at night feature good music.

The music will be on 10-inch reels; the station has Schafer equipment. Nickell negotiated the deal with Jack Samuels of KIVM.

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MCA RECORDS

New WFIF Format

• Continued from page 32

and Linda Ronstadt—all of which you could find on the country charts, the easy listening charts, or the Top 40 charts.

"We play music no one can hate," says program director Randy West. "We believe that people care about a sound, not how much a record sells. Right now, we have a flexible playlist of around 30 sounds, plus gold. If it is a good week for product, there is no ceiling on the playlist. If it is a bad week, we cut down the list."

West and Shovan carefully scrutinize each recording they receive.

"We don't have any music rotation programmed against the clock," explains West. "There is no overload, everything is balanced for 20-minute segments. The personality on the air plays one record from the cross-sectional hit pile, then one record for the top request pile. Following that, he may play one contemporary country hit and then one Top 40-oriented sound, and then another crossover sound, and so on. Gold is also introduced into the rotation."

WFIF has one shotgun Gwynn jingle, but Shovan is shopping for a package which the audience could identify with. Presently in a shopping center. WFIF will soon move to a new building at its transmitter site on U.S. Rt. 1 in Milford. The station also has a nighttime application filed with the FCC. Shovan hopes to have the station operating around the clock in six months.

Shovan is getting some consultation from close friend Joey Reynolds, veteran personality who is now programming Radio 11-7 in Lakewood, N.J.

"11-7 and WFIF are pilots," says Shovan. "We threw out the rule book at each station. The stations are entirely different from any others. The sound of each is put together for the market."

Reynold's 11-7 format is a bizarre format, with no set personality shifts or scheduled news. Shovan and Reynolds feel that the 11-7 format

(Continued on page 39)

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VARIED OPINIONS WELCOME

ABC Exec Urges Stations To Keep In Close Touch With FCC

By ALLEN SHAW



ABC Radio photo
Allan Shaw; Probing into sticky FCC questions—input is needed.

NEW YORK—The FCC is the primary regulatory agency governing the activities of radio, tv and all other over-the-air broadcasting in the U.S.

With the complexities inherent in the ever-changing American communications industry, the FCC's task of fairly regulating a largely commercial industry with the public's best interest as the goal is not exactly as easy as falling off a log.

Fortunately, for both broadcaster and listener, the commission opens its ears to hear all sides of opinion regarding current and pending regulations. It is apparent that not all radio broadcasters take their opportunity to talk to the FCC that seriously.

There are many current regulatory issues which can have a significant impact on large market and small market broadcasters alike. For example, last June the commission instituted a proceeding looking toward rules to prohibit distortion of radio audience rating reports, or "hyoping." The problem here is that certain kinds of advertising, promotion, or contests run during a rating period could artificially manipulate a station's reported audience level beyond what it actually may be under normal circumstances.

ABC and others told the FCC in written filings that the proposed rules would be ineffective to deal with all of the potential "hyoping" techniques and at the same time were overly restrictive of legitimate advertising and promotional activities.

ABC encouraged the FCC to adhere to its present course of enforcing its present policies in this area on a case-by-case basis where irresponsible broadcasters blatantly violate these policies.

The FCC recently concluded its inquiry in this matter and, in announcing that it would continue to enforce its existing policy vigorously, the commission specifically acknowledged the comments of broadcasters and the many problems associated with framing comprehensive rules relating to this area.

We are pleased that the system worked so well in this instance. The FCC asked for the comments of interested parties and then acted on that advice.

Another important proceeding before the commission deals with the FCC's involvement when a radio station wants to change its entertainment programming, i.e., a classical music station wanting to change to popular music. This inquiry is rather unique because the U.S. Court of Appeals in Washington, D.C., has ordered the FCC not to approve sta-

tion ownership transfers without a hearing when the new owner proposes to change program formats and a citizens' group, for example, protests the change on the basis that the old format is "unique."

The dangers of direct governmental intrusion in the program decision-making process are so obvious they should provide reason enough for all broadcasters to make their voices heard to the FCC.

We at ABC feel that entertainment programming involves so many subjective values that the public's interest would be best served if broadcasters were allowed to continue making changes in programming based on the free market place wherein listeners "vote" for the programs they really want to hear by voluntarily tuning in the radio stations they enjoy.

Anything less than this kind of freedom would set dangerous precedents for outside arbitrary tampering with the creative and economic freedom of the American system of commercial broadcasting.

Furthermore, we also feel that if this kind of policy were extended to license renewals, broadcasters would be economically discouraged from ever attempting to create new program formats that might someday be characterized as "unique" and thus be bound to that format forever, even if it was not popular enough to allow the broadcaster to avoid operating an uncompetitive station. We feel that the net effect of this policy would actually be to discourage rather than encourage innovative or special program formats.

The deadline for filing comments on this proceeding (Docket 20682) is April 5. Reply comments are due May 5, 1976.

A third issue that will become a

matter of increasing concern to the radio industry is the effect of CATV on radio. While often overlooked, CATV systems can operate like radio stations and to a great extent are already doing so.

ABC and the NAB, among others, have attempted on several occasions to draw the FCC's attention to cable's relationship to the radio industry. Up to now the commission has not devoted the careful consideration which this matter deserves.

The services which cable can offer to its subscribers include the carriage of distant radio signals and the origination by the cable system itself of various kinds of audio programming. Further, cable can sell advertiser sponsorship in connection with its audio originations.

To the extent that cable radio brings into the subscriber's home any audio program service which is not available from conventional, over-the-air radio in the subscriber's area, it introduces serious unfair competition which fractionalizes the local radio audience. While the FCC has recognized a similar danger to local tv stations, there is virtually no regulation of cable radio. Unbridled cable radio will disrupt the established competitive balance among local radio broadcasters, and threatens to undermine the economic vitality of local broadcasting. The ultimate loser will be the radio audience.

FCC licensed radio stations, unlike cable radio, must undertake substantial commitments in terms of plant, facilities, and staffing to provide the news, public affairs, and other local community interest programming which its public interest responsibilities mandate.

Cable radio, on the other hand, has few of the costs and none of the responsibilities of licensed radio stations. It can begin operations with only minimal capital outlay and it can charge significantly lower advertising rates once operating, thus cutting deeply into the financial resources which local radio stations need to sustain their own activities.

Moreover, cable tv, with its subscriber base and low advertising rates, has the potential to take away popular sports and other events traditionally offered to listeners of radio stations. The more attractive such programs will then be available only to those able to receive cable tv and willing and able to pay subscriber fees.

We feel this constitutes unfair forms of competition with radio stations. We must remember that cable radio and cable tv would not exist if they could not pick up broadcast signals free of charge, and deliver them

(Continued on page 39)

Rock Piped Into Tokyo Hotels

• Continued from page 1

quality is a "little better than AM radio" and that someday, using two phone lines, programming might be provided in stereo.

Right now, he's expanding programming to more apartments. The 11 apartment complexes contain about 550 families. By the end of the month, he hopes to have close to 1,000 families listening to "Rock Unlimited," the programming package produced in Los Angeles. Dave Prince at Programme Shoppe says that presently about 23 automated radio stations in the U.S. are featuring the "Rock Unlimited" package.

KOX is also airing "Hitbound . . . From Billboard," a weekly show accenting new releases selected by the Billboard-review panel, and a new show produced by Pro-

gramme Shoppe especially for the cable operation called "The 20-20 Review." This show will feature the current top 20 records in the Billboard chart each paralleled against the top 20 records of a previous year, going back and forth on a countdown basis.

KOX will sell spots for the programming to Japanese clients, as well as sponsorship of show. Bob Shannon, one of the air personalities on the programming service, will do customized spots on occasion. Jingles were cut by Jody Lyons, Dallas.

"We want to sound as similar as possible to a stateside radio station," says Sasaki.

Other air personalities heard on the cable radio system include Steve Lundy, Kris Eric Stevens, Dave Prince and Brian Cummings.

ROCK JUNKED Country Format Is Adopted By Station KXOL In Ft. Worth

FT. WORTH—After years and years of rocking, KXOL here has bowed to research and switched to a country music format. "It's a matter of economics," says program director Tom Wayne. "We did a survey and found that 50% of the people in this area were listening to country music."

Rather than continue fighting for its slice of audience pie in a smaller audience segment, the 5,000-watt station (1,000 at nights with a directional signal) is now targeting a larger audience base and going after it with strong promotions both on and off the air.

Last week and this week, the station is taping songs sung by listeners in a contest called "Sing A Song For Cash," specifically \$13.60.

The station is at 1360 on the dial.

"We're going to play one of these songs an hour. The listener then will have 13 minutes and 60 seconds to call and identify himself. Or, if a friend calls up before he does and identifies them, they can win \$13.60 too.

"So far, it's really fun. Some of the people have been making up words to the songs. And some are really bad."

The focus point of the promotion, of course, is to get people to ask their friends to listen, too.

The Metro Broadcasting Corp. station is also flooding the market with tv advertising and outdoor billboards.

A market plus going for the station, believes Wayne, is that KXOL is featuring an expanded playlist. "We're charting 50 tunes and playing right at 75-80. And the station has more of a modern, today type sound."

WBAP, naturally, is the key competition in the market.

"We feel that WBAP is a giant, but that we can serve Ft. Worth better. There's no way in the world we are going to touch them at night with their Bill Mack show, but we'll do well in this market anyway."

There is also other competition for the country music listener in the market. KJIM is a daytime country station. KSCS is an FM country option. KBOX is in Dallas. And there are countless fringe market stations in the area that play considerable country music.

Undaunted, the station is on the march. Tom Turner is president, Dick Morrison is general manager, and the staff lineup has music director Jim Travis 6-9 a.m., program director Tom Wayne 9-noon, Bobby Meadows noon 3 p.m., Dave Dumas 3-6 p.m., Jim Rose 6-midnight, and Rocky Davis, one of the few black air personalities in the country music field.



Sam Benson photo

HOLLYWOOD STAR—Art Nelson, right, air personality at KLAC radio station, Los Angeles, interviews recording artist Johnny Cash as he was inducted into Hollywood's Walk Of Fame with a sidewalk star.

Automation Brings On Syndication

• Continued from page 30

200 radio stations are now using its various syndicated programming formats ranging from oldies to country music.

These and other leading programming firms such as Bonneville Broadcast Consults, Stereo Radio Productions and Peters Productions will be on hand at the convention this year, as well as More Music Enterprises.

But there will also be a proliferation of "little man"—the production director of a radio station who suddenly decides he might as well syndicate that weekly show he has been producing. Such is the case with Mark Moormann of WCOL-FM in Columbus, Ohio, who has been interviewing such rock artists as Seals and Crofts, Joe Walsh and Loggins and Messina. He calls his

program "Rock Backstage" and now wants to syndicate it as a half-hour show.

New items also being offered this week include "Disco Disco," a new programming package created by HG Productions, Scottsdale, Ariz. And Sirrom Inc., a Los Angeles firm, is introducing a two-hour weekly disco part show hosted by Machine Gun Kelly, air personality on KHJ, Los Angeles. This show, executive produced by Jeffrey Phillips, is recorded at a live party; it's called "Disco Radio Network" and features weekly disco chart hits, regional breakouts, disco news and a weekly telephone survey with key disco deejays around the country, as well as interviews. The show is produced by Jan Brown, creative consultant and writer, and is slated to debut in April.

Good Music, a firm that records

new music for beautiful music stations, will be on hand in a suite at the Conrad Hilton with Harry O'Connor Creative Services. Harry O'Connor will be there personally seeking new sales agreements with programming creators to sell abroad.

Watermark Inc., producer of "American Top 40" hosted by Casey Kasem, is one of the few program syndicators not expected to be present. Like many firms, Watermark felt short-changed at the convention last year in Las Vegas when syndicators were so spread out that attendance was drastically reduced.

However, this year's NAB convention staff, especially people like Charlie Jones of the Radio Information Office, has sought to rectify all the old problems and, in fact, produce a better convention agenda insofar as radio programming is concerned.

So, while the engineers continue to hang around McCormick Place, one can expect many of the managers and program directors attending the convention to meander in the direction of the Conrad Hilton and Essex Place to listen to programming galore.

New WFIF Format

• Continued from page 36

would not fit into the conservative Southern Connecticut market.

"Being in Milford, we had our feet in two major cities—New Haven and Bridgeport," Shovan says. "Paul Drew sits in New Haven, and Bridgeport is always written off as suburban New York City. We can't compete with WHN, WNBC or WABC in New York, nor with WELI or WAVZ in New Haven. We had to come up with something no one else has done in the market. So we programmed for sound, with a tight format and good personalities, and in our first four weeks doing this, sales went up 10 times from what they were a month ago."

"Bridgeport never had a station people could call up and request a song on," says Shovan. "No one ever gave the audience a station they could identify with."

"We are also going to have a parade to our new studios, and we will have America's largest cookout," says Shovan. The new studios are in the center of a natural amphitheater. We will have live entertainment on top of the building in the center of the field.

"Southern Connecticut was dead," adds West. "No station ever served the people, or gave them anything in appreciation for its listenership. In Hartford, WPOP and WDRC always did a good job with this concept. The people in Southern Connecticut seem hungry to identify with a station, and call it theirs."

The WFIF personalities identify with the listeners by simply being personalities, according to West.

"We don't have any running off at the mouth," says West. "We have a professional sound, delivery, humor, and all this is done within the limits of the format."

"One thing important is that there is communication between management and the personalities," says Shovan. "We all watch each other. We kick things around at the end of the day. Everyone is informal,

warm, and there are no red phones or hollering. Randy will positively reinforce a personality when he does something good. He'll call him while he's working to compliment his humor, or whatever. It is really nice to see everyone working with smiles on their faces."

In the morning, WFIF had veteran personality Vin Roberts working the 6-10 shift. Roberts had worked at WABC in New York and WICC in Bridgeport. Kevin Blake follows Roberts from 10 a.m.-2 p.m. West works the afternoon shift.

On the weekends, Charles Heffner and Willie Wright fill the slots. Wright formerly sang with the Five Satins, and has been a pioneer in soul radio. He takes the format one step further for a weekend feature, adding soft soul hits to the "American" sound.

The station is owned by Blair Walliser, who owns a media investment company in New York City.

Varied Opinions

• Continued from page 36

for a fee, to their subscribers. A serious public interest problem is developing, one which the FCC must consider and take appropriate action to remedy.

Owning and operating radio stations is not an automatic on-going proposition. Care and diligent attention to the needs of listeners is required.

Just as important, we feel, is the need to follow the less obvious regulatory developments in our industry that the FCC is seeking to shape in terms of the public's best interest. Failure to use your opportunity to make known your feelings about issues before the commission deprives everyone of valuable input that only the individual broadcaster can provide. The FCC welcomes this advice, so don't sign off when the FCC wants to hear from your radio station.

Vox Jox

• Continued from page 34

here is all I can play on this station that list—"One Day In Your Life" by Johnny Mathis, "Empty Bed" by Frank Sinatra, "As Time Goes By" by Tony Bennett, and "Ara Mia" by Delicado. Four out of 50. I am hoping Billboard will publish a Bright and Beautiful list today. As you know, there is a nostalgia wave in the country and play as many of those as we can in the modern re-recorded versions. In the last year, playing this format, our ratings have zoomed. I like the music on singles and albums and our disk jockeys are true stars when it comes to blending the sic."

At WJKL, Elgin, Ill., Trudy Her, former music director of

WTAO, Murphyboro, Ill., and Tom Marker, former music director of WBEU of Beaufort, S.C., are the new co-music directors at the progressive station. Armand Chianti, program director, does the morning drive show, Shel Lustig does midday market, afternoon drive, Gary Wagner the evening show, and Jeff Wright the all-night show. Says the station needs an additional, creative salesperson.

The lineup at KCBQ in San Diego includes Jay Stone from 99X in New York 6-10 a.m., Brian Roberts from KYA in San Francisco 10 a.m.-2 p.m., Shotgun Tom 2-6 p.m., Domingo Rippey from WAPE in Jacksonville, Fla., 6-10 p.m.; Mason Dixon from WHBQ in Memphis 10 p.m.-2 a.m.; and Dan (Danny Wright) Glad from

KDZA in Pueblo, Col., 2-6 a.m.; with Chuck Geiger on weekends. As you know, Gerry Peterson is programming the station, which is managed by a former basketball player named Russ Wittberger. ... Roger W. Morgan, 916-485-7203, is still looking for work, but was pretty close to a job last week.

Paul Ward, operations manager of WROR in Boston, is looking for an air personality who has "a good working knowledge of oldies and is a superb production man or lady." ... Robert Knight, 901-794-2715, after three-plus years at WHBQ in Memphis as production director, is looking. Has first phone and is married.

Aussies In a Live 'Trade'

LOS ANGELES—KWIZ in nearby Santa Ana will exchange half-hour radio shows March 23 with 2GZ in Orange, N.S.W., Australia.

Pat Michaels, general manager of KWIZ, coordinated the arrangement that will allow KWIZ to receive a radio show, commercials and music and all, live via satellite from 2GZ 2:30-3 p.m., and then broadcast live via satellite to 2GZ 3-3:30 p.m. Here, Charlie Fox will be the deejay on the air; the air personality on the air at 2GZ was not known at presstime.

Recently, 2SM, Sydney, broadcast live from Los Angeles' Watermark radio syndication studios, but, so far as is known, this is the first time an exchange live of programming has been done between two music format stations of this type.



WWOK photo

BLE TALKER: Mercury Records artist Cledus Maggard talks on a CB unit at WWOK, Miami country music station, while early afternoon air personality Jay Robbins, left, continues his radio show. Watching at WWOK all-night personality Bob Cole and station director Ron Tatar, right, observe.

Two Firsts From The 5th



The First single version of
“Love Hangover”
ABC-12181
is also the First single from
the newly reorganized
5th Dimension
On ABC Records

It's An Ohio Jazz Fest, But Emphasis Is On Soul

By BOB HUSTED

COLUMBUS, Ohio—The emphasis will be on soul music when the 15th annual Ohio Valley Jazz Festival is staged in Cincinnati's Riverfront Stadium July 23-24.

Marvin Gaye, the Temptations, Nancy Wilson, Archie Bell & the Drells, and Norman & Connors will be featured in the opening night program.

Taking over the stage the second evening will be the Spinners, Harold Melvin & the Blue Notes, the Chi Lites, B.B. King and the Crusaders.

Promoted by George Wein, the 1975 Festival attracted 95,000 patrons from a number of neighboring states as well as Ohio.

Wein makes it clear that soul will fill the huge stadiums in which he stages his festivals whereas jazz, at the present time, will not.

However, Wein also indicates he is not about to discard jazz by any means. It is his contention that jazz artists should be presented in small halls as compared to stadiums.

Wein revealed that he is talking to his sponsor, Kool cigarettes about the possibility of staging, in 1977, one or two jazz concerts in small halls during festival week, in each city hosting his events.

In addition to Cincinnati, Wein will also promote festivals this year in Houston, Oakland, Milwaukee, Pontiac, Mich., and Washington, D.C. He will also stage two nights of soul in Shea Stadium the week following his traditional Newport-New York Festival.

The subsidy available due to Kool's association with the Festival
(Continued on page 46)

Signings

Bill Cosby to Capitol. The comic's first LP for the label will be a parody of contemporary soul artists. ... Chambers Brothers to Chelsea Records and WFO Publishing. ... Tim Moore, Asylum artist, to Island Music for administration of his catalog.

Michael Wynn to Buddah. Wynn, a co-writer of four songs on the Ohio Players' "Rattlesnake" LP, previously recorded six gospel albums on Vee Jay and Savoy. His debut on Buddah will be the album "God Has Blessed Our Hands." ... At Atlantic, the Don Harrison Band inks a worldwide pact, while guitarist Roy Buchanan signs for the U.S. and Canada. "A Street Called Straight," Buchanan's first LP for Atlantic, is set for an April 13 release. The Harrison Band debut comes with the single "Sixteen Tons" b/w "Who I Really Am." It'll be followed by an LP early next month.

Little River Band, top Australian act, to Capitol. Its upcoming stateside album was gold in Australia. ... Mammoth and also Priscilla Peterson to Kiderian Records of Chicago.

Sarah Vaughan to Atlantic with label chairman Ahmet Ertegun handling production. Vaughan has been recording in L.A. and New York with an album due in late spring. ... Jose Feliciano to Private Stock. He will leave RCA when his current contract runs out. ... Columbia grabbed Hubert Laws, Tyrone Davis and Roslyn Kind. Davis also went with Kessler-Grass Management.

The Beverly Hills Blues Band with Tony Martin Jr., Desi Arnaz Jr. and Dean Martin Jr. to Warner-Curb with Bob Gaudio producing. ... Jonathan Edwards to Reprise with Brian Ahern producing. ... Grinderswitch to Capricorn in a re-signing.

Moxy, Toronto band, to Mercury for U.S. release. ... Madeline Bell, English session star formerly with Blue Mink, to ATV/Pye for U.S. ... Gavin Christopher to Island Music Publishing. ... Johnny "Black Superman" (Continued on page 48)

Ross From Holland

LOS ANGELES—Diana Ross makes Academy Award telecast history when she sings her nominated tune, "Theme From Mahogany (Do You Know Where You're Going To)" live from Amsterdam. Live beaming will occur between 4-5 a.m. Amsterdam time. She will interrupt a concert tour to do the television gig for the 48th annual Oscar presentations March 29 over ABC-TV.

4,000 MEMBERS TO START

Card Club Hopes To Stamp Out Scalpers

By FRANK BARRON

LOS ANGELES—The American Boxoffice Club has opened offices here, billing itself as the newest and easiest way to get tickets for concerts, musicals, plays and other special attractions.

Headed by Stuart Diamond, ABC stresses that it is in business to stamp out scalping of hard-to-get tickets.

President Diamond and executive vice president Norman Maibaum both have impressive track records in the entertainment field.

ABC charges a \$15 annual membership fee, for which a member merely signs a card authorizing the company to buy tickets for him for any attraction he desires. Tickets can be billed either via Master Charge or BankAmericard.

As an added bonus, the club offers special discount tickets for certain non-sellout shows.

Tickets purchased by an ABC member almost can not be scalped, because they can only be picked up at the boxoffice shortly before showtime. Says Diamond, "We will expel any member who tries to resell a ticket for profit." However, any member can order the maximum number of tickets for any concert.

Diamond claims he signed up more than 4,000 members on the strength of the club's first newspaper ad. Currently ABC has a 10% service charge, "but as our business increases, we will reduce that fee." The firm also gets a commission from the theater.

Formerly with the Metropolitan Opera as assistant treasurer, Diamond acknowledges that promoters must go along with his plan if the club is to expand and prosper. "Our biggest problem is convincing local promoters that we can help them. We charge them 10% as well, and eventually we hope to have all the promoters working with us."

Besides the single membership cards, ABC has come up with a family card and a business card. The former entitles a parent-member to get an extra card for each of his children for \$5. The thought behind this is that tickets for hard-to-get rock concerts are available to the member.

A business card enables a businessman to pay an extra \$25 and get five one-time-only cards to give to his own clients, enabling that person to take advantage of ABC's services.

Patrons always know what seats they are getting, as that information is printed on the membership card when tickets are ordered. The firm uses computer files and tapes, plus highly sophisticated telephone equipment.

The offices are open on Sundays to accommodate those patrons who see Sunday newspaper show ads.

For identification purposes, a member's credit card number also is his ABC membership number. Thus any cards lost or stolen are useless to anyone but the member.

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MARCH 27, 1976. BILLBOARD

The PrOject is Coming



Talent In Action

• Continued from page 40

THE WHO STEVE GIBBONS BAND Madison Square Garden, New York

It's all so simple with the Who—the non-stop energy, the musical tightness, the material and the feeling you get that there's something special going down. It wasn't any different when the group came to town March 10 and almost blew the Garden away.

The songs you know, "Behind Blue Eyes," "Squeeze Box," "Substitute," "Drowned," and selections from "Tommy," etc., but it seems that whatever is played long ago became incidental. It's that powerful a rock band.

The personalities you know too, Daltrey, Townshend, Moon and Entwistle, and they all lived up to billing this performance go-around.

The group laid down a solid 90-minute-plus set and came back for five encore numbers. Without a doubt, it left the hall as the best act to play there in the last 12 months—and that includes the likes of Dylan, the Stones and Harrison.

A superb performance by a superb band—it's really all that simple.

Opening the evening was the Steve Gibbons Band, making its U.S. debut. The group showcased selections from a new album and was generally well received. The future for the U.K. rockers is promising, and it does seem that it deserved more than the abbreviated 40-minute set it got, especially with the time gap of some 30 minutes between its close and the Who's opening.

JIM MELANSON

COUNTRY COMFORT, KEOLA & KAPONO BEAMER, BOOGA BOOGA, OLOMANA

Blaisdell Center, Honolulu

The First Hawaii Contemporary Music Festival March 14 at this local arena was a listener's delight, for the most part, enabling hometown talent to perform in a bona fide "concert" situation.

It was an evening of cohesive vocal har-

monies and mostly acoustic guitar, with a few surprises and one major disappointment.

The Beamers stole the show with a tight set of intricate vocal/instrumental blends. The group offered elements logical to the bill: Hawaiian and contemporary sounds, exemplified in such Beamer favorites as "Ulili E" and "Keawaiki." Their famous mother, Nona Beamer, took the stage twice—once to offer a chant, the second time to frolic in dance with Keola—and earned the evening's loudest ovation.

Olomana opened the concert with a disciplined parade of songs from its future "Seabird" album. If the music is any indication, the group should have a winner when the LP is issued in April. Robert Beaumont and Jerry Santos adhere to a folksy Hawaiian sound, and "Kahaluu," Santos' solo about social change, reflects musical and lyrical stability.

Booga Booga—James Grant Benton, Edward Kaahea and Rap Reiplinger—is a troupe of comedians that offers no-holds-barred satire, in drag (wearing old-fashioned holokuus, mimicking a Hawaiian lady trio) and in marvelous acting form, often involving the imaginations of its listeners.

With all that wit and invention, however, Booga Booga resorted to unnecessary four-letter vulgarisms. Such display would seem to restrict its broad appeal, limiting future showcase.

Country Comfort—essentially a trio, with Billy Kauai, Jimmy Freudenberg and Chuck Lee—utilized six other musicians to perform music from its best-selling album. But Country was dis-comforting, lacking stage presence, personality and charisma. Its music is fresh, vital and perceptive in spurts, but delivery is lacking. As headliners, Comfort was disappointing.

Don Ho, Hawaii's most famous entertainer, served as emcee.

WAYNE HARADA

PURE PRAIRIE LEAGUE Bottom Line, New York

RCA's Pure Prairie League has developed into a mature, well-defined country/rock band, judging from its Feb. 21 performance here.

Dividing its set between showcase numbers from a new album "If The Shoe Fits," earlier League material, get-down rock 'n' roll and a touch of the blues, the band scored again and

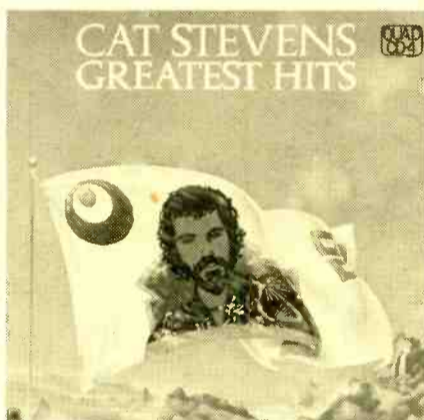
(Continued on page 44)

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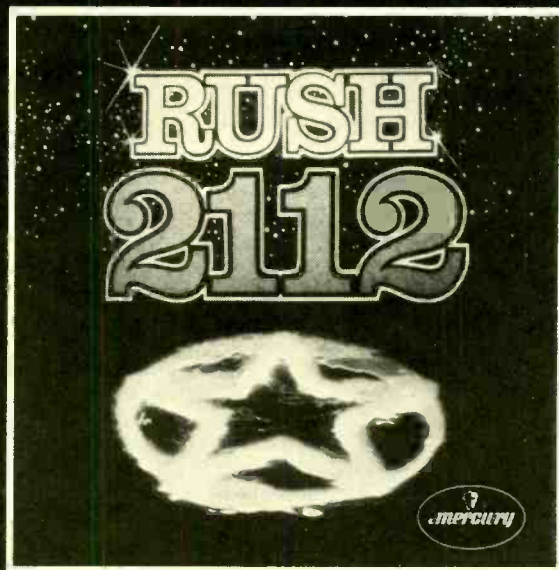
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For further information on CD-4 custom mastering and manufacturing, contact: RCA Custom Sales, 1133 Avenue of the Americas, New York, New York 10036; (212) 598-5900 or JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028; (213) 467-1166.

Plug yourself into Rush's incredible future.

Rush, the group with an incredible future, now has an incredible new album about the future entitled "2112." On side one there's a chilling rock opera envisioning the year 2112. Side two contains five new Rush originals. "2112" by Rush. An album people will be talking about for years to come.



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Talent In Action

• Continued from page 44

Los Ninos," by Andy Narell, who plays acoustic and electric piano and an amazingly articulate steel drum. Glenn Cronkhite played several intriguing percussion instruments and wrote "Mesa," "Little Guitar Lady" and "Song For The Egrets." Electric bassist Dave Dunaway fingered his Fender with sometimes maniacal speed but sure technique, and wrote a joyous Latin tune, "Gaspacho Sabroso," apparently inspired by the better half of the Chick Corea songbook. Finally, George Marsh's sensitive, melodic drumming was well-attended to the band's complex, almost delicate arrangements.

Overall, Listen thoroughly entertained with a consistently high level of taste and execution.
CONRAD SILVERT

LOVERDE

Showroom. The City,
San Francisco

Frank Loverde—who goes in the ads only by his last name—is a new local singer who report-

edly has not been on a stage prior to his appearance here at this new supper club.

For his March 5 performance (engagement ran two weeks) he was backed by a five-man band plus three females.

It is a hip show overall, designed to appeal to the disco/gay tastes (The City's clientele is about 70% gay) without being overt about it and while remaining within the general parameters of cabaret singing.

Loverde has a strong but somewhat soulless voice. A Tom Jones-like approach removed most of the soul from the opening number, "What's Goin' On?" and Loverde's slowed-down version of "Best Of My Love" produced an inappropriately croony feel.

Things picked up after that.

JACK McDONOUGH

ARLO GUTHRIE

Boarding House, San Francisco

Arlo delivered a warm and varied set Jan. 22 to a crowd with an unusually high percentage of well-dressed suburban liberals in their thirties and early forties. They had come out to see someone who not only sings for the cause as his father did, but who also became an established figure of the "alternative consciousness" through the medium of the "Alice's Restaurant" film some years ago and has crossed over into mainstream acceptability strongly enough to appeal to them. Of course, Arlo's cute and whimsical approach to reality is as strongly a part of this appeal as any other factor.

This humorous whimsy provided one pole of the performance; the other was provided by the songs of earnest seriousness. The humorous side was represented by such items as "Ukulele Lady," a three-part harmony spoon song marked by wicky-wacky nonsense crooning, Arlo's story about "Me And My Goose," the Hoyt Axton tune about a country cop who preys on cars with out-of-state plates and a snappy version of "Okie From Muskogee."

The serious side was established most emotionally with Adrian Mitchell's song about the

Chilean poet Victor Jara, the words of which, said Arlo, came from Victor's wife. The melody was almost exactly the same as Dylan's "Desolation Row." Also in this vein was Arlo's vituperative Watergate commentary, "Presidential Rag."

There were, of course, songs that fell into neither category to round out the set. Opener, appropriately enough, was "San Francisco Bay Blues." He included his hit, "City Of New Orleans" but wisely resisted calls for "Alice's Restaurant." He did three of Woody's songs "Grand Coulee Dam," "Pretty Boy Floyd" (especially good), and "This Land Is Your Land" as an encore. Arlo circulated between piano and guitar and turned to the banjo for an excellent version of the Beatles' "I've Just Seen A Face."

Since there was no opening act, Arlo's four-piece back-up, a hot little troupe, got to do five tunes of its own which mostly went for the fun-bone. "Another Saturday Night," barroom song, was dynamite, and its version of "Jesus Is Easy" made the inherent parody of that song even more outrageous.
JACK McDONOUGH

JUNIOR WALKER AND THE ALL-STARS DUKE AND THE DRIVERS Starwood, Hollywood

Flawless sax work, imaginative arrangements of simple dance tunes and an engaging stage personality characterized Walker's set March 13. The All-Stars, Walker's six-man backup unit, opened with Sly Stone's "If You Want Me To

(Continued on page 48)

Ohio Jazz Fest

• Continued from page 42

program that began last year is responsible for there being no increase in 1976 Cincinnati ticket prices, according to local festival officials.

Billboard SPECIAL SURVEY For Week Ending 3/20/76

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	WHO/STEVE GIBBONS BAND—Schon Productions, Civic Center, St. Paul, March 14	17,600	8.00	\$142,000
2	WHO/STEVE GIBBONS BAND—Daydream, Dave County Coliseum, Madison, March 13	10,100	7.50	75,495
3	BAD CO./TED NUGENT—Concerts West/Satellite, Jim Norick State Fair Arena, Okla. City, March 14	10,007	5.00-6.00	57,845
4	KISS/ALBATROSS—Concerts West/Sound 70, Von Braun Civic Center, Huntsville, Ala., March 11	9,559	5.00-6.00	52,944
5	MONTROSE/COLD BLOOD/SAMMY HAGGAR—Bill Graham, Winterland, San Francisco, March 12, March 13 (2)	8,600	5.00-6.00	44,705
6	MARSHALL TUCKER BAND/ELVIN BISHOP BAND/JOHN HAMMOND—Etmam, William & Mary Hall, Williamsburg, Va., March 14	7,500	5.50-6.50	44,000
7	LYNYRD SKYNYRD/OUTLAWS/CATE BROS.—Pacific Presentations, Swing Auditorium, San Bernardino, Calif., March 12	5,655	6.50	36,758
8	PETER FRAMPTON/GARY WRIGHT—Gulf Artists, Sports Stadium, Orlando, Fla., March 12	5,943	6.00	35,658
9	JOE COCKER/OZARK MT. DAREDEVILS/POINT BLANK—Etmam Limited, Freedom Hall Civic Center, Johnson City, Tenn., March 13	4,200	5.50-6.50	25,000
10	PETER FRAMPTON/GARY WRIGHT—Jet Set Enterprises, Veterans Memorial Coliseum, Jacksonville, March 14	3,561	6.00-7.00	23,378
11	JOE COCKER/OZARK MT. DAREDEVILS/POINT BLANK—Etmam Ltd., Civic Auditorium Coliseum, Knoxville, March 14	3,254	5.50-6.50	18,425
12	ELECTRIC LIGHT ORCHESTRA/ATLANTA RHYTHM SECTION/BE BOP DELUXE—Etmam Ltd., March 14	2,300	5.50-6.50	13,863

Auditoriums (Under 6,000)

1	SUPERTRAMP/GALLAGHER & LYLE—Daydream, Oriental Landmark Theater, Milwaukee, March 13 & 14 (3)	6,138	6.00-6.50	\$37,828
2	LYNYRD SKYNYRD/OUTLAWS/IMAGE—Pacific Presentations, Palladium, Hollywood, March 13	5,117	6.50	33,281
3	CAROLE KING—Alex Cooley Inc., Fox Theater, Atlanta, March 11	4,000	7.50	30,000
4	DAN FOGELBERG/FOOLS GOLD—Fun Productions, Community Center Music Hall, Tucson, March 9	4,630	5.50-6.50	28,526
5	KISS/DR. FEELGOOD—Mid-South Concerts, Dixon Myers Auditorium, Memphis, March 14	4,361	6.00	26,166
6	JOE COCKER/ATLANTA RHYTHM SECTION—Etmam/Sound 70, Memorial Auditorium, Chattanooga, March 12	5,000	5.00-6.00	25,400
7	CAT STEVENS—Martin Onrot, Massey Hall, Toronto, March 12	2,760	6.60-9.90	22,592
8	JOHNNY WINTER/BROWNSVILLE STATION—Gulf Artists, Exposition Hall, Mobile, March 12	3,650	6.00	21,534
9	JOHNNY WINTER/ANOTHER PRETTY FACE—Monarch Entertainment, Capitol Theater, Passaic, March 9	3,354	5.50-6.50	20,691
10	SWEET/ERIC CARMEN/KANSAS—Daydream Productions, Mary E. Sawyer Auditorium, LaCrosse, Wisc., March 10	3,908	5.00-6.00	20,492
11	PETER FRAMPTON/GARY WRIGHT—Gulf Artists, Municipal Auditorium, Panama City, Fla., March 13	3,000	6.00	18,000
12	B B KING/BOBBY BLUE BLAND—John Foster Enterprises, Civic Center Music Hall, Okla. City, March 12	3,200	4.50-6.50	17,965
13	LAURA NYRO/DAVE POMERANTZ—Monarch Enterprises, Capitol Theater, Passaic, March 13	2,725	5.50-6.50	17,232
14	NEIL SEDAKA—Monarch Enterprises, Palace Theater, Albany, March 7	2,809	5.00-6.50	17,032
15	LILLY TOMLIN—Martin Onrot, National Arts Center, Ottawa, March 8	2,263	5.00-7.00	14,000
16	MONTROSE/COLD BLOOD/SAMMY HAGGAR—Bill Graham, Civic Auditorium, San Jose, Calif., March 14	2,400	5.50-6.50	13,800
17	JOHNNY WINTER/BROWNSVILLE STATION—Gulf Artists, Civic Center, Dothan, Ala., March 13	2,300	6.00	13,800
18	JERRY GARCIA BAND—Monarch Enterprises, Ohio Theater, Columbus, March 14	2,173	5.50-6.50	12,204
19	LILLY TOMLIN—Martin Onrot, Hamilton Place, Hamilton, Canada, March 9	1,850	5.00-7.00	12,069
20	SUPERTRAMP—Daydream, Dane County Coliseum, Madison, March 9	1,476	4.50-5.50	7,176
21	SWEET/ERIC CARMEN—Daydream, Riverside Theater, Milwaukee, March 11	1,167	4.50-6.50	7,087
22	STARCASTLE/SUTHERLAND BROS.—Continental Enterprises, Lyric Theater, Kansas City, Mo., March 14	1,500	3.99-4.99	6,100

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Talent In Action

• Continued from page 46

Stay," during which Walker, sax in hand, made his spotlight entrance.

Dressed in a sparsely sequined gray suit and white shoes, he presented both old and new songs, all of them marked by seductive rhythms

and rapid yet thoroughly smooth sax lines. During the instrumentals, Walker tended to play off the organ, paralleling it for a bar or two then drifting away.

The two guitars wisely avoided excessive lead work and opted instead to supply rhythmic support. Bass, drums and a clavinet that was inau-

dible through most of the set completed the lineup.

Vocally, Walker's enthusiasm tended to compensate for his technical limitations. The raspy tenor barreled his way through "These Eyes," "Do The Boomerang" and the 11-year-old "Shotgun." Several requests for "What Does It Take (To Win Your Love)," a top 10 hit for Walker in 1969, were finally honored.

The familiar sax strains elicited a strong response from those on the dance floor. Several cuts from the group's latest Soul LP "Hotshot" were introduced, including its current single "I'm So Glad," but the audience was unfamiliar with the material.

Considering the high quality of the music, the set at just under one hour in length was far too short. To make matters worse, Walker was constantly peeking at his watch. Excepting this distraction, the show was laudable and would certainly have fared just as well in a venue larger than the garage-like Starwood.

Opening the show with a 30-minute set was ABC's Duke and the Drivers. Owing more than a tip of the hat to fellow Bostonian J. Geils, Duke and Co. presented an appealing "bad boy" image that was well-suited to its raunchy, heavily amplified sound.

At the heart of the music were two rhythm

guitars which, while directly responsible for the power (read volume) of the music, were not fully coordinated. The result was an aural muddiness that rendered an appraisal of melody impossible.

A more careful attention to arrangement would remedy this problem. The vocals were most successful when they were delivered in unison by the four singers, since individually no one seemed capable of overcoming the instrumentation. Duke and the Drivers is a band with potential yet one that needs to tighten its presentation if it is to realize the impact of which it is capable. **MITCH TILNER**

GARY BURTON OREGON

Great American Music Hall, San Francisco

Oregon, a quartet led by guitarist/pianist Ralph Towner, opened proceedings by stealing the show from Burton's excellent group Feb. 27. Oregon drew unanimous standing ovations at the end of its sets.

Towner, Paul McCandless, Glen Moore and Collin Walcott play an internationally derived music, both earthy and ethereal, that borrows most noticeably from jazz, classical, and Indian music, and in the process becomes a truly unique, constantly evolving blend.

The four have been a unit a remarkable six years in a very cooperative way—they rotate in deciding the playlist for each set.

Oregon's acoustic sounds were well-suited to the Music Hall's extremely live, glass-walled surfaces.

With a set similar to Oregon's current "In Concert" LP (Vanguard), each musician played up to five different instruments in an amazing display of versatility. During long, flowing expositions of "Yellow Bell," "Silence Of A Candle," "Tidepool" and "Night Glider," Towner played 12-string and classical guitars, piano, French horn and trumpet; McCandless played oboe (exquisitely), bass clarinet and flute; Moore played bass, violin and piano; and Walcott played tabla, conga and sitar. The overall effect was that of an avant-garde but totally accessible chamber group.

Burton's accomplished band of men—bassist/composers Eberhard Weber and Steve Swallow, guitarist Pat Metheny and drummer Bob Moses—received its own cheers playing the kind of lightly amplified electric jazz-rock found on Burton's ECM/Polydor recordings, both cosmic and melodically beautiful.

The band's sound is characterized by the combination of Weber's space-odyssey electrified acoustic-bass neck, and Burton's ultramelodic, masterful vibraharp. Aside from tunes like Weber's "Colors Of Chloe," Burton used his four mallets to play long solos at blinding speeds, evoking a kaleidoscopic rainbow of melodic fragments which seemed to float over the audience like the aurora borealis.

Towner and Burton then played an encore duet excerpt from their ECM collaboration "Matchbook." **CONRAD SILVERT**

LIZ DAMON'S ORIENT EXPRESS

Ilika'i Hotel, Honolulu

Damon's Orient Express, a three-gal, five-guy vocal/instrumental group, is one of Hawaii's most successful lounge acts with credits in Las Vegas, Lake Tahoe and Los Angeles.

Absent from the Waikiki scene for nearly two years, the group returned for a four-week visit which ended March 14. The room, Opus One at the Ilika'i, is intimate and involving, suiting the chorale sound issued by the Express.

And what a smooth ride of vocal dynamics. Harmony is the password. There are as many as six voices in unison—but the total sound is quite fetching, resembling 12 voices.

Damon, soloing only on a couple of numbers like a show-closing "We Were Made For Each Other," a striking jazz-waltz, offers ample show-off time for members of her troupe. Sister Edda Damon does a very effective comic bit. Doug Rivera has a splendid lead voice that belts out a rock oldie, "You Make It So Hard To Say No."

Over-all, however, it's the group sound and the togetherness thrust that makes the Orient Express very special. A jewel of a Bacharach-David medley, plus an infectious parade of country tunes, exhibits the kind of musical and vocal chemistry and charisma thriving in the ranks. Group has had one national hit, "1900 Yesterday," and a couple of local best-sellers, including "Me Japanese Boy,"—but not in its current repertoire. **WAYNE HARADA**

MCCOY TYNER

Keystone Korner, San Francisco

Recently named "jazz pianist" and/or "jazz-man of the year" by nearly every poll, Tyner is still climbing his mountain, one whose height is rivaled only by those Himalayan peaks belonging to the likes of Hines, Waller, Tatum, Powell, Peterson, Evans and Taylor.

Still preferring the conducive intimacy of the best smaller clubs, Tyner sold out two Keystone houses nightly during a 10-day engagement caught by this reviewer Feb. 22, 24 and 29.

Tyner's new sextet includes two holdovers, percussionist Guillermo Franco and bassist Joony Booth. Two new saxophonists, Joe Ford and Ron Bridgewater, doubled across the soprano-tenor range, giving Tyner's music a welcome new flexibility in the voicings.

The band played mostly Tyner-written songs such as "Sama Layuca," "Land Of The Lonely" (from his current Milestone LP "Trident") and "New Tune" (from the upcoming LP "Fly With The Wind"). These compositions are powerful vehicles for the pianist's hypnotic modal-pedals and huge dynamic range and are fast becoming jazz standards.

The only performance trouble was that, good as Tyner's band is, each member palls in comparison with the leader. Only Ford's soprano and Franco's myriad percussion sounds matched Tyner's fiercer complexities. Eric Gravatt, McCoy's widely praised new drummer, is an exceptionally articulate, hard-driving and consistent time-keeper but would better complement Tyner's bands by playing more polyrhythmically.

Tyner's own soloing is better than ever, with more softly struck melodic interludes to balance his usual dizzying output of chords and arpeggios. But McCoy's tremendous confidence and concentration obviously communicated to each audience the spiritual uplift they have come to expect of this dedicated musician, who commands rare degrees of respect.

CONRAD SILVERT

BARBARA MAURITZ

Old Waldorf, San Francisco

Mauritz, once lead singer of the San Francisco group Lamb and now in the process of building a new career under the direction of the local Pyramid Associates, appeared here with her basic trio augmented by keyboard whiz Tom Salisbury, who has worked with her often in the past (executive producer and arranger for a 1973 Columbia solo LP, "Music Box").

Salisbury stole as much of the show as there was to steal March 6 by delivering stunning electronic keyboard complements while sitting in a tight corner looking as leisurely as if he were reading a paper on an afternoon bus.

The overall sound of the Mauritz troupe which Barbara augments by playing a nylon-string Ovation on a few tunes and self-invented Coors beer-can maracas on most, is that of a hip jazz trio behind a voice that likes to do a lot of atmospheric scatting. Once in a while Mauritz' extensive folk background comes through, either in the content and themes of the songs themselves ("The Piper," or "Winter In The Valley," a tune composed for the film "Where The Lilies Bloom") or in colorations and emphasis here and there. The most likely person to compare her to is Kenny Rankin, whose "Birambau" (from "Silver Morning") she did quite well.

JACK McDONOUGH

FIRST ROCK CONCERT AT ALOHA SITE

HONOLULU—The new \$33 million Aloha Stadium here will hold its first rock concert April 3 as War headlines with Pablo Cruise. Promoting the event is Ron Gibson and Briane Tilley's Earth Station Productions, in cooperation with KKUA radio. The show can seat 16,876.

Coziar Sound is to handle the amplification. Aloha Stadium is constructed for theatrical presentations as well as sports. Four grandstands seating 7,000 can be moved through a 40-degree arc by use of the air film principle.

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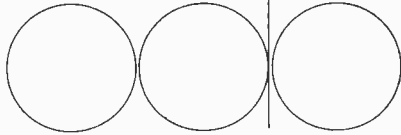
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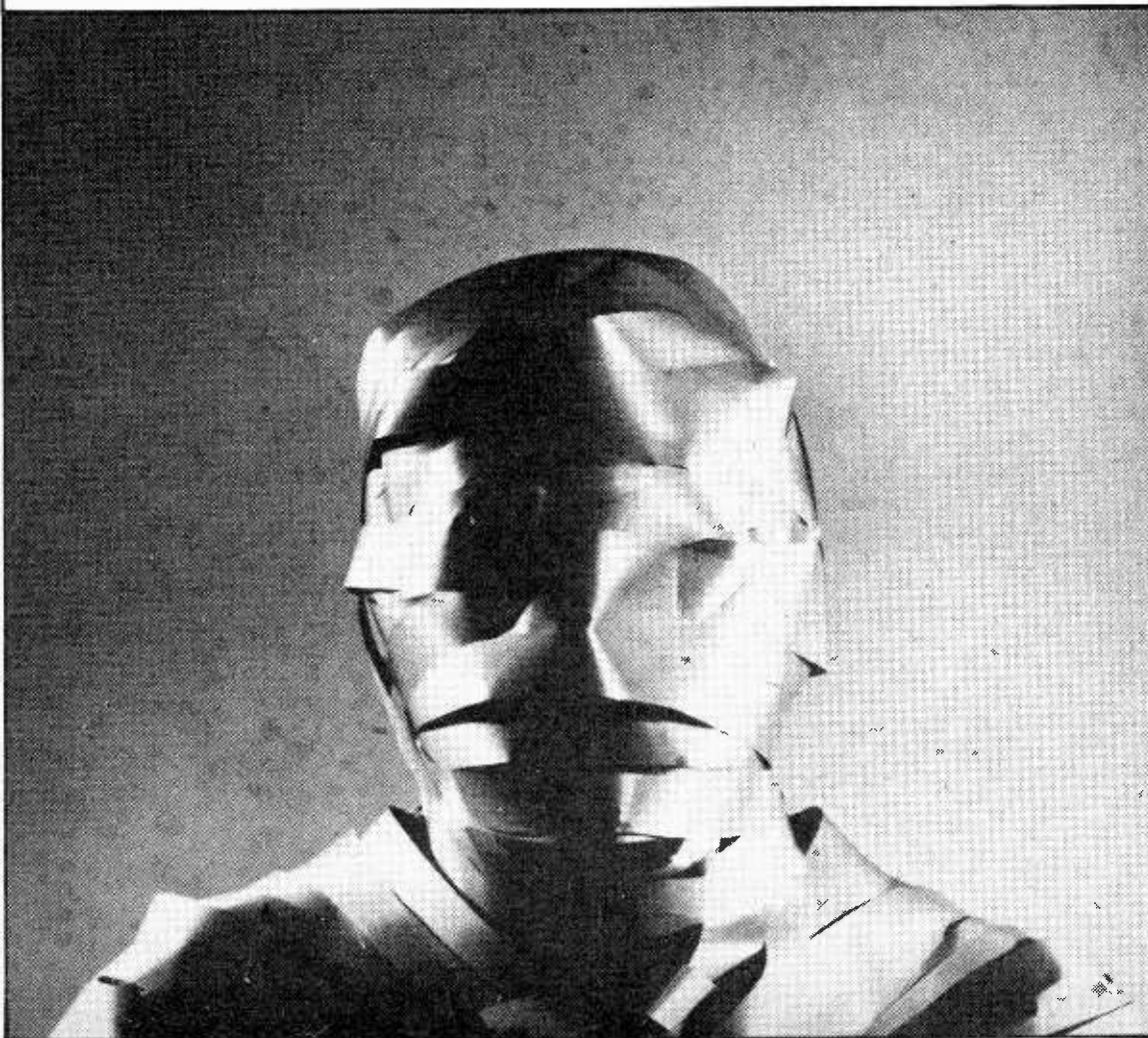
Signings

• Continued from page 42

Wakelin to ATV/Pye with a U.S. album due shortly.

Bob Dill to Hall-Clement Publications of Vogue Music. ... Brush Arbor to Wayne Coombs Agency for booking. ... Roy Drusky, Capitol artist, to Bill Goodwin Agency. ... C.M. Lord, singer-writer, to Max Byfluglin's Mappo Entertainment for management and Ken Mansfield for production.

The PrOject is Coming



Retailers Seek Legal Counsel

Retailers' early opinions on the MCA staggered pricing structure vary as widely as the four definitive dealer stratas set forth in the label's announcement.

Andy Anderson, owner of Record Center, long-time northwest Chicago neighborhood store, comments: "They're playing pennies. It's a hot cinder with the biggies. It doesn't smoke up our world. It's no change in price. It really doesn't affect the single store owner's existence."

At the other end of the retail spectrum, Ben Bartel, executive vice president of Warehouse, the 70-plus California chain, refused comment, merely stating the MCA announcement was being studied by Mitchell, Silberberg & Knupp, its legal counsel.

Paul David, president of Stark Record Service, N. Canton, Ohio, was smoking. "We legally deserve the same discount as a rackjobber. We look at ourselves as pure rackjobbers. Our lawyers must study it," the owner of the 45-store Camelot store chain states.

"We are not happy with the MCA announcement," Barrie Bergman of Record Bar, the 75-store national chain, reports. "I'm not sure that cost justification holds. I have not filled out the MCA questionnaire yet. There should be incentives in such a program for maintaining lowered returns. We should receive recognition for helping to break new product. We are carrying more and more catalog product. In the last year, we have deepened our classical catalog. Where are those services to a label justified in this program?"

Eric Brown of School Kids, the Athens, Ga., entity which serves its own stores and some franchises, sees much jockeying for position on questionnaires to be returned to MCA. "This program is revolutionary in a sense. But it's bound to bring more headaches. There are too many qualifications, too many categories."

Tom Morgans of Pipe Dreams, the three-store chain in northern Wisconsin, views the MCA program as a boon. "If MCA supervises the coding of customers properly, it will stop those in the industry who want inordinate power, who will use every ruse to gain a classification a step better than they deserve."

"I feel that chain retailers, who claim central warehousing (customer type 4) and hybrid customers (types 4 and 5), who are either predominantly retailers, who sell accounts other than their own stores and subdistributors (who operate retail) should be audited every six months to be legally certain of their proper classification."

Dave Märker, controller for Music Plus, the seven-store Los Angeles chain, says he feels MCA will have difficulty in administering the program. "Eventually, a label must include such cost-saving services as lowered returns, creating and/or setting up yourself a factory-made display, inventorying and central ordering and truly central warehousing. When you get into more and more specific cost-saving functions, a retailer can equal the service provided by a rack."

Rackjobbers See Optimistic Sign

Rackjobbers generally feel the MCA cost-justified pricing policy is a first step in the right direction.

A check with rack suppliers nationally indicates they like the way MCA Records has opened the door to what they hope will be an increasingly larger discount percentage over that accorded their fiercest competitors, the chain retailers.

David Lieberman, Lieberman Enterprises, Minneapolis, mirrors a general sentiment when he comments: "MCA is to be complimented. It took guts to take a step like this. The 1% spread is not sufficient, but it's a beginning. It's like the kid whose mother brings home a giant Hershey bar and she gives him a square. He expects more and the bar is safe in his icebox."

"MCA gets our full support," R.A. Harlan, executive vice president of ABC Record and Tape Sales, says. "Racks got the recognition they deserved. But are these discount numbers right? Something important has been done. Now it's time for the industry to follow through."

"We'd like to see a return to the 10% functional provided rackjobbers in the sixties." George Souvall, Alta Distributors, Phoenix, opines. "Something has to be done to force giveaway retailers to sell at retail at a legitimate markup. We furnish full-time sales help, pay freight both ways and put in all the fixtures. I feel we conservatively need a 3 to 4% differential between racks and the chain retailer."

"We forwarded our notice from MCA to Handleman headquarters in Clawson, Mich.," says Dave Siebert of Sieberts in Little Rock. "It's going in the right direction. The present policy won't solve our ills, but it's a start. I admire and respect MCA for being the first to take the initiative. We're in it since the early fifties and we've seen our profit margins dwindle ever since."

"The price structure will help. Something has to bring the retail price up for our great product," says Jay Jacobs, Knox Rack, Knoxville. "I see where new shows are opening on Broadway at \$17.50 top. Yet we give the original cast albums away. Maybe instead of an affidavit, a type 5 or 6 customer should furnish an audited statement indicating what part of his business is rack, one-stop and retail," Jacobs urges. Others contacted, both retail and rack, echo his sentiment that an affidavit could be purposefully juggled to provide a larger discount than the account actually warranted.

Interestingly, one of the largest racked accounts, when contacted Tuesday (16) said he knew nothing of the MCA price schedule. "I'm glad to see that MCA is providing a schedule of base prices so that I can now better argue a profitable retail price with my rack suppliers."

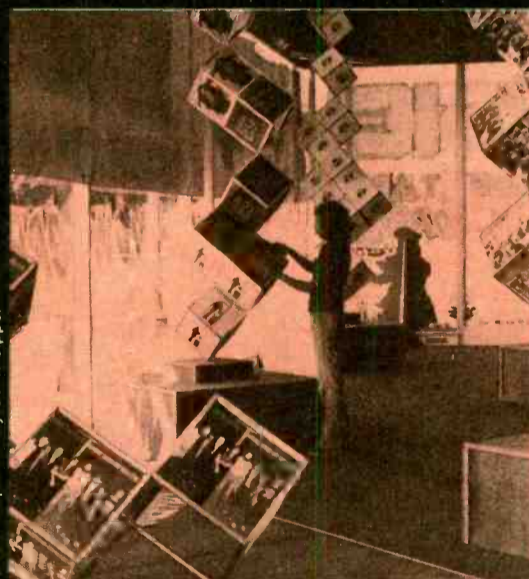
"I have not received my Billboard yet, but you can be certain that when I do, I will get together with my rack suppliers and we'll work out the best possible consumer price for us both. I

(Continued on page 66)

Price Schedule Ignite Industry



Radical retailing scenes: Mark A. Pacho, manager, Music Plus Hollywood, and Stephanie Franklin (left). The store radically devotes 40% of its floor space to LP cover display as in area (right). Sauchsee Larkins looks at magazine rack in store. Distribution today, however, is just as dynamic as in photo with Chuck Wagner and fork lift three pallets high in WEA Western States warehouse in Burbank.



Billboard photos by John Sippel

Labels Mull MCA Program

(Continued from page 1)

"We're glad MCA broke the ice and took the decisive step in establishing a pricing schedule based on cost justification."

The price spread isn't broad enough, Dave O'Connell, president of Phonodisc, believes. And the spread can't be increased until labels come up with a way to increase profit, he predicts.

O'Connell feels there's a great deal of change in pricing ahead. "We need additional margin before we can start cutting up the pie for wholesalers and retailers. Somehow we must find the additional

moneys in improved dealings with our customers," O'Connell says.

"Let's look at the return privilege of an individual customer. It's an area that erodes so much of our industry profit. Not only does a return cost us and our manufacturers money, but look at the dollars wasted in shipping in the merchandise and then having it shipped back."

"Advertising allowances are now the 100% responsibility of the manufacturer. Maybe we have to look to a return to co-op advertising budgets."

"Is drop-shipping properly asayed in this pricing policy of

MCA's?" O'Connell asks. "Can anybody operate a central warehouse for 1%? Then there's central buying and central buying. If a customer adheres to the definition of central buying and the orders flow from only one source, fine. But that doesn't happen always," O'Connell points up.

"Then there's a big development to be considered in savings from the big users. The computer re-order system where the individual registers of a customer might be linked directly into our computer system. It certainly would eventually accelerate delivery and cut down our cost."

"It would eliminate that costly visit from the Phonodisc sales representative. Manpower is still the costliest element we work with," O'Connell says.

WEA is studying the price realignment, Joel Friedman, president of the national branch distribution for Warner/Elektra/Atlantic states. He does point out that the present price policy at his firm is a 7.9% spread between the mom-and-pop single retailer and the pure subdistributor.

Arnie Orleans, sales manager of A&M, notes that he can't properly evaluate the MCA program because he deals with independent distribu-

tors primarily. "These guys will have to work out their own programs in dealing with customers," Orleans says. An Eastern indie distributor, who wished to remain anonymous, says he feels that the \$3.56 base price offered by MCA to primarily single store accounts who would do less than \$25,000 annually at wholesale, is 11 to 25 cents under what he can today sell that type account.

"The differential between our price and that of a branch operation remains over the past five years from a dime to a quarter. Unless our manufacturers can drop

(Continued on page 66)



If the industry is to survive, manufacturers need to do some long-range economic planning, says Danny Heilicher, new president of NARM. "Their present attitudes are not correct," Heilicher insists, "when it comes to pricing and the definition of functional discounts."

Heilicher describes music as "a great, vibrant industry . . ." and, historically, "one of the most ancient of art forms." The industry's responsibility, he emphasizes, is "to make sure it's available to everybody who wants it."

In Heilicher's office, at Heilicher headquarters, 7650 Wayzata boulevard, Minneapolis, there is a framed advertisement of records offered by RCA in 1924. "Let's look at one like Paul Whiteman's 'Parade of the Wooden Soldiers,'" he suggests. "That's a single at 75c. And here's Madame Galli-Curci singing part of the opera 'Lucia'—\$1.25.

"Technology has made possible not only better quality and longer selections, but a lower price: 10 to 12 records, at less than 50 cents per selection."

New artists and new selections are continually appearing on the music scene. "Pop music can be in any vein—from ballads to country to rock."

Heilicher reminds, in commenting on the complexity of the industry. "People have all different kinds of tastes and it is possible to reach the top by any routes, from classical to rock."

Superstars do not achieve this status as composers, however, John Denver, for instance, and Mack Davis were virtually unknown as composers. "It is only through the exposure of records, as performers, that they become stars."

Heilicher notes the universal prevalence of music, as an accompaniment to work, study, relaxation. "It's an inexpensive means of entertainment," he points out. "We lose and gain our audience at various stages throughout their lives," he says. "As kids, they spend their allowances; as young careerists, they build up record collections; as young marrieds, with the initial expenses of setting up a home and then with young children, we see a cutback; later, they're back with us."

Heilicher is obviously engrossed with the industry and concerned with its problems and challenges. He refuses to make predictions about what areas he will concentrate on during the upcoming year until he has had a chance to confer with all segments of the industry, assess "new attitudes," and "what we can learn together" and "what we feel is important to do."

It is evident that he feels that the problems which exist are soluble and that the \$2 billion industry is basically healthy. New frontiers? "video disks are the only new frontier."

He's been in the industry an incredible length of time for his age: 35 years



in the industry and he is only 53. He loves what he's doing enough to work the six-day week, with enthusiasm.

Born in Minneapolis, Danny's father, Monshen, was a Hebrew teacher. His mother Dora, a housewife. His only brother, Amos, is also his partner, a cherished relationship that has never faltered. "We don't have arguments; we have discussions," says Heilicher. "We respect each other's viewpoint and we have different areas of expertise—Amos is more financially oriented and I'm more interested in organization."

Heilicher attended the University of Minnesota, entered the cadets in 1942, and served in the Air Force in World War II as a pilot, with the rank of lieutenant. He was recalled to duty for two years, 1951-53, during the Korean conflict. Although his flying career was not marked by injury or emotional trauma and he loved flying, he has not piloted a plane since. "No time," he shrugs, by way of explanation.

He and his brother started out in coin machines—jukeboxes, 35 years ago. In 1946, they started their first retail store (they now have 200 all over the country). They got into the record business, as distributors, in 1948. "We were buying records, it seemed natural."

From that point on, they kept expanding, both as distributors and rack jobbers. In 1968, they merged with Pickwick and the company has been on the New York Stock Exchange since 1970. It's grown from a small jukebox operation to a \$200 million business, the biggest spurt in volume coming during the last eight years, when growth sailed from \$20 million to \$200 million.

For Danny, this has been his entire professional life. With the exception of his two service stints, from 1943 to 46 and 1951 to 1953.

In 1954, he married Phyllis Solomon, a nurse. Their oldest daughter, Lee, is now 21 and a student of animal sciences at Colorado State. Son, Todd, 19, is majoring in business at Drake University. The other three children are at home, in high school, junior high, and grade school: Jamie, 15; Matthew, 14; and Danna, 8.

The family has journeyed through, or to, almost every one of the continents. (Continued on page 66)

Dan Heilicher's Alive Mind Adds To NARM Leadership

By IRENE CLEPPER



Heilicher Bros. photos

Dan Heilicher (above) and his family have Texas and Oklahoma to visit, probably this summer, to wind up planned motor home tour of America—the trips are not routed for business but he will stop by a branch if it's convenient.

• Continued from page 1

In simplified terms, the Handleman salesman uses a "magic wand"—actually a portable optical scanning device—to take a store inventory by reading (scanning) bar code tickets on each LP or tape. The information is transcribed on a cassette tape, rewound and fed over the phone to a computer in Handleman's new 33,000-square-foot headquarters in suburban Detroit, with an entire store inventory transmission taking two to three minutes.

On the other end, data is logged from 7 a.m. to 8 p.m. at present, fed into the computer where the order is generated and transmitted back to each branch via its own printer/terminal the following day. The order is picked and shipped to the store, often that same day.

The computer—actually two mirror model 50 IBM systems—literally tracks every title as long as it stays in a particular store, creating a "sales memory" for every album. Thus the computer can recall via its memory catalog titles to tie in with any local, regional or national promotion keyed to any artist, label or type of music, and can create the proper "sales mix" for every store.

RIMS was operational at the first four Han-

dleman branches, Los Angeles, Dallas, Houston and Charlotte, N.C., before Christmas, with five more on line this month: Detroit, Chicago, Atlanta, Cincinnati and Kansas City. All including the Little Rock-based Sieberts chain, acquired last year, will be operational by the end of 1976, according to Louis Kwiker, executive vice president/operations.

Within the organization, Kwiker shares responsibility for various aspects of RIMS with John Kaplan, executive vice

president/Marketing, and Charles "Chuck" Smith, executive vice president/finance.

Another key figure in implementing the new system is Fred Geisler, director, RIMS marketing and administration, who put together a simple but graphic employee slide presentation based on an effective booklet he prepared to introduce RIMS to the nearly 4,000 Handleman accounts and the industry.

Covered are such key elements in the system as the RIM ticket, realignment of store inventory, response to customer demands based on the store's customer profile, addition of new releases, improved success of promotions, improved forecasting for seasonal selling, faster identification of breakouts and wider spread of catalog selections.

The booklet sums up the basic goals: RIMS saves replenishment time, reduces returns and saves labor, maximizing retail profits by increasing sales through improved inventory management.

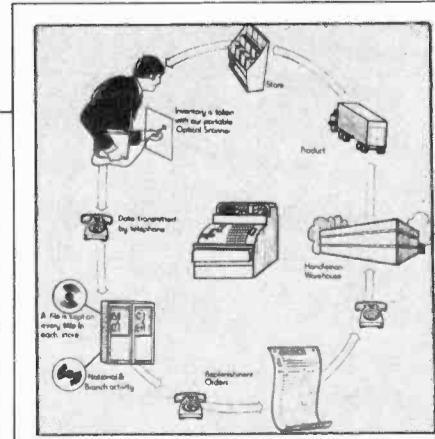
Among the key areas explained, simply and graphically:

• **Ticket**—Master plate for printing the tickets is prepared by a computer, with only a minute chance of a scanner error in reading

(Continued on page 62)

Handleman Computerized Inventory Order System Seen As Rack Survival Factor

Lou Kwiker, executive vice president/operations, plays salesman's role to demonstrate electronic inventory-taking with hand-held scanner that "reads" bar code tickets on LPs and tapes. Chuck Smith, executive vice president/finance, oversees streamlined microfiche accounting system. John Kaplan, executive vice president/marketing, with "Sesame Street" Big Bird in-store display. Simple diagram of RIMS elements, counterclockwise from upper left: Inventory scanning, data transmission, computer preparation of replenishment orders, transmission to Handleman warehouse with product trucked to store.



Billboard photo by Stephen Trauman

Handleman photos

We're Building A Hit With
RANDY EDELMAN'S

CONCRETE AND CLAY

TC-2274

From the Fabulous "FAREWELL FAIRBANKS" Album.



T-494

Produced by Bill Schnee



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"Hit records should be sold on the same basis," says Amos Heilicher in praise of the lack of price cutting characterizing the marketing of printed music.

It's not necessary to offer the public a discount on sheet music or folios. If someone wants a piece of music or a compilation book they don't think twice about paying the price printed on the cover, remarks the head of the giant Heilicher rack operation and the Musicland stores.

Even though the music publishing industry generally is experiencing some consumer resistance relative to the price of single sheets and folios, it is still not reflected in price slashing at the counter.

Heilicher is not alone in his view that the record business would be lots better off if that same price philosophy could be maintained in disk sales.

All the firm's retail stores carry single sheets and folios, and many of the racks stock and move music books. "We enjoy a very nice volume," he says.

The Heilicher experience is duplicated among disk retailers of all sorts who are increasingly finding print music a steady and profitable contributor to overall profits.

The music print industry is enjoying a sustained growth pattern, and further penetration through an expanding variety of outlets seems assured.

In 1974, print sales totalled about \$190 million and all indications are that the figure will be comfortably over the \$200 million mark once 1975 figures are tabulated. For some years now the industry has been experiencing about an 8% increase in sales grosses annually, according to surveys coordinated by the National Music Publishers Assn. And that growth factor is expected to continue, say knowledgeable observers.

Of equal optimistic import is the continuing rise in the sale of musical instruments of all kinds. The relationship between instrument purchase and print music acquisition is direct and axiomatic.

More than 248,000 pianos were sold in 1974, up somewhat over the prior year, reports the American Music Conference. But during that same time span the sales of organs valued at \$400 or more jumped about 13% to a new high of almost 234,000 units. And fretted instruments as a group showed a

Print Music Burgeoning With Stability Wished For In Records/Tapes

By IS HOROWITZ & JIM MELANSON



250,000 unit increase for the period for a new high of 2.3 million units in 1974.

Growth factors in the market have wholesalers thinking of expanding operations to keep pace with stepped up demand.

The veteran firm of Walter Kane & Sons is an example. "We are seriously considering opening more branches," says Danny Kane, president of the company which now has warehousing and sales facilities in Carlstadt, N.J., and Torrance, Calif., in addition to its headquarters base in New York.

Kane, whose industry outlook is optimistically bullish, sees one of the greatest areas of growth in the trend of major chains toward the addition of print departments. This has been particularly noticeable over the last five years, he says.

An equally bright omen for the future, in his view, is the entrance into the consuming market of the "non-music" person who is attracted to buy because he is a fan, and not necessarily a player. Publishers have opened this market and con-

tinued to pry it wider by the increasing production of attractive personality and concept books. There is much to be read here even if one can't decipher the notes, and one doesn't have to be a musician to scan the lyrics.

Kane considers his operation a "one-stop in print." The product of all publishers is handled. Active "highlights" stock, the tag given best-selling items, number some 8-10,000 titles at any one time, says Kane. But as many as 100,000 additional numbers are carried as back-ups in the files.

Kane shows some concern about the retail price of single sheets. The rise a year or so ago to \$1.50 a copy did have an inhibiting effect on sales, especially since many desirable folios at the time carried lists around the \$3.95 level, he recalls. The price differential between sheets and books was too small and many consumers bypassed the former for the greater value of books.

But publishers have been turning out more expensive folios at a greater rate, and \$7.95-\$9.95 lists, or even higher, are no longer rare. With the spread widening, single sheets now are more attractive to buyers and are experiencing regaining some of their lost sales ground, he notes.

Late last year Kane launched a rack division to accommodate requests for service from chain accounts and the firm expects to explore this facet of

distribution further, but "on a limited basis."

If racking is a marginal effort for Kane, for Controlled Sheet Music Service (CSMS) it has long been a major commitment.

CSMS currently services more than 1,800 outlets in 40 states across the country and further expansion is on the drawing boards, says Ronald Ravitz, president. Warehousing facilities at headquarters in Copiague, Long Island, comprise 15,000 square feet, the company has a branch office in Fort Lauderdale, Fla., and only recently has placed in operation a mobile stocking and service unit working out of San Diego.

The track carries a tight inventory of 500 titles and its use has been so successful, says Ravitz, that another six or seven will be placed in use by the end of year to service accounts all along the West Coast.

Industry growth also has Ravitz planning expansion of his web of company representatives. Eight reps now cover major
(Continued on page 63)

A generally bullish market, with cassettes gaining in strength, a high ratio of tape to disk in areas such as hard rock, country and certain MOR, new methods to prevent pilferage, stagnant quad and reel-to-reel sales and more emphasis on simultaneous release of tape and disk—these are currently the main characteristics of the healthy prerecorded tape industry.

As a result of the general economic improvement over the past year, tape, particularly 8-track, is on a strong upswing after a somewhat less than satisfactory period during the recession.

Bob Elliott, A&M tape sales director, points out that "The tape industry is in a strong period right now because the market in general is very strong. Things are improving in most businesses. The improvement is carrying tape along with it. Returns were abnormally high a year ago for us and others, and we have to attribute that to the economic state."

Lou Dennis at Warner Bros. agrees, saying that "Tape returns were a good deal higher last year. The economy caused cutbacks in departments simply because there were not so many turns of product. With the economy better, things seem to be improving."

So the market is healthy again. What are some of the other significant happenings noted by leading prerecorded tape manufacturers and marketers?

Most agree that cassette is picking up some ground on 8-tracks after losing steadily for a number of years. The ratio, however, remains at about five to one, 8-track to cassette. What caused the slight improvements?

It's hard to figure it out," says Dennis. "We are releasing all 8-track product in cassette as well, so it's not a matter of simply weeding the cassette catalog down to huge selling items. The market simply seems to be moving upward."

Bob Elliott agrees that cassette is "making somewhat of a comeback, with sales strong in the

Billboard photo by John Sippel



Various approaches to merchandising music on tape are seen here from locked cases, to semi-secure bins and then to visible behind-counter merchandising with close supervision by sales help.



Billboard photo by John Sippel

Tape-to-disk ratios continue to find hard rock and country as the most consistent tape products, especially on 8-track.

Dennis says a good hard rock tape, like some of the early Deep Purple catalog, is over the 60% level in tape sales. Other hard rockers like Foghat are over 50% and Black Sabbath often reaches the 45% level. Other rockers like Jethro Tull and the Doobie Brothers also do very well tapewise. Dennis adds that MOR can also do well, selling at a higher level in cassette.

Elliott says rock groups like Nazareth and Peter Frampton do well for A&M, while softer sounds such as the Captain & Tennille, the Carpenters, Burt Bacharach and Herb Alpert do exceptionally well in tape. Sonner agrees that hard rock and country are excellent tape catalog items. In the area of pilferage, GRT is set to launch a test in which retailers will be indemnified against loss by GRT and such participating labels as A&M and Warner Bros. if tape is displayed openly. This seems to be the only really new approach to the pilferage problem that has always plagued the tape market.

In the area of fixtures, most in the industry feel that things may have reached a bit of a deadend.

"I don't know of any new pilferage devices," Dennis says. "At least I don't know of any that are having any great effect."

"Keeping tapes unlocked, just like albums, is still the real answer," Elliott says. "Combine this with limited access and good supervision and I don't think there would be a great deal more pilferage."

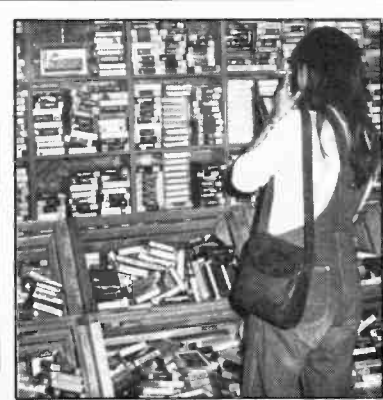
Sonner, whose firm is conducting the open display test, feels that "open display is the answer. There seems to be nothing new in fixtures. We are now at a point where sophistication of fixtures that allow browsing and still minimize pilferage is quite limited."

In the area of repertoire selling on tape, there does not seem to be any radical changes.

Quad and reel-to-reel are stagnant at best. Dennis says that while "quad is not dead, it's not showing any large gains and is not encouraging at this point. Magtec handles

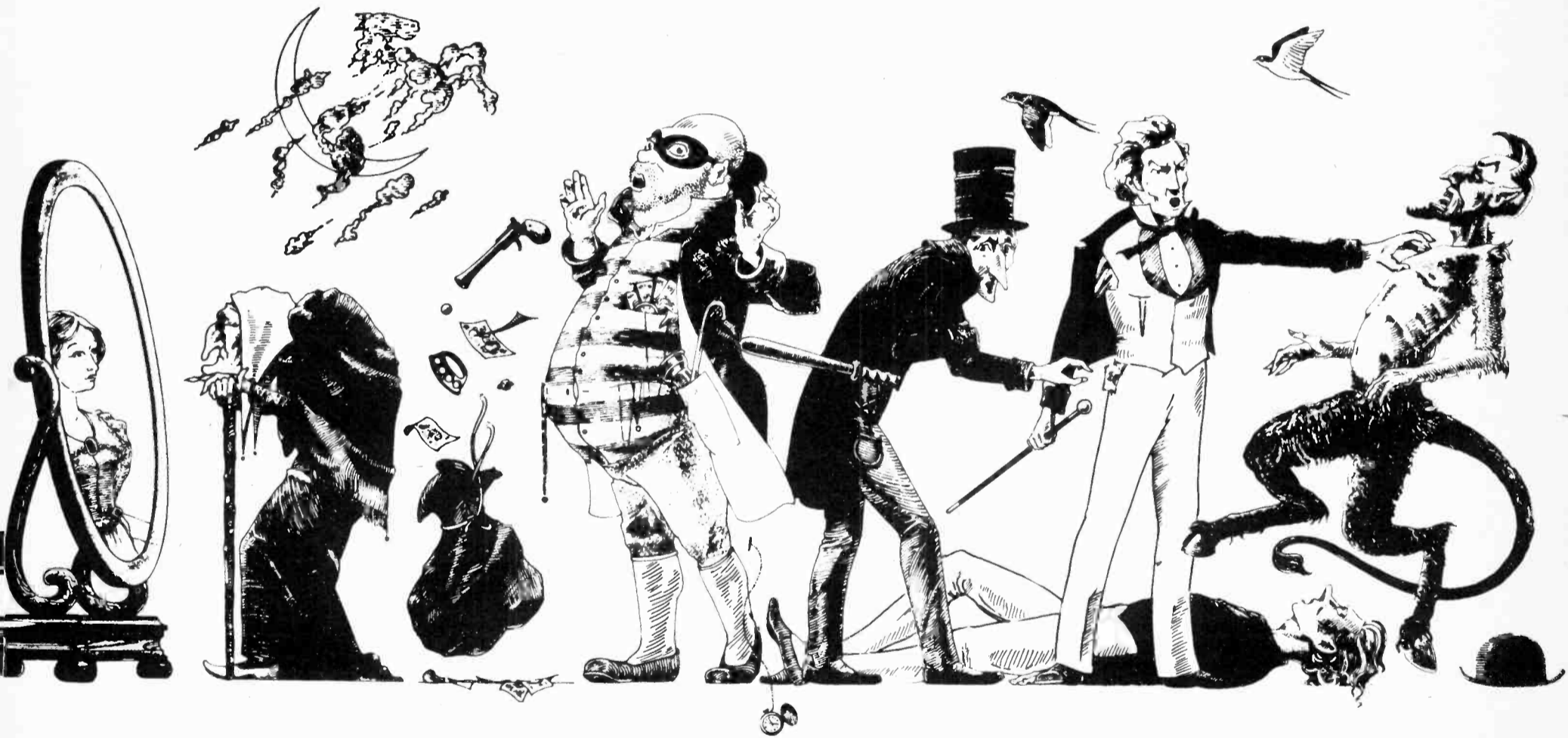
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Billboard photo by Bonnie Tregel

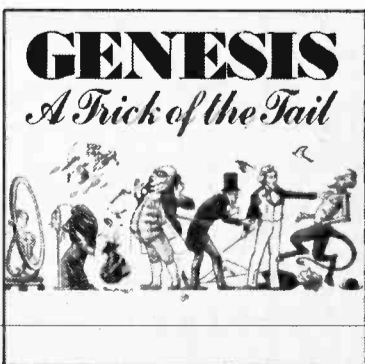


GENESIS

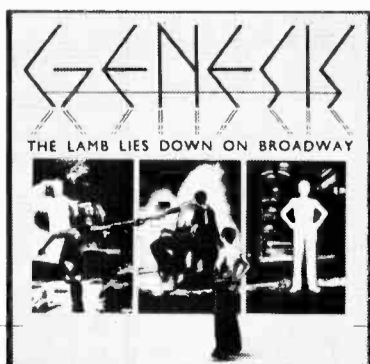
A Trick of the Tail



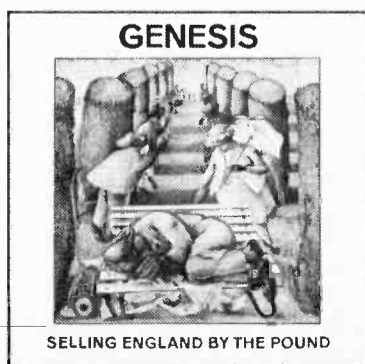
On Atco Records and Tapes



SD 36-129
Produced by David Hentschel and Genesis



SD 2-401



FC 6060

- | | |
|-------------|---|
| March 28 | Century Theatre, Buffalo |
| April 1 | Maple Leaf Gardens, Toronto |
| April 2 | Forum, Montreal |
| April 3 | Civic Center, Ottawa |
| April 4 | Youth Pavilion, Quebec |
| April 7 | Tower Theatre, Philadelphia |
| April 8-9 | Beacon Theatre, New York City |
| April 10 | Orpheum Theatre, Boston |
| April 12 | Lyric Theatre, Baltimore |
| April 13 | Stanley Theatre, Pittsburgh |
| April 14 | Music Hall, Cleveland |
| April 15 | Ohio Theatre, Columbus |
| April 16-17 | Auditorium Theatre, Chicago |
| April 20 | Ford Auditorium, Detroit |
| April 21 | Riverside Theatre, Milwaukee |
| April 22 | Civic Center, Grand Rapids |
| April 23 | Ambassador Theatre, St. Louis |
| April 25 | Cowtown Ballroom, Kansas City |
| April 29 | Berkeley Community Theatre, San Francisco |
| April 30 | Warner Theatre, Fresno |
| May 1 | Starlight Bowl, Burbank |

Jazz from Warner Bros., 1966. Duke Ellington, Ella Fitzgerald, Sinatra with Basie.

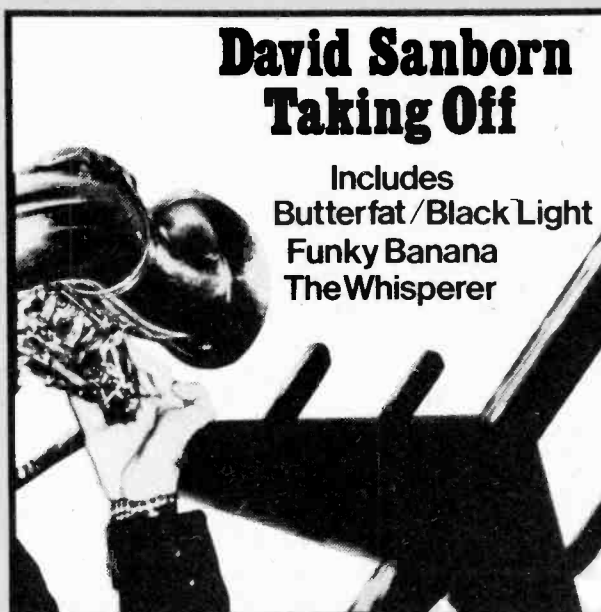
Jazz on Warner Bros., 1976:

Sanborn

David Sanborn
Taking Off

If you've heard David Bowie's *Young Americans*, Bruce Springsteen's *Born To Run* or Paul Simon's *Still Crazy After All These Years*, you've heard David Sanborn's saxophone. Now hear *Taking Off*, the Sanborn solo debut that *Modern Recording* magazine called "One of the best produced and engineered albums this year . . . a prize."

Warner Bros. BS 2873
Produced by John Court



Coltrane

Alice Coltrane
Eternity

Spiritually inspired, years-ahead harp and keyboard work from one of the front-runners in innovative contemporary music. *Eternity* is highlighted by "Wisdom Eye," a shimmeringly beautiful harp solo; "Los Caballos," dedicated "to all who like horses"; and a stunning reworking of a theme from Stravinsky's *Rite of Spring*. Guests include Charlie Haden, Hubert Laws, Fred Jackson.

Warner Bros. BS 2916
Produced by Ed Michel

ALICE COLTRANE ETERNITY

Includes: Spiritual Eternal/Wisdom Eye
Om Supreme/Morning Worship



Vitous

Miroslav Vitous
Magical Shepherd

Miroslav Vitous came to America from Czechoslovakia in 1966 and was soon playing with the musicians whose work he'd admired from afar, including Miles Davis and Herbie Hancock. Vitous was a longtime member of Weather Report, whose hit albums included *Mysterious Traveller* and *I Sing the Body Electric*. His first Warner LP finds him in danceable-funk territory with his specially-made, double-necked, synthesizer-equipped guitar and such guests as Herbie Hancock and vocalist Cheryl Grainger.

Warner Bros. BS 2925
Produced by David Rubinson and Miroslav Vitous for David Rubinson & Friends.

MIROSLAV VITOUS "magical shepherd"



Includes Basic Laws / New York City
From Far Away / Aim Your Eye

Martino

Pat Martino
Starbright

The guitar of Pat Martino may be heard on recordings by Bobby Hutcherson, Joe Farrell, Chick Corea and Stanley Clarke, as well as on eight solo albums for Muse, Prestige and Cobblestone. His first LP for Warner Bros. shows that he has mastered a variety of playing styles and of tools, from the most basic (acoustic guitar) to the most complex (electric guitars and synthesizers).
Warner Bros. BS 2921
Produced by Ed Freeman

PAT MARTINO / STARBRIGHT



Includes
Fall / Eyes / Nefertiti / Blue Macaw

Jobim

Antonio Carlos Jobim
Urubu

His writing credits—"The Girl From Ipanema," "Quiet Nights of Quiet Stars," "One Note Samba"—have established Antonio Carlos Jobim as the single greatest figure in modern Brazilian music. He's pursued an active performing and recording career, including albums with Frank Sinatra, Herbie Mann and Joao Gilberto and such solo efforts as *Tide* and *Stone Flower*. *Urubu* puts Jobim in a full-orchestra setting.
Warner Bros. BS 2928
Produced by Claus Ogerman

Antonio Carlos Jobim *Urubu*

Includes Ligia Angela Valse Correnteza



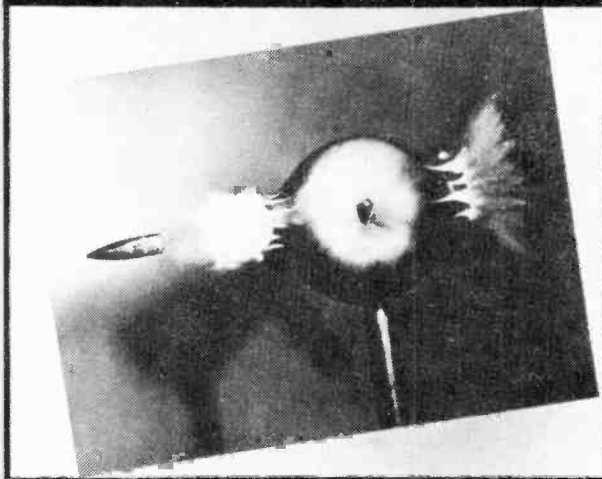
Newman

David Newman
Mr. Fathead

He's played with some of the most impressive names in modern Rhythm and Blues: Lowell Fulson, T-Bone Walker, King Curtis, Herbie Mann and (for 10 years of touring and recording) Ray Charles, meanwhile making such solo albums as *Hard Times* and *Lonely Avenue*. On his first Warner Bros. LP, he turns his flute and alto and tenor saxes loose on such recent pop successes as "Dance With Me" and "I Love Music," as well as previously unrecorded material.
Warner Bros. BS 2917
Produced by Joel Dorn

DAVID NEWMAN / Mr. FATHEAD

Includes Dance With Me / Shiki
Ebo Man / I Love Music



Kirk

Rahsaan Roland Kirk
The Return of the 5000 Lb. Man

down beat has called flutist-saxophonist Kirk "one of the most versatile and energetic musicians living and playing in the world today." His first Warner Bros. album furthers Kirk's reputation as a nimble interpreter of widely varying material (including John Coltrane's "Giant Steps," Charles Mingus' "Goodbye Pork Pie Hat" and the Minnie Riperton hit "Loving You"), as well as a great composer and a player of astounding technical proficiency.
Warner Bros. BS 2918
Produced by Joel Dorn

RAHSAAN ROLAND KIRK *THE RETURN OF THE 5,000 lb. MAN*

Includes
Sweet Georgia Brown
Loving You
Giant Steps



Benson

George Benson
Breezin'

Guitar Player magazine writes: "Is George Benson the best jazz guitarist of the Seventies? The Playboy All-Star Poll, the Grammy Awards and many of the hippest jazz musicians say yes." Benson, whose previous smash LPs have included *White Rabbit*, *Bad Benson* and *Body Talk*, employs both voice and guitar on his first album for Warners. Sources of material include Leon Russell, Bobby Womack, Jose Feliciano and Benson himself.
Warner Bros. BS 2919
Produced by Tommy LiPuma

GEORGE BENSON *BREEZIN'*



Includes This Masquerade
Six to Four / Affirmation / Lady



**Warner Bros.
Records.**

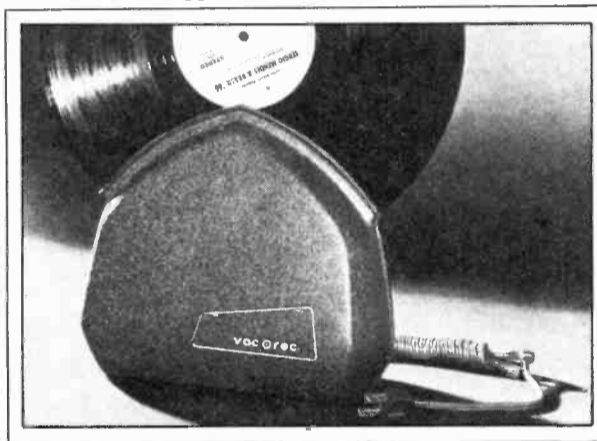
Back in the jazz business to stay

Sustained consumer buying of high end, quality audio products is creating a marketing and product development shift in accessory products, away from promotional end and toward high end. Price points are moving up by 100% in some instances. More emphasis is being placed on the consumer market and away from OEM and private label business by some manufacturers. The OEM market is tending toward more customized design.

Gusdorf & Sons, St. Louis, Mo., typifies the changes in home entertainment furniture design, with a strengthened national rep organization to represent every state on a new marketing approach that enters the better home market with sophisticated, well designed wood and chrome audio centers. The centers can be used by retailers for equipment display as well. Ann Lister, marketing services manager, says that the elimination of roller casters became a top management problem decision. "When a person spends a few thousand dollars on sensitive audio equipment, they don't want to ruin it by pushing it around a home."

The new line consists of two etagers in wood, chrome and glass, and two wood component file units, both with enclosed

Typical of intense marketing going into record and tape cleaning accessory items is this Vac-O-Rec being heavily promoted on tv. It has a suggested \$29.95 list.



vor industries photo

record storage areas, retailing at \$109.95 to \$119.95. A low stereo center is \$64.95.

Case Manufacturing Co., Greensboro, N.C., finds price points moving from promotional to the \$60 and \$70 range, says Alan Graham, sales manager. The real volume comes from OEM promotional product, but the profit is in the step-up merchandise. Most sales are concentrated in universal styling of the company's plastic molded stands.

Display Media, Addison, Ill., will attempt to combat the sales slowdown of last year with a new retail display case that will hold Top 20 hits or new releases in record album, cartridge and cassette formats. Tapes will be protected, and enough space is provided for inventory, so customer can purchase right from the display.

James Walsh, national sales manager, reports that dealers are placing smaller orders less frequently on storage units. They are completely out by the time they reorder, and customer demands are stockpiling.

Innovations in turntable design are making the consumer more aware of cartridges and tone arms, and creating a boom for Audio Technica, especially in the universal Shibata stylus,

Accessories Switching To High End Business

By ANNE DUSTON

retailing for \$65 to \$175. Neal Hale, national sales manager, reports that three models of A T cartridges are being pre-packaged with Mesa turntables.

In-store seminars and promotional items such as three dimensional cartridge models help educate salesmen to the features of this complex product.

The manual turntable is causing sales of \$79.95 to \$129.95 tone arms to take off, Hale says. Improvements in manufacturing techniques are bringing better quality at lower prices in both product areas, he adds.

The Shibata stylus is also moving well for Pfanstiehl, Waukegan, Ill., with magnetic needles selling in the \$12 to \$85 price range. Some quad needles are moving better than expected, but the four channel picture is not too good, Bruce White, general manager, describes. Seventy-five percent of the company's business is needles, with record cleaning accessories and blank tape constituting the balance.

White sees multi-purpose tools making inroads into the accessory area. "The success of the Pinball and Pinwheel that act as cleaner and demagnetizer for 8-track and cassettes at \$4.95 list indicates this trend," he suggests.

A new item showing up in accessory lines is the feedback
(Continued on page 64)

Accessories get prominent space (left) in this unusually designed store, one of nine Spec's stores in Florida.



Buoyed by the extraordinary trading in cutouts at last year's NARM convention, brokers and dealers in promotional and surplus product are planning strong sales pitches this year in Miami while retailers are casting an interested but mildly cynical eye on the prospects.

"I'm losing my luster with cutouts," says Larry Biehn of Biehn Bros. Distributors, Grand Rapids, Mich., which also owns several retail outlets called Records Unlimited in that city. "It's usually the same old stuff that's available."

"Actually I'm having more success in the retail outlets buying used records and selling them," Biehn continues. "I advertise that we'll buy used records in good condition for a dollar then I sell them for \$2. It is usually fairly new product or else a lot of it is the same as is offered by cutout brokers. There's not that much new cutout stuff available."

Biehn limits the used record program to his retail outlets. As a distributor he racks directly many stores in the north Michigan, Indiana and Ohio area.

"For this operation I buy cutouts from Apex and don't bother with used product. I also limit rack product to the budget lines," Biehn says.

Estimates as to the importance of cutouts to the overall retail sales picture range from 5% to 10%, according to most chain store buyers.

Tosh's outlets in the state of Washington says cutouts represent 10% of the business in the five stores it operates.

"We use them as traffic builders and sale items," says Ray Watson, a Tosh spokesman. "We use big displays for these items and note the difference on the per piece price. We've noticed however that there is more runover product available now than before and that spurs sales."

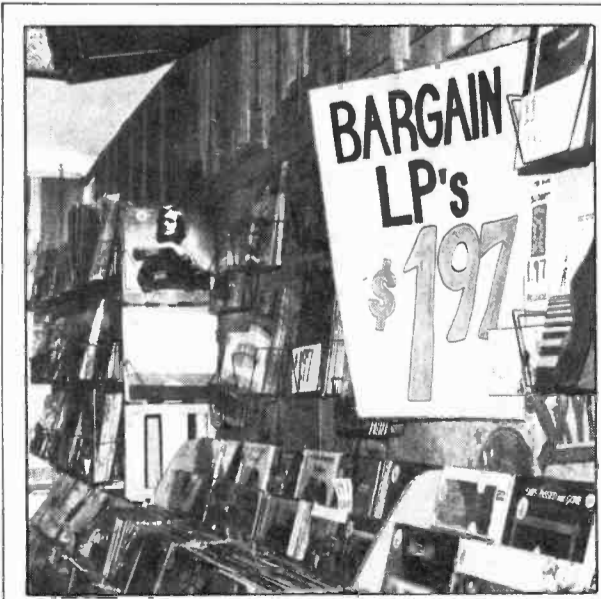
The cutout dealers and brokers' enthusiastic approach to NARM is understandable in view of the brisk sales action last year. One outfit, Surplus Record & Tape Distributors, reported over 2 million units sold on the floor of the convention.

And one firm, Candy Stripe, whose president, Bernard Keil, was unable to attend was overwhelmed with response to a trade ad offering a cutout catalog deal which included any \$6.98 Billboard "Top LPs & Tapes" chart LP for \$1.20 with the purchase of any 12 cutout albums at the same price. Many of the responses were from overseas.

Manny Wells, of Surplus, expects to do similar business this year. "We certainly have enough stock to do the same amount of business again this year," he says.

NARM Targeted As Strong Cutout Marketplace

By RUDY GARCIA



Billboard photo by Bonnie Tiegel

One thing which may mitigate against a booming trade in cutouts at NARM this year is the enthusiastic response to the \$4.98 budget line instituted by most major labels.

"I think it's the best innovation to come out of 1975," says Kay Moran of Sound Warehouse in Oklahoma City. "It would be even greater if there were more easy listening and classical product as well as more 8-track tapes available in this line. But so far it's just great."

Moran is the owner of 10 Sound Warehouse outlets and franchises five more and reports that cutouts represent about 5% of her total retail sales.

"I'm sure there will be some excellent product available in cutouts in order to deal with the price competition. Cutouts are becoming more and more popular in retail outlets and, of course, the racks are going more heavily into cutouts in order to survive," she says.

"Cutouts attract record collectors' interest but you have to watch out for pirated stuff too," Moran reports.

There is considerable talk among buyers in terms of the cutout product which may be available from ABC which recently put in excess of a million units on the market through brokers. And there was a recent release of nearly half-million units of cutouts by Polydor which should add to the trading picture at NARM.

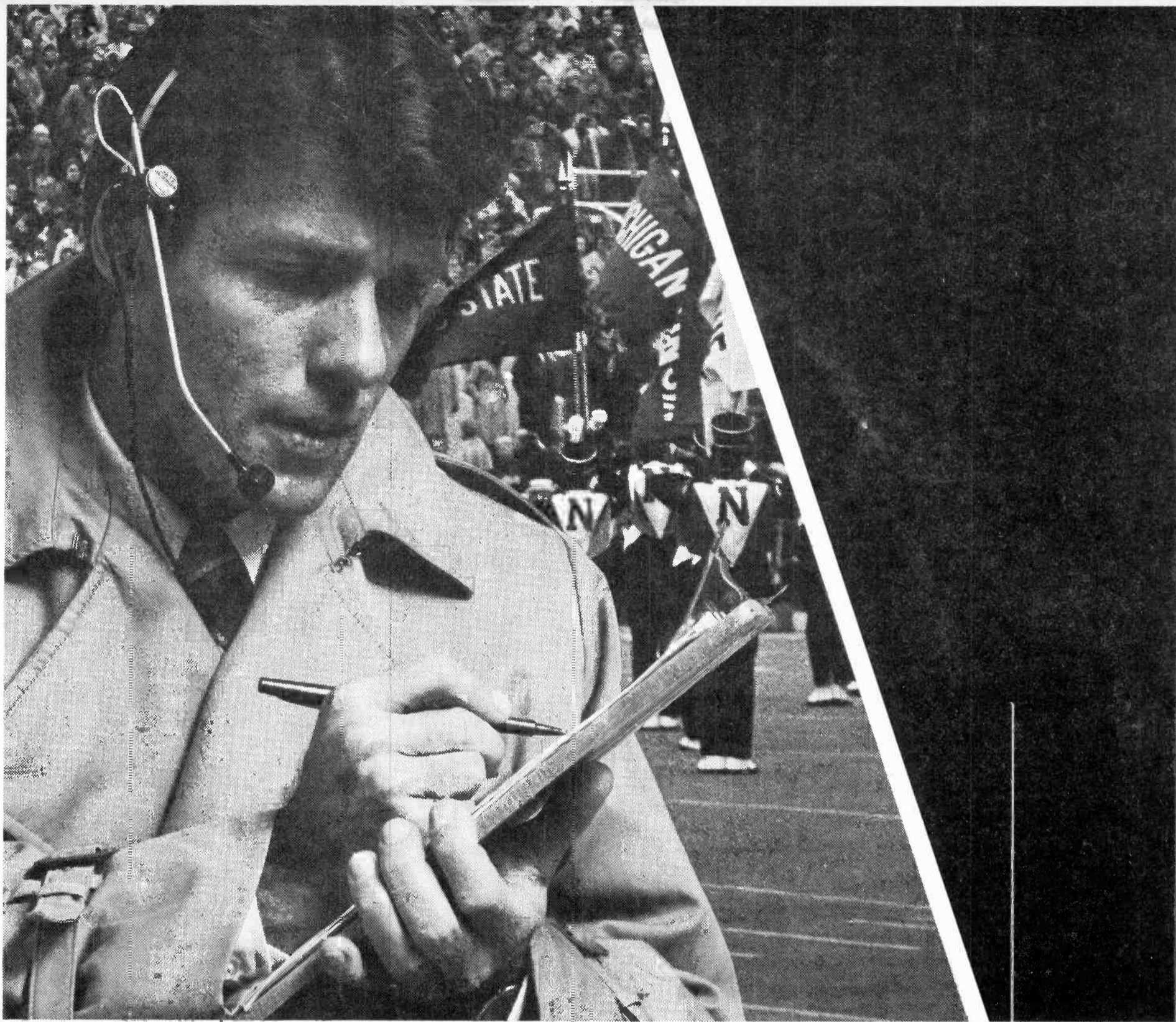
John Cohen of Disc Records in Cleveland, Ohio, is going to NARM ready to buy if the right product is available but still is puzzled about the entire operation.

"I keep wondering how long they can continue to make mistakes," he says, referring to the labels providing large quantities of cutout product. "I mean, we can tell by computer what we are selling and buy accordingly. I wonder how come those big companies can't tell what they are selling or don't they have access to computers."

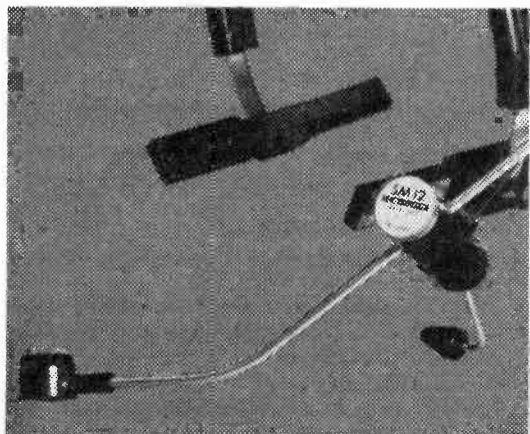
Cohen, despite his querulous attitude, feels the cutout product is important to business. "It's a nice adjunct, particularly when you find that a lot of it is current and pop product," he says. "Of course there is more action on cutout tapes than records but the total percentage is getting pretty good."

Cohen notes that advertising cannot make any reference to cutouts to be successful. "The average consumer doesn't know what a cutout is and you would just confuse him," he says.

"What you have to do is advertise it as a special purchase and sell it for \$1.99 or \$2.99 or whatever," Cohen explains.
(Continued on page 64)



**Next best thing
to a sound proof booth.**



Shure's new headset microphones are coming through loud and clear. With their unique miniature dynamic element placed right at the end of the boom, Shure's headset team eliminates the harsh "telephone" sound and standing waves generated by hollow-tube microphones. The SM10 microphone and the SM12 microphone/receiver have a unidirectional pickup pattern that rejects unwanted background noise, too. In fact, this is the first practical headset microphone that offers a high quality frequency response, effective noise rejection, unobstructed vision design, and unobtrusive size.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

The hard-fought battle for blank tape formulations supremacy, dormant for some time, and mistakenly believed to be extinct, is about to erupt once more amid a continuing overall upturn market and multimillion-dollar promotions.

With the threat of a new formulation explosion looming, chromium dioxide—once hailed as the most revolutionary development in the industry since man began marrying gamma ferric particles to a mylar base—is being faced with a battle for survival.

Threatening to topple chrome's shaky crown are new pure ferric formulations from TDK, Maxell, Nakamichi and to a lesser extent, 3M, Fuji, Memorex and Audio Magnetics.

Chrome's career on the consumer market has been short and checkered. There have been multitudinous arguments about its merits and demerits. Even the formulation's most ardent supporters concede that its special qualities which necessitated special bias switches on the hardware, was a restricting factor to its growth.

Up until now chrome's most outstanding asset was its superior signal-to-noise capability. However, chrome's lack of versatility was the deciding factor that prodded the technologists to continue their relentless quest for a formulation that offered chrome's advantages in a more versatile product. TDK, Maxell and Nakamichi are claiming to have found this alternative to chrome with Audua and Super Avilyn (TDK), Maxell with its UDXL, and proposed upgraded UDXL 1, and UDXL 2, Nakamichi with its SX product.

Although these products are still relatively new on the market, already some hardware manufacturers are convinced that the formulations are all they have been touted to be. Nakamichi and Tandberg, two of the more respected names in cassette hardware manufacture today, have already dropped their chrome bias switch from the latest models of their equipment, and it is understood that TEAC will soon follow. The chrome bias setting is being replaced with what the manufacturers call a normal and high normal bias. Normal to accommodate tapes of up to 70-microsecond equalization, and high normal for the super ferric oxide formulations of up to 120-microsecond equalization.

But even as chrome hangs on the ropes it still has supporters. In the vanguard of these diehards are BASF, one of the

Blank Tape Market Spurts As Chrome Alternatives Appear

By RADCLIFFE JOE & JIM McCULLAUGH



first companies to commit to chrome, and still one of its staunchest supporters; and Capitol Magnetics which added chrome to its catalog a few months ago. Gerry Berberian, BASF's national sales director, stresses that chrome continues to be an important part of his firm's blank tape catalog, and that the company has no intention of dropping it.

In defense of chrome, Jack Ricci of Capitol Magnetics, states, "We added chrome to our line because we felt it constituted a viable segment of the business." However, he admits that it constitutes less than 5% of the industry's overall volume.

Most other manufacturers put the whole chrome argument into perspective but revealing that they carry it in their catalogs because, small as it is, there is a market for it. "Until that market dries up entirely, we will continue to carry it," they state.

But even as the tempest in the teapot brews over chrome the rest of the industry continues to move forward, bolstering its image with new marketing and merchandising concepts, and always exploring new ways of proliferating the market.

BASF, Memorex, and Capitol Magnetics, still revelling in the new found joys that television as an advertising medium offers, will continue to pursue the mass buyer through these channels.

BASF, which launched its multimillion-dollar tv campaign last year, will continue to exploit tv with an increased ad schedule. Says Berberian, "We have an ongoing commitment for this type of program, and we are busy working on a network package."

The proposed package will include spots on rock concert shows, as well as on prime sports events and specials.

The ads are being supported by a comprehensive print campaign, and the entire program is being geared to the buyer in the 18 to 35 age bracket.

In addition, BASF is maintaining a steady schedule of promotions, aimed at spotlighting individual formulations and lengths. The plan is being rounded out by what Berberian calls "a terrific lineup of displays and promotional materials."

Ted Cutler of Memorex assures that his firm will continue its highly successful, high-powered tv campaign which brought blank tape products in general, and Memorex tapes in particular, into sharp public focus with the original glass-shattering campaign. *(Continued on page 64)*

Computerized Order System Seen As Rack Survival Factor

• Continued from page 54

information that includes artist, title, manufacturer's number, product category, selection number, price code and Handleman warehouse bin number. Product category numbers on both album and divider cards permit use of inexperienced stock help, and the price code virtually eliminates pricing errors.

• **Replenishment**—Every store starts out with a model inventory based on the rack's best judgment of product appropriate for that store's customer profile, the very best sellers in every product category and all best sellers in the local market. Sold product is replenished based on the sales rate, not a simple one-for-one basis.

• **Realignment**—Each store's inventory is realigned every month after enough sales history has been accumulated to make it meaningful—about eight weeks after the store goes on RIMS. Added to the inventory are selections in those categories where product is turning too rapidly and local best sellers; deleted are multiple quantities of an item as sales decline and selections that have stopped selling, with inventory reduced in those product categories where turnover rates are too low.

• **Customer Profile**—Each store's record/tape department evolves in response to customer demands, with a shift in profile generating a shift in selection mix—fast-selling merchandise is added, slow-selling product is removed and the store gets best sellers in the proper depth in each category.

• **New Releases**—Based on Handleman evaluation of the strength of the release itself and the branch's determination, with the assistance of RIMS, of its suitability

to a particular store, it may or may not be added to the inventory. RIMS improves the ability to forecast new release requirements, particularly in reshipments of product after the selloff of the initial shipment.

• **Promotions**—Success of record/tape promos is improved since these can be designed to fit each store's customer profile. Advertised selections also can be tailored to fit that profile, and the ability to tie in the record department to store-wide promotions is improved since good-selling titles and categories can be identified and integrated into appropriate themes.

Promotional merchandising provides traffic-building door openers for albums, tapes and accessories, and customized promotions give shoppers the opportunity for good values at the same time the music department has the opportunity to sell more regular and promotional product.

• **Seasonality**—RIMS improves forecasting so the rack is able to act earlier with more predictability. Inventory levels should be increased prior to a heavy selling season, not during that period (which leads to much of the product returned instead of being sold). Conversely, shipping levels should be reduced prior to a light selling season.

As an example, with record sales traditionally peaking just before Christmas, Handleman's shipments peak during the last week of November and first week of December, giving sufficient time for merchandise to be stocked and sold.

• **Breakouts**—With cash register sales at more than 200 major stores serviced by Handleman processed by RIMS every day, breakout items on both a regional and national basis are identified within the first two days of significant movement, instead of the one or two weeks nor-

mally required. This reduction in identification time provides for faster delivery of the breakout product into stores, and also branch replenishment of orders from manufacturers.

• **Catalog-Spread**—RIMS doesn't lose track of an item that has been sold, with back-orders kept by store, but re-evaluated prior to shipment. Based on the latest rates of sale in that store, the back-order may be increased, reduced or cancelled. The number of selections in product categories is expanded or contracted based on actual sales trends in the store, and additional selections can be included by the branch or the store if they feel it is appropriate.

Each artist is tracked, so that periodic promotions on new product, or a hot chart item that may draw sales from prior releases, can take advantage of prior selling experience in each outlet. The Handleman master catalog has more than 10,000 titles, allowing a unique personal catalog to be tailored to the customer profile in each branch location.

The accounting function is also streamlined to back up the new RIMS, with a microfiche system in operation for more than 18 months to control all invoices for receivables as well as accounts payable on both merchandise and non-merchandise, Smith notes.

Each microfiche card, similar in size to an IBM punch-card, contains 288 separate invoices, with any staffer able to check a master control for the invoice number on any account within seconds.

The previous day's billing is done every night, via an IBM system 3741 with terminals in all U.S. and four Canadian branches, and statements are mailed daily. The whole process speeds filing and payment,

is more accurate and saves much space. The records contained in a wall of file cabinets would fill many large stock rooms.

RIMS has already been utilized with success in several recent promotions in those branches where the system was operational, Kaplan reports. Included were three in December, with a "Best Of . . ." for K-Mart, and a "Greatest Hits" for Korvettes in Chicago.

He notes the best sell-off results in many years for the November-

December period, particularly for promotional goods where Handleman had LPs retailing at 2/\$1, \$1 and \$1.96, and tapes at 2/\$3, \$1.57 each, 2/\$5 and \$2.96 each.

Handleman and his trio of executive vice presidents are putting a lot of faith in RIMS, and they share the optimism that its success will ensure a future in the industry for the rack jobber who has seen his share of market erode steadily in the last few years.

Open Displays Prove Out

• Continued from page 56

reel-to-reel and that is not a large business anymore either. Not that many outlets carry it, but the reel-to-reel customer knows where to get his merchandise. Stores carrying reel-to-reel are generally well stocked."

Elliott agrees. "We are doing business in quad," he says, "but there has been a dropoff from six months ago. We are releasing product very selectively. As for reel-to-reel, we release nothing."

Sonner says that "quad hardware manufacturers can't seem to make a significant penetration and, while there still exists a quad tape market, it appears to be a very static one at the moment. We will continue to support quad."

"In reel-to-reel, the market is really insignificant, less than 1% of the total market. For all intents and purposes, it's a dead market as far as pop is concerned. Of 50,000 retailers, I'd say maybe 2,000 carry a reel-to-reel inventory. But consumers do know where the outlets are."

Simultaneous release of tape and disk continues to be a prime con-

cern among manufacturers, and most are at least within a day or two of that goal.

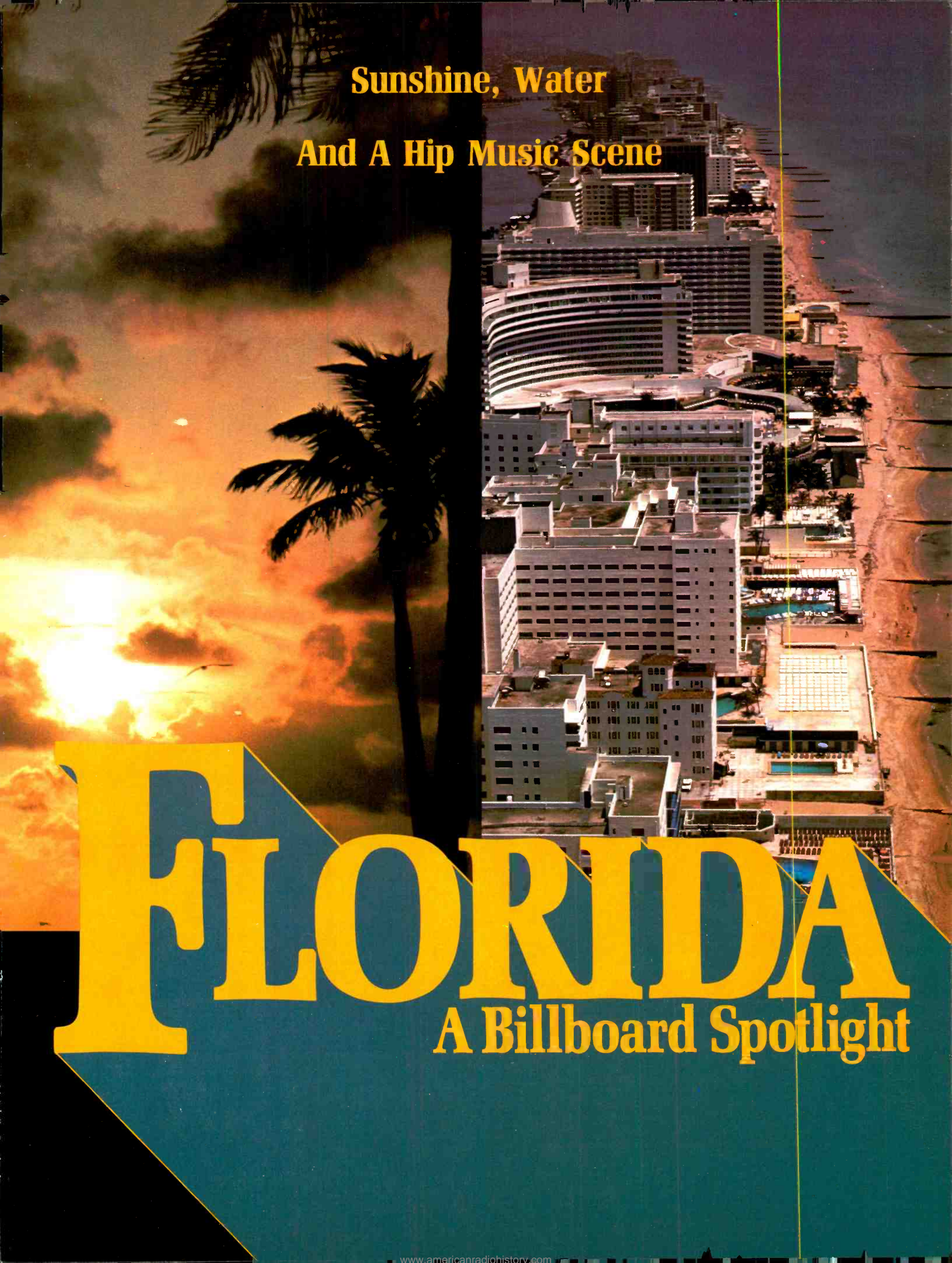
In other areas, some manufacturers note that Citizen Band radio sales in the South have hurt tape somewhat, while others say no effect has been felt.

Dennis points out that hard rock, as well as selling generally well in tape, has its own special geographic areas. Anaheim, Calif., Dallas and Atlanta are particularly good for 8-track hard rock, with the car orientation lifestyle certainly one factor. Atlanta is also a solid cassette market, probably as a result of the large military population in the area.

So the market seems to be a healthy one, and indications are that prerecorded software will at least keep pace with LPs in the future. The general feeling seems to be, a tape is simply music in a form other than LP and should be marketed as music.

"We are dependent on airplay, advertising and merchandising just like albums," Dennis says, "Some people buy tape, some buy albums."

**Sunshine, Water
And A Hip Music Scene**



FLORIDA

A Billboard Spotlight



THE INDEPENDENT'S INDEPENDENT



KC and The Sunshine Band
The Sunshine Band
George McCrae
Fire



Gwen McCrae
Little Beaver
Raw Soul Express



Latimore
Timmy Thomas
Ruby Wilson
Urban Crisis



Miami
Family Plann
Joey Porrello
Debra Anderson
Paul Revere and The Raiders



Betty Wright
Clarence Reid
Jimmy 'Bo' Horne
Milton Wright
Debbie Castillo



Jackie Moore
The Facts of Life



King Floyd
Billy Cee



Wilson Pickett
The Coasters



Dorothy Moore
Eddie Floyd
Elliott Small
The Jackson Southernaires
The Patterson Twins

BLUE CANDLE

Snoopy Dean
Phillip Wright

DASH

Sax Kari
John McArthur
Wildflower
Foxy

WIERD WORLD

Blowfly
Wildman Steve

MARLIN

John Tropea

SHIELD

Hokis Pokis
The Smith Brothers

STONE DOGG

Swamp Dogg

SILVER BLUE

Terry Collins
Eli's Second Coming

LOTTA

Cashmire

JUANA

The Controllers
Frederick Knight
The Escavators

WOLF

Robin Kenyatta

TK Productions, Inc.

405 S.E. 10th Court, Mialeah, Florida 33010 Ph: (305) 888-6885

FLORIDA

A Future As Bright As The Sun

Bruce Posner photo



By JIM FISHEL

Anyone wondering about how all the sunshine and water down here mixes with all the music that's coming out of Florida can find impressive figures in both cases. What about all the sunshine? Well, NARM's record and tape marketers who come here every other year know where to hold a convention. The state is so sure of its inviting climate that the Evening Independent in St. Petersburg offers a free newspaper any day the sun doesn't break through and they had no takers in all of 1975 (the average giveaway is about 4½ a year). As for music, Billboard's various directories list almost 300 individuals and firms now in Florida and there are more than 200 stations. And yet, Florida has its enigmatic aspects too. As many music people say, there has to be much more here than just an ideal climate. And certainly politicians have discovered a new aspect to Florida with some mentioning its cosmopolitan growth and others noting that one presidential candidate stayed in a \$10 a night room, as evidence of radically changing demographics in the population. Above all there may be two dramatic changes in the state's music industry: first the tremendous explosion of the Latin community with more than 500,000 Cubans and another 100,000 other Spanish speaking people; and secondly, a growth that now spans the entire length of the state.

Certainly it must now be noted that Florida is much more than just Miami, though Miami is booming. But as the other lead story on Northern Florida points out, centers such as Walt Disney World are changing the destinies of the music people here in a profound way. And verdant growth is occurring all over Northern Florida even out in the panhandle where Artists of American Entertainment Corp. in Panama City plans a huge complex including a 5,000-seat concert arena right on the beach.

Visits to recording companies around the state find more and more people talking about a "Miami Sound," certainly pointed up by the international recognition of TK Productions' Henry Stone and Steve Alaimo, and as well, a distinctive "Salsa Sound" when Latin label people are interviewed. Industry veterans such as Carlos Granados Jr. point out that there are at least 10 Latin music manufacturers. In the latter case, there may be too much growth too fast, because one executive wonders aloud if Miami needs 11 pressing plants. "This is not the center of the record business—yet," he points out. And it cannot be said that Florida is just soul, pop and Latin music. Indeed, a growing country music contingent is

building around the state's four-year-old Country Music Foundation at Fruitland Park.

While it can no doubt be said many recording acts are being drawn here by the dynamic growth of TK Productions and such outstanding creative centers as Criteria Recording Studios, the state boasts a growing number of professional and consumer goods manufacturers. Florida is also developing into a fertile area for record-tape distribution companies with national firms such as Pickwick's Heilicher Bros. division opening operations here and others such as Mobile Record Service now here with two warehouses. Among other growing varied industry segments in Florida are two outstanding publishing firms, Hansen Publications and Columbia Pictures Publications.

If there is any recession at all in the state it has been in the live talent promotion field, that has nevertheless attracted new resident and respected promoter Jack Boyle of Cellar Door Productions. And if there has been any backoff in some aspects of live entertainment, particularly with some hotels changing policies and finding problems with off-season bills, the disco club boom is more than making up for it. There are now close to 200 discos in the Dade-Broward area alone.

But over and over again, Florida's notable success stories seem mostly to begin with mention of TK and Criteria, and growth in both cases has been astonishing. TK Productions with its Sherlyn Publishing wing is becoming multi-faceted with 11 labels of its own and seven more it distributes. TK's roster includes artists such as K.C. and the Sunshine Band, George and Gwen McCrae, Latimore, Timmy Thomas, Betty Wright and Little Beaver—all of whom have made people aware that much is happening down here.

TK house labels are Alston, Glades, Cat, Drive, TK, Blue Candle, Dash, Wierd World, Dade, Marlin and International Brothers. Distributed labels are Brad Shapiro's Kayvette Records (Jackie Moore), Wilson Pickett's Wicked Records, Joel Diamond and Bobby Eli's Silver Blue Records (Terry Collins), Frederick Knight's Juana Records, Larry Maxwell's Shield Records (Hokis Pokis), Mitch Malouf and Tommy Couch's Chimneyville (King Floyd) and Lotta Records (Cashmere).

Stone was instrumental at the inception of many professional careers—James Brown, Ray Charles, John Lee Hooker—and many people look at his production house in the same way that people viewed Atlantic in the fifties and Motown in the sixties.

Along with Alaimo, a former name entertainer in the sixties, Stone forms one of the more impressive offerings in the state, but definitely not the only attraction.

Several miles away lies one of the best recording facilities anywhere—Criteria Recording Studios. Tucked away in North

Miami, this complex of three modern studios is complete with the latest audio advances from Fort Lauderdale's MCI Electronics. Artists from all areas of the world journey to the sun-soaked Miami area to take advantage of Criteria, and many of them have found the combination perfect for creating hit product. The gold and platinum record count—more than 30—speaks for itself.

Several of the country's top indie producers live in the Miami area and work out of Criteria, almost exclusively, including Bill Szymczyk and Allan Blazek of Pandora Productions, and Ron and Howard Albert of Fat Albert Productions.

Virtually all of the equipment at Criteria is manufactured by MCI, and many of their professional recording studio systems are tried out and broken-in at the studio, according to Criteria chief Mack Emerman. The relationship between Criteria and MCI goes back many years and is based on a longtime friendship between Emerman and MCI boss Jeep Harned.

Publishing also plays a major role in the development of the Florida music market. The main printing and production office of Hansen Publications is in Miami Beach, while Columbia Pictures Publications (formerly Screen Gems-Columbia Publications) is headquartered in nearby Hialeah.

Hansen's most recent push is on "The 1002 All-American Jazz Album," by Bill Lee, dean of the Univ. of Miami school of music and editorial consultant to the company in the area of jazz. The folio covers blues, ragtime, dixieland, boogie-woogie, bebop, swing, cool, modal, free and electric.

Columbia Pictures Publications is rapidly becoming one of the five largest music print companies in the country, according to Frank Hackinson, head of the operation.

"We began our division five years ago, when I came to the company from Hansen Publications and we are now in the top of folio print companies," he says. "Because Miami has a wonderful working atmosphere it is sort of becoming the capital of the music print field."

While most might think that Columbia Pictures Publications is at a disadvantage being in South Florida, Hackinson points out that his staff is in constant touch with the industry.

"Steve Francis of our staff is in charge of all licensing agreements and he stays on top of everything in music by talking with artists, managers, attorneys, accountants and publishers," Hackinson states. "Each day, Steve is also on the phone with our offices in New York, Los Angeles and Nashville trying to find out what's going to break big."

Francis says the entire operation is self-contained on the premises, except for the actual printing, which is done at Dick Edwards' Central Lithographers, exclusive printer for the past five years.

(Continued on page F-30)

By GERRY WOOD

The sun also shines on Northern Florida—and the future for the top half of the Sunshine State looks as golden as that of the southern half.

Spurred by the tremendous entertainment godsend of Disney World, the deep-rooted talents of writers, singers, producers and music businessmen, and the never-say-die optimism of creative giants from coast (west) to coast (east) and the green land between, the northern sector of this sunny state is beginning to come of age as a live-wire entertainment hotbed.

The Tampa/St. Petersburg/Clearwater area is one of the fastest-growing portions of the country, and the ferment caused by rapid growth is causing a welcome state of flux in the music business. This area recently launched the careers of such superstars as Jim Stafford and Lobo (Kent LaVoie)—writer-performers who have taken the Florida Sound and made it a noise that America loved to hear. Both were discovered by talent entrepreneur Phil Gernhard who expanded his St. Pete base of operations into New York, Atlanta and Los Angeles—with a recent emphasis on L.A. where he's tied into many major production deals.

"We're busy almost 24 hours a day," remarks Chet Bennett, owner (with Marion Bennett), manager and chief engineer of Titan Sound Studios in Largo—the little town squeezed between St. Pete and Clearwater—just a frisbee flip from the white-sanded beaches of the Gulf of Mexico.

The studio, comfortably situated beneath a gigantic gnarled tree draped with Spanish moss, produces

Known as "Sun City," St. Pete boasts that a free newspaper is given away for every day the sun doesn't shine. And it's an entertainment capital. Just ask Al Leggat who rides herd on the impressive Bayfront Center complex.

With an arena that seats 8,250 and a theater accommodating 2,250, the Bayfront Center is doing a booming entertainment business. "We've exceeded previous years—and not only does it look good, I'm delighted with the resurgence of theater," Leggat comments. "It's very encouraging. It looks as though Bayfront is experiencing its best year."

Major drawing attractions include Lawrence Welk, Liberace, Holiday On Ice, Fred Waring, and Ringling Bros. and Barnum & Bailey Circus. The adjoining Al Lang Field is being leveled and rebuilt for the 1977 spring training season of the New York Mets and St. Louis Cardinals who call the diamond their winter home.

"Our circus broke all records this year with 67,000 total plus 11,000 for the taping of the TV special. Liberace racked up 13,850 in one day. Welk was a complete sell-out for two shows this month—and had a one-day total of 16,780."

The Ringling Bros. and Barnum & Bailey Circus World located at Haines City, Fla., looks like one of the newest tourist bonanzas for this state that makes a habit of luring the north-

The groups mainly play the Fantasy Fair stage, the space stage and the Plaza Pavilion. Recent acts to score huge successes at Disney World include Blood, Sweat & Tears, Staple Singers, Tavares, KC & the Sunshine Band, the Hudson Brothers, Bo Donaldson & the Haywoods, Marilyn Sellars, and an excellent house group with a tremendous local following, Nick Russo and Gabriel's Brass.

The Top Of The World club features MOR cabaret fare such as Patti Page, Mel Torme, Gordon McRae, and George Kirby.

1976 plans for the world that Disney built include a five-day extended bicentennial celebration July 1-5.

But Disney World is more than a park. It's a state of mind that has opened up the Sunshine State to new ideas and creative goals. It has had—and will continue to have—a profound effect on the entire southern music cosmos. As more talent is drawn to the area, expect more studios, publishers, record firms, and other trappings of the commercial music business.

Sam Stack, managing agent for Bee Jay Booking of Orlando, agrees: "Since Disney World opened a few years ago, there's been an enormous influx of talent to the Orlando area. It's like having an extra pool of talent to draw from."

Bee Jay Recording Studios has also benefited from the talent spin-off from Disney World. Jim Katt, studio manager, explains, "The number of sessions booked with us since the coming of Disney has increased dramatically. We now have an additional source of studio musicians. This has helped put Orlando on the map as a recording center."

Bill Vermillion, formerly with WLOF in Orlando, does most of the engineering for Bee Jay, ranging from advertising work to custom albums and record production.

President of Bee Jay enterprises, Eric Schabacker, sees a bright future ahead: "There is going to be a pulling together of the studio and agency with a much closer working relationship. It makes more sense to have a vacation in Orlando while recording than to be stuck somewhere else, doesn't it?"

The laid-back feeling is echoed by Joel Hunter, president of SeaBird Recording Studio in Edgewater. "Relax and record at the same time," Hunter offers.

Hunter wants to make Edgewater a major recording center for name artists. He brought Larry Shawd from Nashville as recording engineer, and he brought B.J. Fox in for vocal and orchestra arranging. She also came from Nashville.

"We have a rhythm section comparable with Muscle Shoals," Hunter claims. SeaBird's 16-track facilities have lured such artists as Jack Blanchard and Misty Morgan, the Conti Family, and numerous Disney artists.

The impressive Magnetix Corp.—perhaps the largest tape duplicating facility in the Southeast—is located in the Orlando area, as is Jim McConahay's Gentry Records.

Jim Baker, vice president and general manager of Magnetix, reports that mass duplication is the main business of the company, but the studio side of the operation "is really going to pick up." Baker adds, "We'll do anything the customer wants—give them binders, artwork, studio work, camera work, and we have our own printing machine."

Jack Link of Link & Associates in Cocoa offers stage lighting and production services—and his fame grows beyond the boundaries of Florida. "Stage lighting is my main thing," Link explains. "We're starting to handle lighting for larger groups such as the Outlaws and Wet Willie."

On the wholesaler side, there's Ron Rood, president of Southern Music Distributing Co. A veteran of 42 years in the business, he comments, "I've been through two depressions with this business." He has offices in Jacksonville, Orlando and Tampa. Another veteran is Neil Richard of Discount Music Center, Orlando.

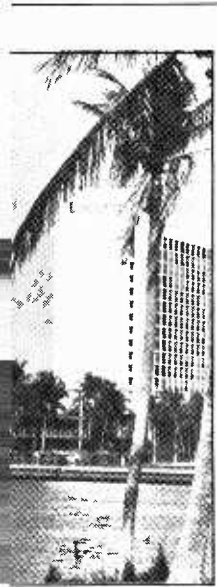
Neal Gunn, director of the Lakeland Civic Center, has been busy booking popular shows into this centrally located showplace.

Finley Duncan's Duncan Amusement Co. is a booming business operation in Valparaiso with emphasis on phonographs, games and cigarette machines in a 43-mile radius. The company owns one of the arcades it operates in, and also owns Fiesta Music Co. in Pensacola, and Playground Production Recording Studios—a 16-track facility.

"All projections are for a better summer season than last year," says Dick Butler, general manager of Duncan Amusement.

Gary Paredes is president of the 8-track Florida Sound Productions studio in Ocala. The studio handled 30 half-hour features for tv recently and has been busy enough to employ five full-time people.

"We expect to expand to 16 tracks or better this year," Paredes predicts. He has a simple goal: "I'd like to sell a million records."
(Continued on page F-27)



Diplomat Hotel photo



Henry Stone, president of TK Productions, discusses a new signing on the phone. Miami's familiar beach front and Diplomat Hotel. Pictured, left to right, are Frank Hackinson of Columbia Pictures Publications pointing out something in the company's new twelve-by-twelve folio series to assistants Steve Francis (center) and Joe Lopez. Showing the Miami camaraderie at a local NARAS gathering are left to right, Rick Finch of KC and the Sunshine Band, Ron Albert of Fat Albert Productions; Howard Casey of KC and the Sunshine Band, NARAS national officer Bill Lowery, and Pandora Productions chief Bill Szymczyk, as well as TK producer Steve Alaimo on the floor.



Bruce Fosner photo

a great sound that has drawn such talents as actor Forrest Tucker and Steve Alaimo.

"We're preparing to expand for another 16-track operation—then we'll have the two 16-tracks," Bennett advises.

Largo also boasts the Classic Sound and Recordings company headed by Walter Priest—a 12-input, 8-output operation that has gained favor with many recording talents.

One of the most active musicmakers in Florida is Blair Mooney, owner and chief engineer of Studio '70 in Tampa, and, as a publisher and producer, a total music man.

Jeff Beck has recorded at Studio '70, and the group Image has cut its last two LPs at this 16-track facility. "The last two Spirit albums have been cut and mastered here," Mooney notes.

Mooney has some blockbuster news he's preparing to release about some more studio operations, and he is one of the most energetic—and successful—personalities on the Florida music scene.

Richard Vaughan, president of Vaughan Associates in Sarasota, exhibits unbridled enthusiasm for the future. "It's been a tremendous year with sales up more than 35% over last year," says the head of the firm that supplies studios with tape.

Professional representatives for Capitol Magnetic Products, Vaughan Associates keeps Florida studios stocked with enough tape to capture every commercial sound that comes into the control room.

"Among the studios we service are Paul Hayes Productions (Techco), Professional Broadcast Productions, and Atlantis Recording Studios in Tampa, Star-trip Productions, R.C. & A., Bee-Jay, and Walt Disney World studios (the Disney 16-track facility accepts no outside work) in Orlando, Magnetix in Winter Garden, Norm Vincent's studio in Jacksonville and Cypress Recordings in Jacksonville Beach."

St. Petersburg is also the home of World Recording Service, headed by Robert Cunningham—an impressive twin-studio operation equipped with some of the best gear in the business.

erner south. Paul Crabtree, who wrote many of the first-rate songs and shows at Opryland U.S.A., is writing for this new complex, according to Ringling's Entertainment chief Bud Davis.

Both BMI and ASCAP report hundreds of writer and publisher members in northern Florida, a testimony to the creative ferment of this sun-kissed land.

Two of the most creative writer-performers reside in Clearwater, Daryl May and Jerry Burr. They have a friend named Bertie Higgins who is another premier talent that should someday explode on the national scene. Ditto Todd Dunlap.

Burr notes that the rapidly rising group, the Outlaws, hails from Tampa. And he also notes he is starting a management-publishing-production complex—Revolver Music with Charles K. Lamp and Roger Sherwood. "I don't want to be famous—I want to be rich," Burr says with a glint in his eye indicating he could put up with the fame if it evolved.

Before leaving this silver-lined side of the golden state, let's not forget to mention Busch Gardens in Tampa. There's plenty of activity—and entertainment—at this fun park. Elaine College is entertainment manager of Busch Gardens, and she keeps the talent scene active.

And let's not forget such leaders and companies as Music Recording Service in Dunedin, Memorial Recording Service in Tampa, Records Unlimited in the same city, Tampa Records, Southbound Records, Distributors, Inc. of Sarasota, promoter Marjorie Sexton and Lawrence Earl Zaitz, heavily into promotion, recording and publishing in Tampa. And fast-rising entertainer Gamble Rogers, a former member of the Serendipity Singers, hails from Winter Park.

You can't talk about central Florida without mentioning the impact of the gigantic Walt Disney World complex—it has brought tourists and talent and fun and fantasy to a section of the south that needed it.

Bob Cross capably handles the gargantuan job of entertainment director for Walt Disney World. He observes, "The public reception of live talent here has been fantastic. Advance sales are out of sight on a lot of the groups."

Marketing Mix Competitive But Not Destructive

By JOHN SIPPEL

The internecine war between chain retailers and rackjobbers that afflicts NARM unity and the record/tape business nationally doesn't hold in Florida.

Various stratas of wholesaling and retailing don't compete to a point where it's mutually destructive. But the intra-state rivalry between firms within a strata is ultra-competitive.

Take one-stops in this narrow over-500-mile-long state. Dave Shedd of Southern Record & Tape Service is the dean. He started 16 years ago with Mike Spector as his partner. They pioneered in Florida, and most likely nationally, they have a one-stop geared to retailer needs.

"The only thing wrong is the way we today fight each other over price. It's foolhardy. We basically sell service. It's expensive to provide specialized catalog inventory, give prompt service on special orders and stock literally thousands of singles. There's not enough profit left," Shedd says.

He points out that the Gator State probably has more aggressive one-stops for its area than any other of the 50. "Even our two largest independent distributors, Tone and Heilicher Bros., operate one-stops. A one-stop like ours must provide outstanding service features. I go so far as to publish r&b and gospel catalogs continually to keep my edge in the black marketplace. When we get advertising allowance from a branch or a distributor, we even turn into an advertising agency and try to allocate the small amounts to our accounts," Shedd says. But he points out that one stops are usually the last to be considered when labels allocate their ad dollars for radio and print.

"We've weathered the worst of the crisis," Shedd feels. "The construction worker was the factor that built the record/tape business in Florida. But the construction boom stopped. In some areas that meant over 20% of the dollars left the state. And, of that 20%, recorded music got a lion's share of the leisure bucks. But we've got a good future ahead. Our business has stabilized."

Stabilization has come from the additional services offered. Shedd stocks over 600 gospel album titles, some in both LP and tape. It's difficult to find some gospel labels represented,

by distribs and branches in Florida, so he's had to order direct. And, in some cases, it's hard to find the label. He figures he carries product on 20 different gospel labels, primarily black. He even sends a gospel mailer out every two weeks. From his 5,000 square foot warehouse, he's now serving about 250 clients, "99% of which are retailers."

Ray Frasu of Budisco One-Stop, Miami, operates at the other end of the wholesale spectrum. He's out after operators' single business. He just joined the Rowe International one-stop, which uses the one-stop to encourage ops to buy their boxes and repair parts from Rowe. He admits it's an uphill fight. But he's an over-25-year vet of the record wars who started in Boston. He'd been with United Records and Tapes until eight weeks ago.

Mobile Record Service, the nation's largest one-stop chain, thinks enough of Florida to have one of its two warehouses in the Miami area. Paul Yost, who learned his operator one-stop needs working for the now defunct Seeburg one-stop chain, manages the southern hub of the Brud Oseroff Skein.

He digs Florida operators. "They are first and will take a chance." He has four vans full of singles working the state, three based in North Miami and one north out of Tallahassee. The vans do stop at some retail stores. Mobile services only singles. The warehouse, like its Pittsburgh counterpart, stores over 15,000 different singles on all labels.

"Florida ops trust us. We audition a record. If we like it, we recommend it on phone orders. We don't even have to play it. They take our word. They are quick to let us know about records breaking in their area. They don't wait for radio to break all the records. The coin box in their machines often tips them to

Miami's Tone Distributors, owned by Henry Stone. Syd Silverman of Miami's United Records and Tapes, pictured in the company's large warehouse (left). Joe Stanzione, international export manager of Heilicher Brothers talks to an employee, while Heilicher branch manager Bob Lavalle looks on.

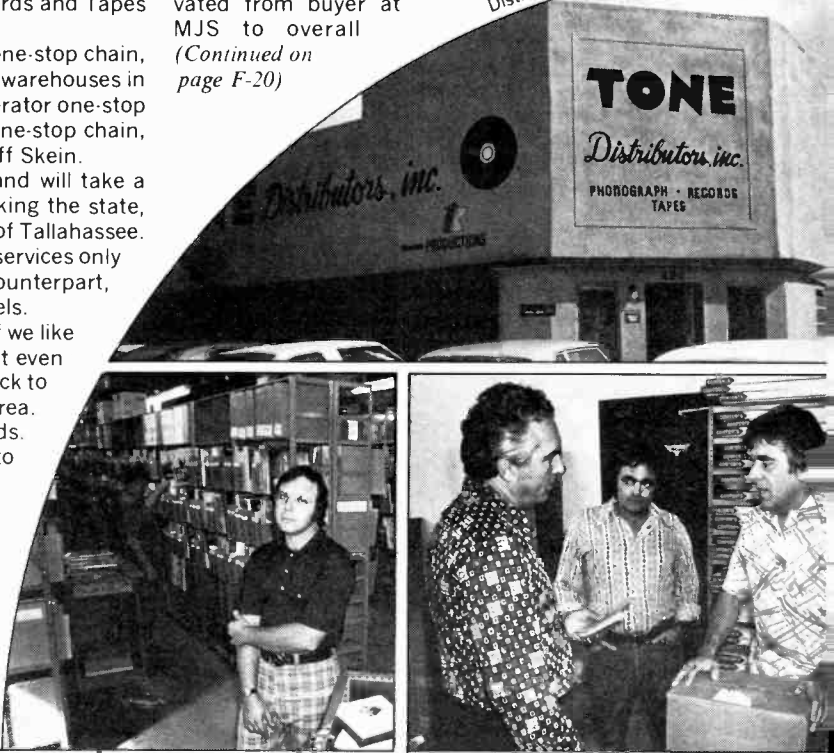
a breaking hit. Two-for-a-quarter play across the state makes it easier," Yost says.

"We do a clean business. We don't have to supply a lot of title strips. There are few wall boxes left. We never had much to stock on Little LPs. They didn't make a dent here," Yost says.

Michael J. Spector, son of the man who was Shedd's original partner, broke into one-stopping six years ago. He targets 300 retailers spread through the state and south Georgia as his key accounts. Like his competitors, he uses multiple WATS lines to reach his customers. And everyone in the state lauds the fine service they get on out shipments from United Parcel Service. MJS Entertainment Corp. emphasizes accessories, in addition to LPs, tape and singles. Spector distributes TDK, Maxell, GRT and Scotch blank tape. It's opened the door for a solid accessory business to his retailers. And the Le-Bo catalog of accessories, especially carrying cases, and Duotone needles aid his getting a corporate foot into a retailer's store.

Chris Barr has been elevated from buyer at MJS to overall (Continued on page F-20)

Distributor photos by Bruce Posner



Banner Hotel Business Contrasts With Fewer Talent Showcases

This season has been a banner one in South Florida despite continuing high fuel prices and a lingering national financial malaise. Tourists have been pouring into the area. Statistics were impressive during the Christmas/New Year holiday and during Superbowl Week. And, for the bicentennial year, state forecasters project an increase in visitors because of special events and historical attractions in en route states. Although many local events are being given a bicentennial flavor, much of Miami's planning revolves around a 20-day "Happy Birthday America" extravaganza now in the planning stages by Ernie Seiler who's been responsible for the lavish Orange Bowl parades.

"Happy Birthday America" will be presented July 4 at the Miami Beach Convention Hall and will include a cast of more than 1,000 who will sing and dance their way through a staged history of the nation.

Hoteliers in South Florida are gleeful, expectant and hopeful for the remainder of the year. Yet, despite the number of hotels and hotel rooms, less than a handful present name talent on their stages, and then only in the winter season.

The hassles involved, high cost of entertainers and the guesswork that goes into booking name talent has caused several hotels to give up. The demise of booking name—or even semi-name acts—at the Carillon Hotel happened several years ago. The Carillon then went the route of dinner theater, bringing in such favorites as Molly Picon, Theorore Bikel and Jack Gilford. Although the venture was comparatively successful, the operation was discontinued last year when the hotel reverted to its former owners. The Doral Hotel gave up its name policy several years ago and now has the Mal Malkin Orchestra with vocalist Helen Glover in its dining room. Until two years ago, the posh Eden Roc was in the game of competition. Ownership and management turnover brought on a change. Early this fall, its previous owner Morris Lansburgh took it back and reopened in November, too late for top name bookings he wanted. Lansburgh has been booking shows into Harry's Showroom such as Mongo Santamaria, Los Chavales de Espana and Lily Charrise's "Feathers and Flesh" revue. The Mona Lisa Room (in the Roc) is one of two or three dinner/dance rooms on the Beach. The Mona Lisa Room always "has an act," according to a spokesman for the hotel. Singer/guitarist Bill Seighman did a two-week stint there followed by internationally known organist/singer Jackie Davis. Lansburgh is already working on plans for next year which includes booking name acts.

Hotel owners play the "big name game" all year long trying

to book acts for the winter season, each trying to capture the most audiences and dollars. As with everything else in this tourist-oriented town, competition is fierce. So fierce that hotel and club owners refuse to release names of stars to the media until they are signed and sealed into a contract. Even then there's no guarantee the acts will appear because of "escape" clauses in their contracts. Cancellations are common even after the press has been notified.

But, despite the problems encountered each year, the search to bring in new names continues; each hotel promises bigger and better acts to woo reluctant Miamians to their doors.

This year particularly, television acts are being more ardently wooed. Both the Diplomat and Fontainebleau have signed "untried-to-the-Beach" tv acts and according to Alan Margolies, vice president entertainment/public relations for the Fontainebleau, the results have been good. "I feel there's a definite market for acts which haven't played Miami Beach in a while," he explains.

At Christmas, Margolies brought in Gabe Kaplan and Barbara Eden and as a result of the pairing, the hotel ended up with the largest Christmas-grossing acts it ever has had. Helen Reddy's "Midnight Special" prompted Margolies to book her and she, too, did well.

Margolies continues: "I had planned to use Freddie Prinz with someone other than Jack Albertson, but changed my mind. I think in the minds of the tv viewers they are a duo."

The Fontainebleau opened its La Ronde Room earlier this year and will play it longer than any other room on the Beach. "We started early because of Superbowl week and have had one act after another. This year we'll play more acts than we've had in the past two years combined," Margolies says.

Other acts appearing or yet to appear at the Fontainebleau this season include Racquel Welsh, Petula Clark and Frank Sinatra.

The Diplomat in Hollywood-by-the-Sea consistently books top name entertainment. The Cafe Crystal supperclub, seating 800 or more, has been packed since its Christmas Day opening featuring such names as AGVA's Entertainer of the Year Ben Vereen, Burt Bacharach and Anthony Newley in a dynamic concert, Telly Savalas of "Kojak" fame, Tony Bennett, Dionne Warwick, Marvin Hamlisch, Captain and Tennille and David Brenner.

Last Year, the Diplomat inaugurated a super-spectacular New Year's Eve show with Sinatra in a gala one-night stand. This year, Bob Hope was featured. Owners Irving and Marge

Cowan feel the hotel's successful entertainment program is the blend of respected long-time favorites such as Tony Bennett and Dionne Warwick with comparatively new names like Ben Vereen and Olivia Newton-John.

The Diplomat also offers continuous entertainment in three lounges, the Tack Room which has been featuring such names as comedienne Marilyn Sokol, CaShears, Joannie Summers, Kelly Garrett and the like. It is probably the only room which acts as a showcase for the newer, upcoming talent. The Distillery, with its old-fashioned atmosphere, brings in such acts as Frankie Ray and Maryellen, plus P.J. and Smith. Another room, The Magic Lounge, features singer/hostess Nancy Donovan alternating with visiting magical acts and the guitar music of the talented "Two Much." The Celebrity Room has the music of Michael Kent and his Orchestra.

The only other hotel to bring in top names is the Deauville Hotel with its Star Theater attraction. It opened with Sergio Franchi, Dana Valery and Pat Cooper. The second show was a blockbuster featuring the combined talents of Sammy Davis Jr., Count Basie and his Band and singer Billy Eckstine. Other acts include Charo, Rodney Dangerfield, Bobby Vinton and Myron Cohen, Joan Rivers and John Davidson. The Deauville was the first hotel to institute concert style seating for its pa-

(Continued on page F-28)

Fontainebleau photo

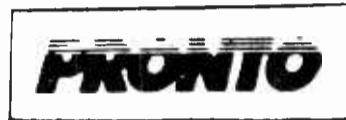
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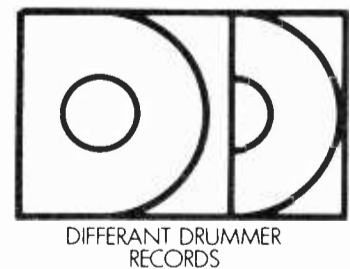
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Riding The Airwaves Of Miami

By CLAUDE HALL

Programming a radio station in Miami takes courage, audacity, some luck (or a lot of it if you can get it), and consistency. Oddly enough, the market has been sort of inconsistent lately, in spite of the stability of a WIOD and WQAM in format, along with WWOK. WIOD is MOR; WQAM is Top 40; WWOK is country. And these stations have featured the same formats for several years. Yolanda Parapar, music director of WIOD, a Cox Broadcasting station, recalls that she joined the station in December 1960. . . . "I remember this place when it was rocking." But WIOD has been in an MOR format for more than a dozen years. WQAM, of course, is one of the original Todd Storz Top 40 operations and Jim Dunlap, program director, has become one of the quieter institutions of programming. He once was music director of the station when Dan Chandler programmed it and Rick Shaw was almost king of the city as a WQAM air personality. One of the Top 40 legends is the competitive march made by program director Dick Starr at WFUN against WQAM.

Now, it's a different airwave you'll find in the balmy air of Miami. WFUN is no longer a rock station, but features a laidback, mostly instrumental format. And WQAM's major competition is FM operations such as Y-100 (WHYI) and 96X (WMJX) and in the numbers game these two FM stations are giving WQAM fits.

WMJX is the former WMYQ; it shot to prominence in the market a few years ago under general manager Russ Wittberger and program director Jack McCoy; then the station faced an "identity crisis," admits present general manager Carol Como. "There were too many Qs in the market—we were being called 96Q and the guys down the street called themselves 56Q. What had initially worked to our advantage was then working to our disadvantage."

With a change of call letters and a bombastic and enthusiastic promotion campaign, the new 96X is back in business. "There are 29 radio stations in the market that made the Oct./Nov. ARB ratings book. Five of them feature Latin music. And where there used to be six Top 40 stations of one kind and another, WFUN has bowed out of the rock market and WINZ-AM has switched to an all-news format. WAXY is now featuring an oldies format. Frankly, the competitive situation is much better now."

One of the factors that should be boosting the audience situation as far as 96X is concerned is the full-time presence now of Jerry Clifton; he had been programming the station, but also handling the duties of national program director for Bartell. The result was that Clifton was often on the road and couldn't devote more than two days a week to the programming of 96X. "I've already noticed a big difference

in the sound of the station," Como says. But 96X is an alert and aggressive station and has been engaged in telephone coincidental research for several months. Three university students work part-time at the station doing nothing but phone calls. There are 15-20 questions asked.

"After several months, we can pretty well tell what this market is all about," Como says.

The information is used in sales calls on potential customers, "but mostly in programming."

Another thing that makes the station very important in the market is its public image; 96X is always out in the community and involved in everything from auto shows to boat shows. . . . The Lukemia Radiothon, a beach cleanup, a walkathon for charity. "Today's radio has to be everywhere . . . out in the market . . . to be No. 1," says Como. "And recent reaction to this has been the difference be-

tween day and night compared to before we changed to 96X."

Miami is a strong Spanish market with more than 500,000 Spanish people living there, of which an estimated 80% or more are Cuban.

But the younger Cubans have little ties with their roots; they're more or less like typical American teens. Thus, many of them are listening to rock radio. The manager of a local disco—Rumbottoms—has estimated that 70-80% of his trade is Cuban. So, the rock radio situation continues to improve, especially for 96X. "Business and sales projections for the first quarter are far past expectations," says Como. "And we're already nearing as much national business as this station did all of last year."

The station features an 18-playlist, but doesn't hesitate to go on locally popular
(Continued on page F-18)



Gary Granger, program director, WSHE, Fort Lauderdale. Bill Tanner (glasses seated) national program director Y-100, Miami Top 40 FMer, leads talk at Billboard International Radio Programming Forum.

Photos By Sam Emerson

North Florida Radio's Bright, Sunshiney Sound

If you had to select a color for Northern Florida radio, the natural choice would be orange; a bright sunshiney sound that's light and lively. There's an air of optimism that permeates the north Florida airwaves—a loose and live-wire sound that reflects the bouncy and beautiful growth of one of the nation's fastest growing sectors.

Let's take a look at some of the finest examples of the Sunshine Sound:

Typically, in Tampa, the Sunshine Sound is spearheaded by WSUN, a country music station that has racked up some super numbers in the ratings game. It's a Plough station that has scored significant success in a highly competitive market chocked full of good radio stations. WQYK plays second fiddle to its country cousin—and rumors persist that this station might go the gospel route. WQYK has

possessed one of the most liberally formatted country approaches in the nation, playing everything from Willie Nelson to Barry Manilow. WYOU provides some daytime country sounds that garners some listeners, as it has been doing for years.

WLCY has been around for ages, and isn't as strong as it has been sometimes in the past, but this Top 40 station is still a strong contender in this vibrant market. The FM operation was automated and live jocks rocked on AM until a couple years ago when the FM went live. Howard Castleberry is AM program director while Chuck Morgan handles the FM program director chores—as both outlets make an assault on the market.

The super success story of the Tampa/St. Petersburg/ Clearwater area remains Q105—
(Continued on page F-22)

A Billboard Spotlight On Florida

MARCH 27, 1976, BILLBOARD

HELEN REDDY

SHECKY GREENE

ANN-MARGRET

FRANK SINATRA

RAQUEL WELCH

PETULA CLARK

GABRIEL KAPLAN **BARBARA EDEN**

"Chico and the Man" JACK ALBERTSON **FREDDIE PRINZE**

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This is Criteria. There are five studios inside, and their walls have rung to the sounds of some pretty heavy talent. They chose Criteria for a number of reasons: Relaxed atmosphere. Technically proficient engineers who are also musically hip. And it's a quality operation from start to finish.



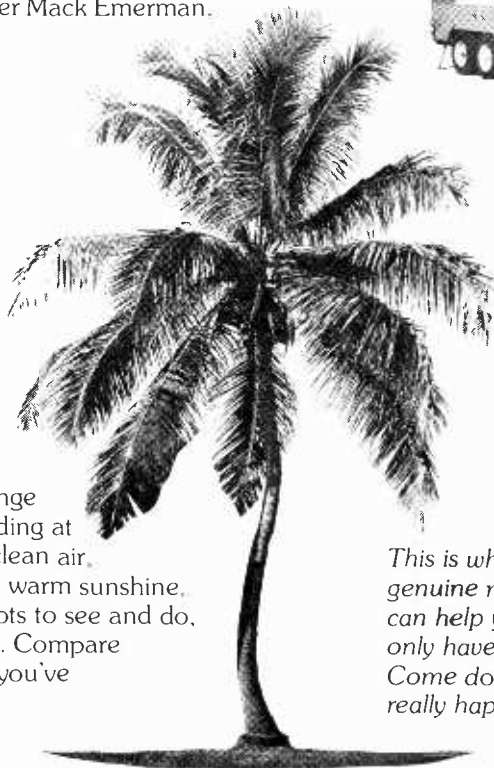
One of two 24-track consoles with voltage control amplifiers (VCA) and computerized mixing (to give you mixing opportunities and capabilities never before possible). The studios are beautiful, comfortable, and relaxing to record in.



The Gold Producers Club. Some of the guys who've been digging successfully recently: L - R Seated: Allen Blazek, Alby Galuten, Howie Albert, Mike Lewis, Brad Shapiro, Karl Richardson. Standing: Paul Rothchild, Ron Albert, Tom Dowd, Bill Szymczyk, and Criteria owner Mack Emerman.



Metro Audio, formerly of Royal Oak, Michigan, now operates the Metro/Criteria Mobile Unit with complete 16-track facilities. Both organizations' track records are hard to match. Call collect for details.

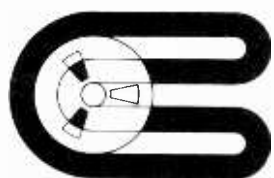


A coconut palm, symbol of the fringe benefits of recording at Criteria. Ahhh...clean air, the blue Atlantic, warm sunshine, a swinging city, lots to see and do, great restaurants. Compare all this to where you've been recording.

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Gold. The real thing. We got eight gold records last year alone, including 3 singles that reached #1 on the charts and 2 albums that did the same. That's one of the things that happens when you put superior elements like these together. There isn't room to list all of our renowned clients here, but if you like we'll send you a list of them.

Do you have our brochure? If not, write or call



criteria recording studios

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Although some observers may look at the Miami area recording industry as a minuscule part of the overall U.S. product output, a quick look at the amount of activity and the ensuing number of 10 Grammy Award nominations would be enough to dissuade them.

Hidden within this city is a framework of several studios and producers. Although the recording surge was initiated and nurtured in the confines of Criteria Recording Studios and TK Productions, it has boomed outward in the past few years bringing many new independent production companies into the picture.

Producer Bill Szymczyk grew tired of the crowded studios and lifestyles of Denver and Los Angeles so he decided that Miami would be the ideal place to lay down his roots. He up and moved his Pandora Productions to its present location in Coconut Grove.

On the other hand, Criteria producer-engineers Ron and Howard Albert decided that the time was right several years back, and they formed Fat Albert Productions with its home base in this city.

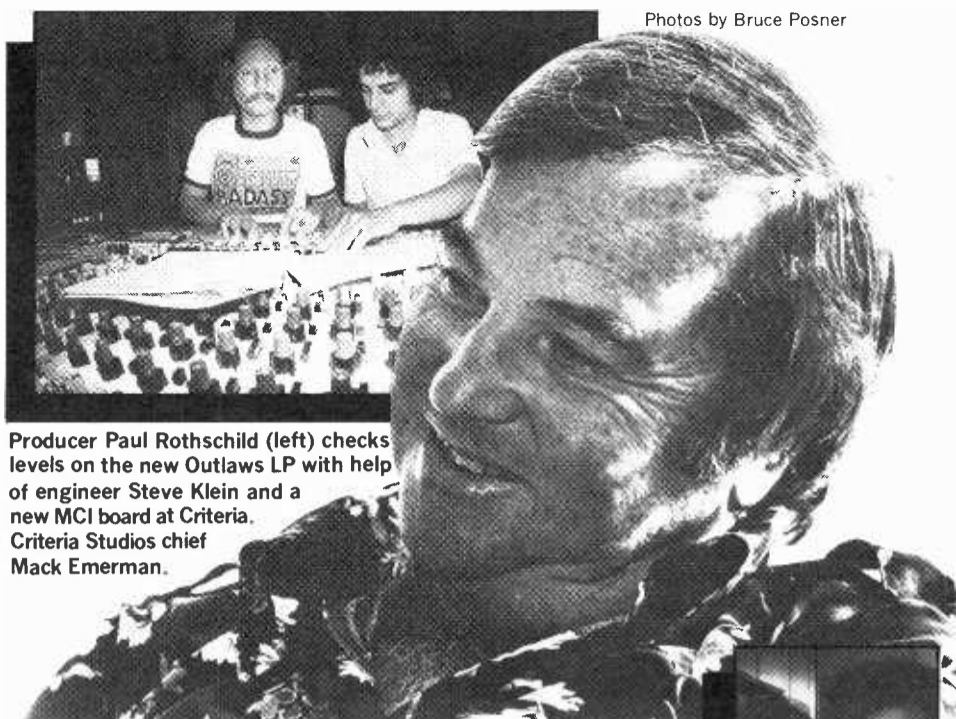
TK's newest deal is with Criteria for the formation of a new Miami label, Good Sounds, which will utilize the combined production expertise of Criteria's staff and the distribution network of TK.

TK's Henry Stone will have first refusal on all product recorded by Mack Emerman's crew of Criteria producers, with the latter having full artistic freedom on each project.

"I am very excited about this tie-in with TK, because Henry was one of my first clients in the very beginning," Emerman states. "This project can only help the area grow further in stature."

Managing the label as Emerman's assistant will be Steve Nicholas, who is also very excited about the possibilities of what can develop out of the deal.

Since building its first studio in 1956, Criteria has gathered a strong reputation as a modern, fully-equipped facility. Under the helm of Emerman, right from the inception it



Producer Paul Rothschild (left) checks levels on the new Outlaws LP with help of engineer Steve Klein and a new MCI board at Criteria. Criteria Studios chief Mack Emerman.

Producers Studios Love Water And Sunshine But Hit Making Means More Than Atmosphere

grew with a second studio in 1967 and a third in 1972.

Now, Metro Audio Co., formerly of Royal Oaks, Michigan, is joining forces with Criteria, says Emerman. A new unit consists of a 24-input 16-track console in a Chevrolet stepvan, and has 16-track and 2-track Scully recorders and JBL L-100 speakers.

The Criteria track record is an impressive one with a list of more than 27 gold records from artists including Joe Walsh, Grand Funk, the Allman Brothers, Eric Clapton, Steve Stills, Aretha Franklin, Derek and the Dominoes, Average White Band, Eagles, Jackie Moore, Brook Benton, James Brown, Beginning of the End, the Bee Gees, and others.

All of the compliments delivered to this studio are felt to be well-deserved because Emerman is genuinely concerned with keeping it ahead of the others. In the near future, he's putting automation

Photos by Bruce Posner

into two of the studios that will include computerized mixing.

"I've known Jeep Harned of MCI for many years and he has always been very helpful in getting us the most modern equipment," he says. "They consider us Test Center South and we get to try it out before most other studios."

Emerman recently entered into another partnership, this time with Charles Buchanan of Detroit's Metro Audio. Buchanan will bring the Metro Audio Truck permanently down to Miami for remotes and future plans include renovating the truck to 24 tracks in place of its current double 16 tracks.

Criteria's staff now includes 23 members in areas from engineering to producing, and Emerman is very proud that almost every label has used the facilities that include two 24-track studios and one 16-track studio.

"Our big break was several years ago when Jerry Wexler and Tom Dowd of Atlantic Records came down here and had faith in the studio," he says. "And when you have several hit records it helps bring in other hit records."

Instead of pocketing the money like some other studio owners, Emerman has reinvested much of it into keeping the facility out front of the pack.

New features include an MCI super console that Emerman thinks producers will come to expect in the future.

"Because of equipment like this, we can make an album for one-quarter as much and in one-half the time, so we feel that we charge very fair prices," he says. "In fact the new studio console is booked 24 hours per day, and overall our studios are being used about 85% of the time, but we still welcome new business."

An interesting fact is the stabilized price of studio time during the past several years. According to Emerman, it has stayed the same instead of gone up, like most other studios.

The success of Criteria has given birth of

(Continued on page F-26)

Producer Steve Alaimo of TK Productions shares a light moment with TK artist Lati-more.



THE INDIANS DID IT!

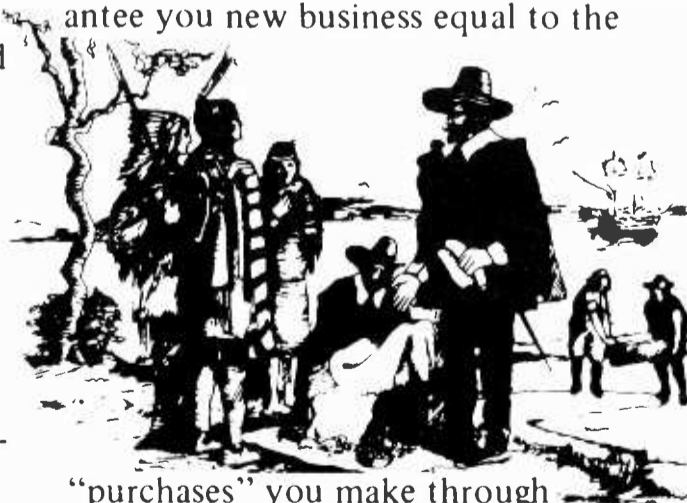
A long time ago before there was money. Before inflation, devaluation, tight money markets, high interest, and other modern day practices that drive up the actual cost of goods, the Indians were bartering. In fact, all transactions were, at one time, based on barter. As the number of people increased; as the variety of products and services having different values increased, barter became increasingly difficult.

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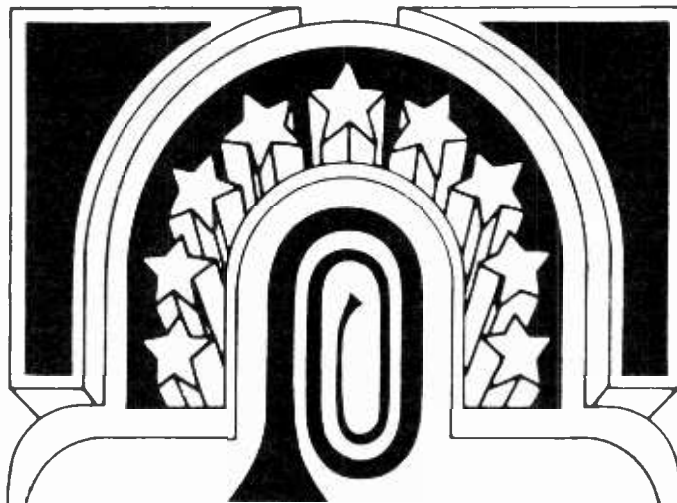
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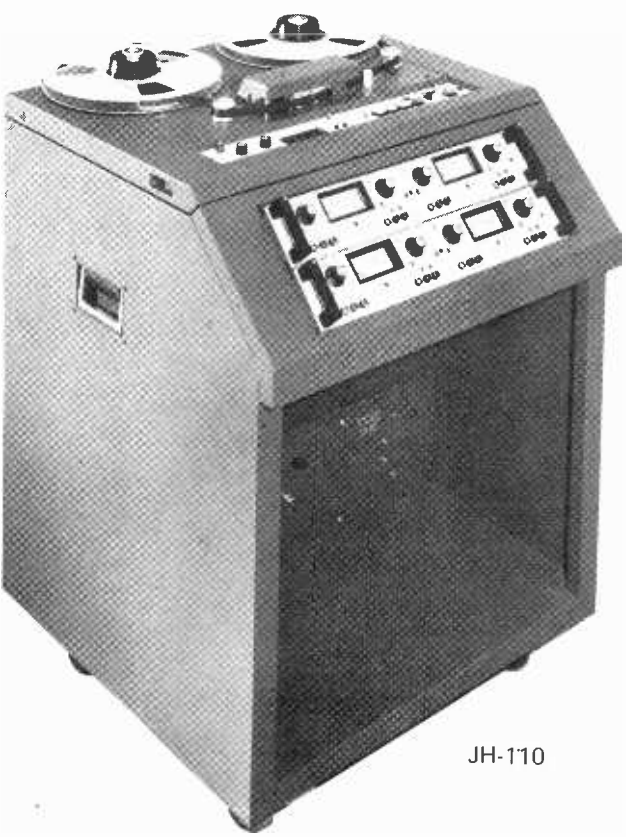
RECORD	ARTIST
Get Down Tonight	KC & The Sunshine Band
That's The Way I Like It	KC & The Sunshine Band
Gimme Some	Jimmy Bohorn

WORLD RECORDING SERVICE—St. Petersburg

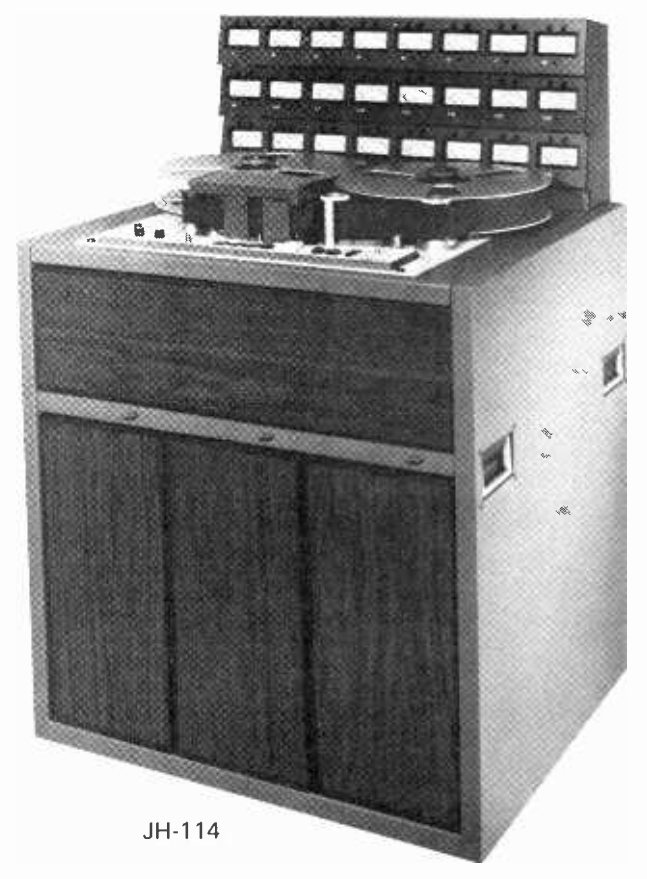
RECORD	ARTIST
Got My Mojoe Working	Daryl Petty
Bottled Corn	Daryl Petty

CRITERIA RECORDING—Miami

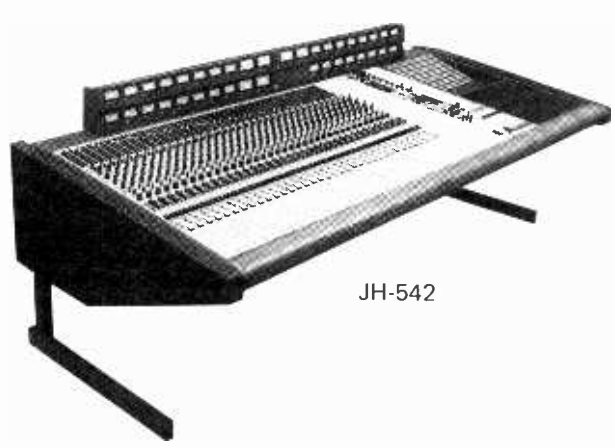
RECORD	ARTIST
Spanish Harlem	Aretha Franklin
Day Dreaming	Aretha Franklin
Don't Play That Song	Aretha Franklin
Young, Gifted, & Black	Aretha Franklin
Rock Steady	Aretha Franklin
Rainy Night in Georgia	Brook Benton
Manassas I	Steven Stills
Manassas II	Steven Stills
Steven Stills II	Steven Stills
Lalla	Eric Clapton
History of Eric Clapton	Eric Clapton
Eat a Peach	Allman Bros.
Idlewild Song	Allman Bros.
Precious, Precious	Jackie Moore
I Feel Good	James Brown
Funky Nassau	Beginning of the End



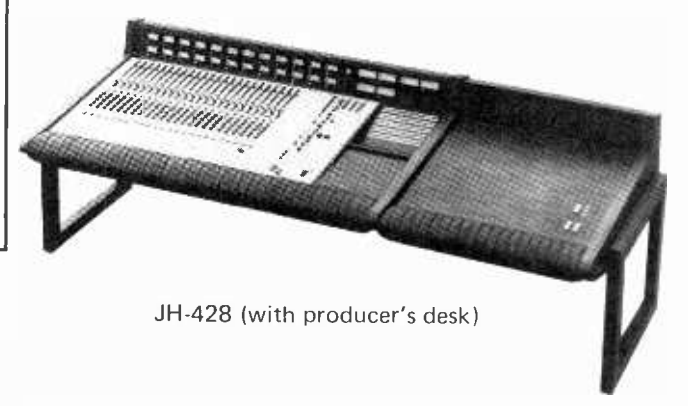
JH-110



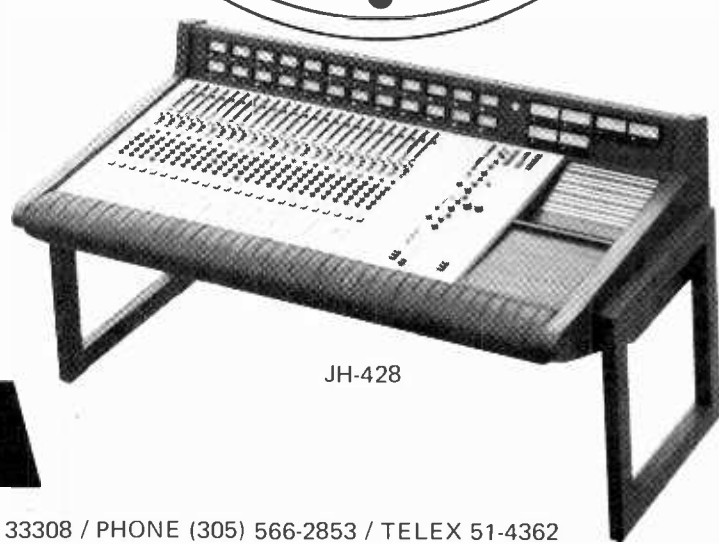
JH-114



JH-542



JH-428 (with producer's desk)



JH-428



Concert promoter Jack Boyle of Cellar Door Productions.

Talent Promoting Lures Many Into Tricky Florida Market

Promoting concerts in the state of Florida can be a risky proposition. In fact, it contains so much uncertainty that many promoters have abandoned plans to present Florida shows.

While it's easy to make a killing on several shows, it's just as easy to lose it all on one major group.

According to Margorie Sexton, 12-year veteran of the market with her Gulf Artists Productions, the entire Florida market is a very good one, but totally oversaturated with promoters trying to come in and make a fast financial killing.

"When everyone heard about the wide open possibilities of promoting in Florida, they flocked down here to do shows," she says. "However, most have either left the area or gone out of business."

Although Gulf Artists stages shows in Alabama and Georgia, most of their thrust is felt in major Florida markets like Jacksonville, St. Petersburg, Orlando, Daytona Beach, Lakeland, De Land, West Palm Beach and Miami. Other cities she promotes as "minor markets" include Sarasota, Winter Haven, Ft. Myers and Melbourne.

"We did around 90 shows last year and project about 100 this year, as our business is still growing," she states.

The potential of the market helped South Florida find a new resident in the past year—promoter Jack Boyle of Cellar Door Productions.

Although Boyle still promotes in his stronghold Washington market, through his partner Sam L'Hammedieu, he has moved his own

base of operations to Ft. Lauderdale. After compiling mounds of information on the Florida area through various market surveys including airplay and record sales, Boyle decided that the road was wide open.

When he moved to Florida less than nine months ago, Boyle brought with him more than 15 years experience in the business ranging from club management to concert promotion.

Working with assistants Bob Zinser, Glenn Lipnick and Louise Wood, Boyle has developed his own scheme for promotion.

He takes the entire state into mind when booking an act, hoping to route them through the area with block-bookings. However, his ideas differ from many other impresarios, because he doesn't play an act in every single market during a specific tour.

"I'll bring an act into Miami for a show, bypassing West Palm Beach, and then six months later I'll reverse it by skipping Miami and booking them into West Palm," he says. "My logic is that we'll do well in both markets, because every group has some die-hard fans that will drive many miles to see them."

Boyle venues include Miami (Gusman Hall, Jai Alai Fronton, Sportatorium), West Palm Beach, Lakeland, Orlando, Tampa, Jacksonville and several other Florida cities. In order to achieve his block-booking scheme, he has worked himself into other East Coast markets, thereby working his way down the coast.

While he has worked several cities on his own, he sometimes goes into co-promotions with others like Alex Cooley and Cecil Corbett. Georgia, Alabama, Virginia and the Carolinas are states that now feature Cellar Door concerts.

In his quest to sell tickets, Boyle smiles when

he mentions that almost 97 of the top 100 album acts from 1975 played for him last year. Included are acts like Loggins & Messina, Chicago, Doobie Brothers, Graham Central Station, Earth, Wind & Fire, Bruce Springsteen, Cat Stevens, Crosby & Nash, and many others.

Another concept that has worked for Boyle is the presentation of a group for two shows in one evening at the 1,800-seat Gusman Hall in Miami.

"On some of these shows, we make more money than we do on a large concert, but sometimes it's a much greater risk," he says. "At Gusman, we've done very well on shows with Lily Tomlin, Janis Ian, Melissa Manchester and Jimmy Buffett, among others."

One of the changes initiated by Jai Alai Fronton is the use of reserved seat instead of the customary general admission. However, it's the ticketing in Florida that has Boyle mildly perplexed. He says there is a very weak distribution system through the state, that would be greatly aided if someone were to add computerized ticketing like that in many Eastern cities.

While most promoters in Florida were into white hard rock, in the past, Boyle is trying to open up the area's acceptability to jazz and folk acts. In addition, he would like to also get into the presentation of country music shows in Florida, since he's promoted quite a few in the Washington area.

One thing that Florida promoters must live with is the consistency of late ticket sales on almost all shows, according to Boyle, but in the end most shows do very well for Cellar Door since they are plotted out ahead of time.

In the past, most promoters in the Miami area have tried to stay away from the Hollywood

(Continued on page F-23)

A Billboard Spotlight On Florida

Photo by Bruce Posner

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The disco craze was slow in coming to South Florida but once it arrived and took hold, it was like a tropical deluge as one after another opened, some quietly, some amid fanfare. Almost overnight the action in Dade and Broward counties was hot and heavy with no signs of stopping.

Miami and Fort Lauderdale and points in between cater to all tastes—blacks, Cubans, gays, straights. The disco mania has spread farther up the coast of Palm Beach County and is making inroads across the state with some country-oriented spots.

What makes one disco more successful than another is hard to say. Some audiences feel it is the disc jockey, who through experience learns how to motivate the audience, and when to talk and more important when not to. Some deejay's have had radio experience or music programming experience. Consider Bo Crane, one of the area's only disco consultants who explains his programming philosophy: "I watch the crowd reaction and try to figure out

where they are. It's impossible to do any advance programming. If the crowd is up, I want to keep them up. Then a half hour or so before closing, I try to bring them down."

There are close to 200 discos in the Dade-Broward area.

Most of them are clubs or restaurants which feature a disco dance format as part of the regular fare. About 75 are true discotheques, designed for drinking, dancing, listening and good times in mind. Almost all serve alcohol. Some are private—such as Honey for the Bear in Miami's Coconut Grove area—which caters to an elite clientele and closes only one night a year—Christmas. Its hours are 6:00 p.m. to 3 a.m. At 6:30 a feature film is shown and music starts when the film is finished. It holds 250 people in a double level building with bars on each level. Top level overlooks a shiny metal dance floor.

The Alley is one of Miami's newest discos and like many others features live entertainment in the early evening hours, going disco after 11 p.m. Its clientele is an older crowd and the deejay programs the standard disco tunes with which they can identify.

The Castelwood Corporation, home-based in Miami, is the

to make a report to record companies on audience reception to the new product.

Another Coconut Grove disco, Widow McCoy's, is now going back to live music due to heavy competition in the crowded central Miami area; yet others like The Warehouse, once a straight club with live entertainment, is now regarded gay and is one of the more popular gay discos. Other gay discos include Keith's in Fort Lauderdale, The Blind Fox in Miami Beach which features a transvestite show.

The Hayloft, another gay disco in the Grove, despite the heavy competition, is continuing to hold its own perhaps because their advertising stresses "disco, dining and decadence."

Perhaps one of the most striking discos is The Village Zoo in Lauderdale which is situated on the second floor and decorated with hanging plants. The ambience is airy and woody. Pete and Lenny's is another beautiful club on the Las Vegas style discos and is the set for Discos 76.

During the lull in discos in this area, the gay ones were the impetus which kept them going and these gay discos are still among the most popular in Dade and Broward.

Disco Craze Takes Hold

By SARA LANE

Monti Rock alias Disco Tex jokes with disco deejay Bo Crane at Coconut Grove disco Honey for the Bear.

owner of hundreds of Big Daddy Lounges. Most of them began as a jukebox cocktail lounge where singles could meet. Later, some of them began to use live bands, but the cost of paying five to seven musicians became too much and now many have been converted to discos. Others will be changed if the management feels a disco will fit the area. Some are country-oriented; some are pure rock, others are a combination. There are now 92 Big Daddy's in Florida, one in California, others in Texas and Georgia.

One of the largest is Big Daddy's Happy Hour, bordering Miami and Coral Gables, holds 500, is open at 9 p.m. and goes until 2:15 a.m. with disco records and live music. According to its DJ Bill Murray its customers are locals, although its proximity to the University of Miami does bring in many students during the school year. Murray schedules about 50 tunes a night and adds the new ones as he gets them, although he maintains he never gets promos.

This problem will soon be alleviated for many of the areas DJs since Bo Crane has set up a record pool with such labels as Delite, MGM Polydor, SalSoul and Midland International to ship direct to Crane 25 LPs and 50 singles. He'll distribute to the top DJs in the area. In return for this service, DJs will be required

In terms of a disco "breaking" a group, Rum Bottoms in Hollywood, Fla. made the group Calhoon with their first disco record, "Dance, Dance, Dance." It was here that the group was first heard via a radio commercial using Calhoon as background. Listeners began phoning the station to ask where they could get the record and shortly thereafter, Calhoon's tune was on its way to the top. They are still the house band at this huge (1,000 up) and extremely popular disco. Rum Bottoms also features other local groups and brings in name acts. The Curtis Brothers appeared there recently.

It's a paradox that the more than 500,000 Cubans in Dade County and who love to dance do not have a Cuban disco. They are heavy supporters of many discos. One of the most popular is Don Quixote's which has two live bands in addition to disco records. Cubans are somewhat cliqueish and move en masse from one disco to another. Friday nights, for example, is a big Cuban night at Honey for the Bears. The Barcelona Hotel in Miami Beach used to cater to young Cubans, but now caters to Beachites. Discos on the Beach are hurting, though; perhaps the age of the average resident is a deterrent to young people going over there to dance.

The Swinger Lounge in Miami Beach, located in the Marco Polo Hotel, is a disco between acts and whether audiences are

(Continued on page F-21)



Photo by Bruce Posner



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"Miami has become the center for Latin music, both salsa and non-salsa" says Carlos Granados Jr. of Miami Records, Miami's first Latin label. While this may be an overstatement, there is no doubt that Miami has grown from a one-label town in 1959 to a thriving metropolis that houses some 10 label manufacturers and/or distributors, plus a handful of recording studios.

Miami Records distributes Fuentes, Polydor and Philips throughout the U.S. and Puerto Rico. Stars such as Fruko, Danny Daniel, Elio Roca, Victor Iturbe and Formula V record for the above lines, and are popular in the Miami area. Carlos Granados Sr. retains firm control of the business with Carlos Jr. spending much of his time developing his own label, Miami, and recording groups like Orch. Impacto, German Bas and others in his own Miami Sound Studio, a professional 16-track studio ably manned by Carlos Jr. who does all the engineering himself. He foresees a Miami salsa sound, distinctive in its mixture of disco and salsa sounds. Carlos also feels the future for salsa is with Americans and the Americanized Cuban youth and toward that end he thinks English lyrics should be used. At this moment Carlitos is recording groups with that "Miami sound," and just as TK has made a Miami sound for soul and disco music, Miami Records will find the Miami sound for Latin music.

Musical Records Co., under the direction of Eliseo Valdez and management of Angel Tamargo, continues to grow as a distributor for Musart, Peerless, Fania family, Coco and others, and as a quality tape manufacturer. Old Musart records are being released under the budget label "Bueno" in 8-track tapes. This line sold 30,000 tapes the first month on the streets.

In speaking with Angel Tamargo, he indicates the Miami market has opened up due to the increase in retail record stores. As for who

Latin Labels Burst Open

By ART KAPPER

buys Latin product, he says that Latin record buyers are in the 25-35 age group, with the teens buying mostly American hits until they reach their '20s when they return to the Latin culture. What kind of records are people buying now? "Just a look at the Billboard charts will show you that salsa is going up and ballad music is going down in popularity," says Tamargo.

"What's new at Musical Records and Tapes? Well, we've been named distributor for the Data Packaging video/cassette, which will provide video music. Also, we're going into the publishing field with our own company, we're going to record new salsa groups from New York for Musart and Mexican salsa groups for Peerless." With the addition of Fania and its labels to the distributing company, Latin Records Distributing, the entire operation has taken a turn from one of the side rings into the middle ring.

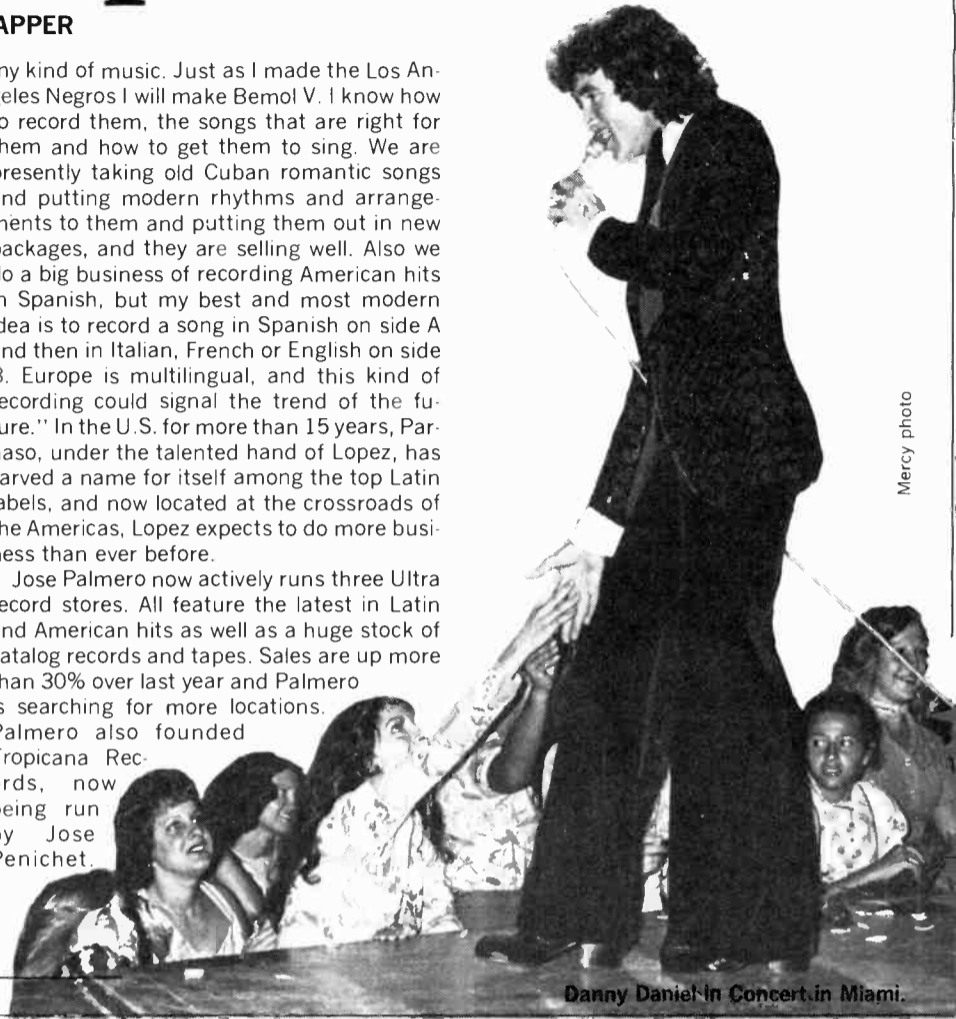
Parnaso's Roger Lopez came to Miami 1 1/2 years ago and opened a distributing warehouse and pressing plant. His style is to record international artists like Raphael and bilingual artists like Christian, who appeal to the American market as well as the Spanish, as Morris Albert did with his "Feelings/Dime." To Lopez, Miami is not a terribly strong market, selling 10-12,000 LPs when a record is a hit, where Puerto Rico will sell 30-50,000 of the same number. "I know my kind of music," says Lopez. "It is international in flavor and ballad in style. I don't try to make salsa recordings because it is not

my kind of music. Just as I made the Los Angeles Negros I will make Bemol V. I know how to record them, the songs that are right for them and how to get them to sing. We are presently taking old Cuban romantic songs and putting modern rhythms and arrangements to them and putting them out in new packages, and they are selling well. Also we do a big business of recording American hits in Spanish, but my best and most modern idea is to record a song in Spanish on side A and then in Italian, French or English on side B. Europe is multilingual, and this kind of recording could signal the trend of the future." In the U.S. for more than 15 years, Parnaso, under the talented hand of Lopez, has carved a name for itself among the top Latin labels, and now located at the crossroads of the Americas, Lopez expects to do more business than ever before.

Jose Palmero now actively runs three Ultra record stores. All feature the latest in Latin and American hits as well as a huge stock of catalog records and tapes. Sales are up more than 30% over last year and Palmero is searching for more locations. Palmero also founded Tropicana Records, now being run by Jose Penichet.

Tropicana is the wholesaler/distributor for Borinquen, the Fania family, Coco, Discolando, Compass, Modiner, UA, West Side Latino, Miami, Fuentes and others. According to Penichet, the market in Miami is better than ever. A hit can go to 10,000 in six months easily. "Miami is a good solid market. Baladas are selling very well because the local radio plays more baladas than anything else. The

(Continued on page F-24)



Danny Daniel in Concert in Miami.

Mercy photo



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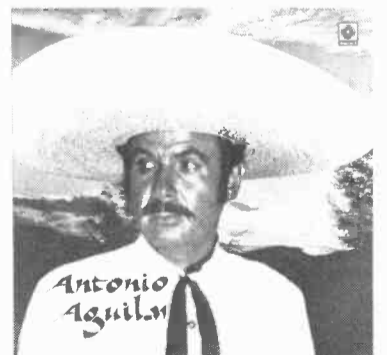
P 1886* Beatriz Adriana



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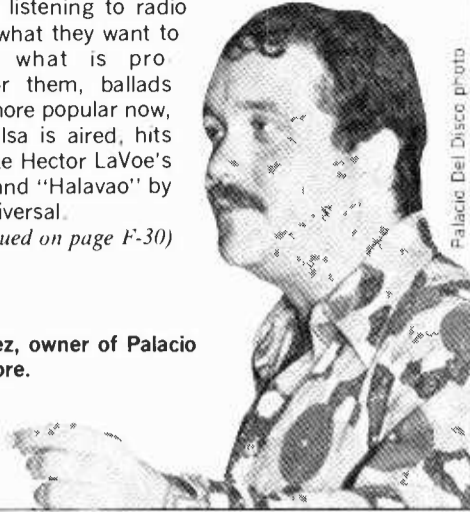
Miami's Latin music man of the year has to be Martinez. Owner of one of Miami's busiest retail record shops, dance promoter, booking agent for Centro Espanol, owner of his own label Oro Sound and promoter of concerts, Eddy is involved in almost all aspects of the Latin music business.

"The market is definitely getting bigger. We can now sell 20,000 LPs for acts like Julio Iglesias or El Gran Combo. The key is radio play, and this is hard. The stations all fight to get exclusive play on records, and then there cannot be a hit for the market. Concerts are getting popular, where before only dances drew large crowds. The Fania All Stars, Eddie Palmieri and Tito Puente all drew less than sellout crowds when they appeared in concerts two years ago. Now, a concert with Sandro will be sold out before the date and even with seats going as high as \$8. Right now, the only concerts being held are with ballad stars. There's only

one Salsa program basically. There are no salsa concerts given because the radio is playing more ballads than salsa. Why? Because the people programming music on the radio like ballads better than salsa, and since people listening to radio cannot pick what they want to hear, only what is programmed for them, ballads are what is more popular now, but when salsa is aired, hits are made, like Hector LaVoe's "Mi Gente" and "Halavao" by Conjunto Universal.

(Continued on page F-30)

Eddy Martinez, owner of Palacio Del Disco store.



Palacio Del Disco photo

Disco Spices Latin Night Life

Latin dancing, once the mainstay of Miami Beach hotels, and in the past decade popular only with the Latin community off the beach, has made an extraordinary comeback. With the booking of Pupi Campo into the Deauville Hotel, Luis Varona at the Fontainebleau and Paul La Playa at the Sands Hotel, the popularity of salsa is now being recognized in all quarters.

Over a decade ago, these same bands were playing for the predominantly Jewish-American tourists who made dances like the mambo, cha-cha-cha and merengue a household word in this country. But with the boogaloo and other discotheque dances came the demise of Latin dancing, at least on the beach.

In Hialeah and Southwest Miami, where the more than half million Cubans who fled to Miami mainly took up residence, clubs like Centro Espanol and Don Quixote have been dishing up hot Latin dance music nonstop for the last 15 years. Bands such as Conjunto Universal, Los Jovenes del Hierro, Luis Santi, Tipica Tropical, Miami Brass, Creacion 75, La Conquista and Impacto play regularly at dances and at the many clubs that have sprung up in the last two years.

Latin dance music, or simply salsa, is regarded as a musical heritage of the Cubans. The sound of the charanga was born there. The rhythms of the cha-cha-cha, guaguanco and son were started there. The Latin youth of Miami has developed an almost insatiable appetite for this music, and this explains the extreme popularity of Fania's "Salsa" show on WFAB-AM and the show of Enrique de la Maza on WRHC-AM. It also explains why visiting musical groups from New York often decide to stay for a few months. Such is the case with Pupi Legarreta who came for a one-

(Continued on page F-30)

Miami Spanish Language Radio Spans All Types Of Music

Latin radio in Miami runs the gamut from "Cubanstyle" programming to "Top 40" all-music format, taking into account the large age span of the more than 500,000 Cuban exiles now living in South Florida. Puerto Ricans, Venezuelans and other Latin groups make up another 100,000 persons, but since the majority of Latins are Cubans, Spanish language radio and television are geared to them.

WQBA-AM is the leader in listening audience for all radio stations in Miami, both Spanish and English speaking. Manager Herbert Levin and program director Emilio Milian cater to first-generation Cubans, who came here in 1960, with lots of news, soap operas, comedy shows and public opinion programs. With a large staff and the most modern equipment, WQBA, La Cubanissima, takes an active part in many community projects. Music director Mario Ruiz makes the most of what little time is allocated to music by programming a mixture of all kinds of Latin music, reserv-

ing Fridays for "goldie-oldies." Clearly, one would not tune in WQBA to hear a lot of music, but could get his fill of music at WCMQ-AM or FM. Herb Dolgoff runs both stations, the AM being a daytimer, like a Top 40 station featuring music and news on the half hour. There are no big news broadcasts, no soap operas. Only music. The AM plays a mixture of ballads and salsa with a definite feel for upbeat announcing and music. Although salsa figured heavily into the format of WCMQ-AM when it was in its infancy, there are only two or three salsa records played each hour now. The FM station plays only ballads and ballad beats, keeping salsa out of its format completely. WCMQ has recently presented name acts, such as Julio Iglesias and Sandro, in concert and each concert has been a sell-out affair, attesting to the popularity of the stations.

The first Spanish language radio station in Miami was WFAB-FM. Owned by United Broadcasting, WFAB, La

(Continued on page F-20)

Alhambra photo

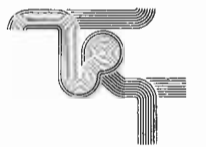


Emilio Jose and Tony Carpenter, Alhambra artists and WCMQ deejay Tony River with Jose Velaz of Alhambra (all from left)

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Airwaves Of Miami

Continued from page F-8

groups such as K.C. and the Sunshine Band. Morning personality Lee Logan is very strong in the market.

Y-100 is the programming brainchild, at least for the most part, of program director Bill Tanner who arrived out of Jackson, Miss. a few years ago and promptly began proving he was major-market in every segue, shotgun jingle, and 47 rpm turntable. Tanner then went on to take over the national programming chores for all of Heftel, but is now making his headquarters back at Y-100 again after a period operating out of 13-Q in Pittsburgh.

Y-100 is a smooth, tight, dynamic Top 40 station with a tight playlist. Even its competitors envy it. Without question, it's probably one of the best Top 40 stations in the nation.

Y-100 is a heady, huge No. 3 in the market only behind the Cuban-prone WQBA and the local beautiful music station. But Tanner is not content, nor is Cecil Heftel, the Hawaiian-based owner who grew to fame several years ago in radio in Denver, deserted radio for Hawaii and then made a U.S. radio comeback a few years ago in a flashy manner with then Y-100 program director Buzz Bennett giving away probably the biggest cash amount on a simply Cash Call promotion ever attempted—\$50,000—in both Miami and Pittsburgh at 13-Q.

Bennett eventually left and Tanner assumed command of the programming of the stations and now he and Heftel are out to make Y-100 the radio by-word of the market. This is not an overnight project. It's a sweat-and-blood task that may take years and won't be uncompleted against because Bartell

has a heavyweight program director in the market, too, in the form of Jerry Clifton.

But Tanner has more years in radio than your ordinary run-of-the-mill program director and he's also doing an air show and he's determined.

It's the first march, generally known, of an FM station to become the station for the market in the manner and style of a WCCO in Minneapolis, a WSB in Atlanta, or WTIC in Hartford, Conn.

Not everything is sunny in Miami radio. There are several stations you could easily point to as borderline operations. But not soul-formatted WMBM, owned by general manager Alan Margolis, who bought the station Christmas Day of 1960.

"Touch wood, we're doing well," says Margolis. He says that in general accounts, the station bills as much as any other radio station. National business represents about 30% of total. "But, locally, your real ratings are the cash register. When one account buys another radio station and a newspaper for a while, then adds our station and sees Black people coming into his store, he knows that his extra business is because of WMBM."

WMBM is very active in the community. A current project is to reach kids who've dropped out of school and turn them around with a guarantee of a college scholarship if they can make good grades and graduate from high school. The project is government funded. "And it works," says Margolis. "The results are excellent. And the project takes kids who would have been a negative drain on the country and turns them into a positive."

Margolis is this year president of the Greater Miami Broadcasters Assn., whose purpose is to promote all radio in the market.

WMBM has been a soul station for 15 years and it has been responsible for breaking countless million-selling records in the market. Today, it serves about a quarter of a million Blacks in Dade County and a considerable number of white teens "who switch back and forth between our station and the Top 40 stations."

Margolis also owns WBUS, the market's jazz station. He claims that it programs "sort of sophisticated jazz. In the day, we might play standards by Ella Fitzgerald and Barbra Streisand. At night, we get more into harder jazz and jazz-rock with everything from Stan Kenton to Chicago.

"So far, the ratings are poor, but we're going up in business."

Believing that the station had greater impact in the market than its ratings showed, Margolis recently went on the air asking listeners to tell their friends about the station. This announcement ran for three weeks and Margolis got hundreds of phone calls and letters and even some new business for the station.

"I just feel that the typical jazz listener is too sophisticated



Photo by Bruce Posner

Performer Chris Hillman records a guitar overdub for his new LP at Criteria.

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Mercy photo

Jose Velez signs an autograph at Dade County Auditorium WCMQ concert.

to fill out an ARB diary for \$1. I don't think ratings really depict the importance of the station.

"In any case, we're having fun with WBUS and I think it's going to be a big station in time to come."

"WIOD virtually has its programming niche all to itself in Miami. WGBS calls itself an MOR station, but it's basically into oldies. The manager of WIOD is Joe Abernathy and the program director is Jim Gallant, but it's Yolando Parapar, the music director, who signifies the long-term stability the station has had in the market. At one time, the station was noted for breaking new MOR singles. But today there just aren't that many good MOR singles coming out. "We would like to have more," says Ms. Parapar, "but there seems to not be much happening in MOR music or light rock music today. You take the bottom of the Hot 100 Chart . . . the last 30 records . . . and I don't even know where the artists are coming from. Barry Manilow, they ain't."

"Of course, MOR radio was never easy to program . . . in fact, it was always more difficult. Top 40 radio has to be the easiest, with country music radio next. Because in those formats, everything is cut and dried."

WIOD has been trending back toward stronger personalities, she says. "We call them the great entertainers."

The staff of WIOD features Mike Reineri 6-10 a.m., Big Wilson 10 a.m.-2 p.m., Bill Calder 2-6 p.m., Bob Gordon (soon to star in the movie "Mako") 6-8:30 p.m., a tape show until 9 p.m., followed by Alan Courtney with talk until 1 a.m. and Larry King in the all-night slot.

The market, so far as radio is concerned, is constantly changing. Even Parapar, with her outstanding grasp of the situation, admits that "where we're heading, I don't know. I think the station has sorta settled down in regards to

playing records. We don't play many unknown artists any more . . . we let them prove themselves. It's too difficult to do anything else.

"But radio is still fun."

Billings have been good at WWOK, local country music station, says program director Ted Cramer. "However, the cost of doing business went up as a result of the economic condition. This cut profits down.

"This year has been an improvement on that situation," Cramer says. "Billings are up and the advertising ratio is very general at 30% national and 70% local and regional."

Cramer feels that the programming on WWOK is strong enough in quality to be as good as any other radio station . . . and "better than most."

However, heavier outside promotion—tv sports, billboard advertising, bus cards, bus-stop bench advertising, and such things—might help improve the competitive situation.

WVCG is a beautiful music station that is doing beautifully, according to president and owner Ted Niarhos. "Billings are up, but not to any exceptional degree. Southern Florida's economy was hit hard by the economic recession. And the station couldn't help being affected since 60% of the billings are from local accounts.

"But the station is doing well in ratings and currently WVCG is improving its facilities."

Thus, things look extremely well for WVCG for the future.

If there were more beautiful music records being turned out by the record industry, things would be even better. "There's a tremendous lack of product. We're going to be forced into combing Europe and paying up to \$50 a record to get product to play on the air."

The No. 1 station in the market is, of course, WQBA, a Susquehanna station that programs Latin music for Cuban adults, catering to the heavy Cuban market. The 10,000-watt station is managed by Herbert Levin.

WINZ-FM programs progressive rock, as does WSHE in nearby Fort Lauderdale. WSHE is owned by Gene Milner and programmed by Gary Granger, one of the best management-programming teams in the nation. Milner also owns WSRF, which just switched to a disco format.

The Miami market is a potpourri of what radio is all about—you have various stations catering to any ethnic population and you have various stations catering to various music tastes. Just about everything you'd want to listen to is on the air . . . oldies at WAXY, beautiful music at WLYF. It's an extremely dynamic radio market, with excellent broadcasters supplying all demands a public could ask for musically, informationally, and culturally.

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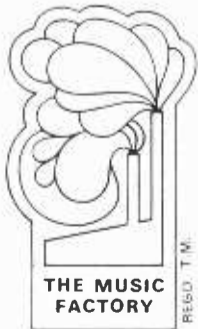
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Competitive Marketing

Continued from page F-6

head of domestic one-stop sales, because Michael Spector is concentrating for the past 12 months on expanding his export business to 25 different countries in South and Central America and western Europe.

A successful outgrowth of Heilicher Bros., a distribution division of Pickwick Intl., is its export division, managed by Joe Stanzione. "Business has boomed quickly. We have accounts from South America to Australia. My future projection is to have a national export company with shipping offices on the East and West coasts, so we can service more quickly everywhere, including Africa which is fast becoming a very good export market," Stanzione says.

Heilicher branch manager Bob LaValle plays down the inter-industry rivalry. "The Florida market is not really dominated by one-stops. Instead it is highlighted by a large number of good mom and pop operations in large cities as well as out-of-the-way towns," says LaValle, a partner in Stanzione's now defunct Campus Distributors. "We are always striving to improve. We just hired an additional promotion person to provide more personalized radio service." They just experimented successfully with a product coordinator who sits in the phone room with sales personnel. LaValle finds it cuts down on incorrect ordering and accelerates response time to fill daily orders.

Tone Distributing is the oldest indie label firm in the state. Henry Stone came South right after World War II. Although he's funneled much of his time in building TK Productions, perhaps the hottest r&b record producing firm to come along in the past five years, he's bolstered his distribution management with the return of his daughter, Mrs. Lynda Stone Milman, to Tone. She left her own retail operation in Detroit to shore up Tone.

"I would like to build a base of 15 to 20 strong lines and not limit it to strictly black music," she says. "I would also like to get some one-stop product, too, because I don't want to limit Tone only to records. Instead, I'd like to stock all kinds of things that are needed by our retailers."

Racks aren't battling chain retailers here because there seems to be room for all. Camelot, Record Bar, Recordland, Disc Records, School Kids and Discount (one of whose stores is called Viscount) dot the state. There is only one state-wide Florida-based chain retailer: Mike Spector, who's been in retail for over 20 years spreading from Miami, has the Spec's nine stores. It's also an absorbing problem developing retail trade. For 35 years, the state has bankrolled a convincing campaign to intrigue retired persons to reside in Florida. The large percentage of senior citizens residing in such center-of-the-state large cities like Orlando, St. Petersburg and Tampa, makes running a retail record shop difficult when 85 to 90% of all new releases are targeted at a 15-to-35 age group.

Youthful Syd Silverman has injected his own personal enthusiasm into United Records and Tapes, a 15-year old rack jobbing entity, probably the largest independent in the state. He has stiff out-of-state competition with both J.L. Marsh and Handleman warehousing in the Miami area. He strives to

Miami's Spanish Radio

Continued from page F-17

Fabulosa, retained its No. 1 hold on the Latin community until a few years ago. Since then, frequent changes in personnel, from managers down to salesmen, have resulted in a constantly changing style of programming, leaving the audience wondering what kind of station they would listen to each day. Noveleas (soap operas) were put on and then taken off. Music was programmed with no salsa and then almost all salsa. Still undergoing labor problems, WFAB is trying to define itself musically under the leadership of Anna Maria Napoles, who wants to make WFAB a Top 40 station with emphasis on salsa, using her position of music director. WRHC-AM, with a license to broadcast from sunup to sundown, uses only a portion of that time to broadcast in Spanish. Enrique de la Maza hosts a teen show and plays a mixture of disco, salsa and music of the '50s to keep his growing audience happy. Most of the station's other hours are used to broadcast news shows and personal commentaries of journalists on the subject of politics.

Miamians in the know are eagerly awaiting the take-over of WOCN-AM by its new owners. The station, located in the Sheraton Four Ambassadors Hotel, has been a dismal failure in its format of "beautiful music" Spanish style. The new owners, armed with some of the areas top jockeys, plan a salsa-heavy Top 40 format with a short enough playlist so that the station can make hits.

On the television side, there are no VHF stations carrying any Spanish language programs. Channel 6 used to, but gave it up almost two years ago. On the UHF side, Channel 23 is the only station to offer quality Spanish programs, ranging from soap operas and variety shows produced out of Miami to locally produced programs such as "Para Los Bailadores" hosted by Omar Marchant, Peer International's Miami representative. More live local programs are in the works at this station. Channel 51, with its on-again-off-again signal, is trying to do things with the Spanish speaking market but so far has done very little.

serve some of the bigger record/tape sections of department stores through the state.

One of the URT executive's innovative merchandising techniques has been supplying his accounts with a regular flow of four-hour tapes for in-store play. A local radio personality introduces selections from new releases, along with pertinent cuts from catalog items. "This program has been a good sales booster for our stores and through such ideas, we are branching out to as far away as Atlanta." Silverman also has found it beneficial to hire merchandising majors from among the students at nearby Univ. of Miami who are seeking a career in the music industry.

Interstate Trading is only three years into racking. It claims a total of \$2 million in sales in its third year. Principals of the three-year-old company are Larry Schaefer, former head of Independent Record Promotion in Greenwich Village, New York; Jerry Bassin, former president of Brooklyn-based Collegiate Records and Joe Chait, formerly of Tone Distributors. Business growth has forced the firm to move three times to larger locations in the past two years.

One of the newest racks based in Florida is American Music Industries. Irv Schwartz, the president, is a former sales executive with Disneyland Records. The firm is several years old and services several chains.



Magnetix photo
Busy hands at the Magnetix studio-tape complex in Winter Garden.



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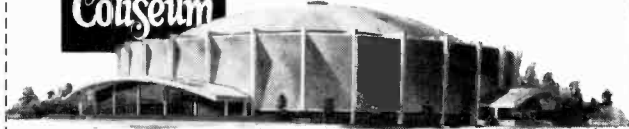
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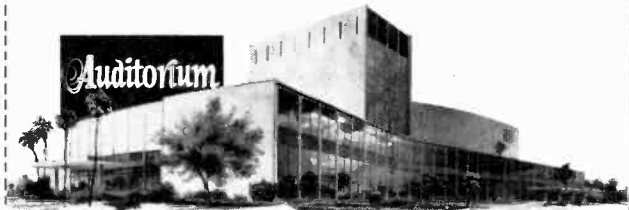
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No Signs Of Stopping

Continued from page F-14

drawn to the club because of the name acts presented or because it is one of the few discos on the Beach is anyone's guess.

Bobby Van's Bachelors West in Fort Lauderdale is another disco using live talent along with records. Charlie Brown and Yvonne have appeared there, so has the band Brandnew and Wayne Cochran and the C.C. Riders. Van and Mike Crocico just opened Mr. Pips, a disco restaurant.

Another Lauderdale disco using the same format is The Copa which uses a rock group, Harvey Monster, patterned after the Alice Cooper style of entertainment plus a group called Another Pretty Face. A dance marathon is being promoted in March with cooperation from radio stations WCKO and WRBD at the Copa.

Mobile discos are coming to Miami. Already Art Kapper "The Music Man" and Bo Crane Discotheques have made solid inroads in this comparatively new to Miami field. Kapper, because of his ability to speak fluent Spanish and English with no trace of accent in either language is in demand at Cuban functions and has the edge on Crane in this area.

Both Crane and Kapper are much in demand for weddings, bar mitzvahs, parties, country club affairs and wherever else a permanent disco is not feasible.

In the Lake Worth area, young (26-year-old) Steve Rosenberg formed a company called Fantasy Sound Studios less than a year ago for installation and maintenance of discos, recording studios and designing custom PA systems for rock groups. In Palm Beach County discos are on the rise and Rosenberg has been responsible for much of the sound. "We've done seven in Palm Beach county," he explains. "The Electric Circus discos, one in Stuart, the other in West Palm Beach, the Celebrity Lounge and the Cabaret in West Palm Beach."

Rosenberg explains that The Cabaret, a gay disco, has the largest sound system in the state using Cerwyn Vega speakers and amplifiers. The club also sports a 514-square-foot neon dance floor. "We put the system in last May, then they had a fire in June. So, we rebuilt and redesigned an entire new system, a much bigger and better system, adding 28 tweeters, and the amps have in excess of 3000 watts rms."

Rosenberg and his company have six more discos on the drawing boards; one in Philadelphia, one in Cleveland, one in Pensacola, Fla. and three more in West Palm Beach. The discotheque had gained strength along Florida's Gold Coast. The quiet club scene is slowly beginning to fade along with the flower children and protesters.

Bo Crane's philosophy behind discos is, "A good disco is like a continuous cocktail party . . . Come on in, we're all friends here."



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North Florida Radio

Continued from page F-8

WRBQ—the rockiest Top 40 you'll find on the FM dial. This outlet has the teens and young adults locked up, and is in a head-to-head battle with WSUN for market supremacy.

"We're basically a Q format with local variations," notes Q105 program director Bill Garcia. "Though we sell only eight minutes an hour and though we're just in our second year of operation, we billed over a million dollars last year," Garcia reports.

Q105 plays a small stack of records. The playlist contains about 25 singles and a few extras for a total of 30. The 100,000-watt Southern Broadcasting outlet is one of the nation's top FM rockers.

MOR sounds come from a couple of capable sources: WPLA and WDAE—both have been around a while, and the latter is a Rounsaville station.

WTMP and W1L2 are both daytime r&b outlets, and WTMP leans toward the disco sound. When they sign off, Q105 picks up a good share of their listeners with a subtle emphasis on black disco music.

"Our strength is not in how many prizes or how much money we can offer, but how much disco we can play," reports WTMP program director Jerry Walker. "This is a new direction for Black radio. We had to take a new direction because we were the same old Black station. We notice our ratings are picking up."

The University of South Florida's station, WUSF, surprisingly makes a dent in this white-sanded coastal area. It features a lot of classical music and a healthy quantity of jazz—and it garners one of the largest audiences of any college station in the nation.

En route to Orlando in the midstate region you'll find an important secondary market station in Lakeland named WQPD. George McGovern is program director of this Top 40 rocker.

And near Orlando there's WFIV, a 10,000-watt soon to be 50,000 boomer, located in Kissimmee. The station continues to gain in importance, influence and audience.

The importance of country music in Florida is underscored again in Orlando by the huge ratings racked up by WHOO, which is No. 1 with adults. With WHOO-FM, and its beautiful music format, these sister stations corner a healthy share of the Orlando-Disney world.

WORJ, an album-oriented station, finishes strong in the running for the adult Orlando listener, and the FM station is joined by its AM sister which has gone progressive Black, filling a vacuum in the air, and gaining an immediate impact as it almost overnight took over the Black audience in the region.

Making claims as King of Orlando is WDBO, an overwhelmingly powerful MOR operation with a king-sized rating. WDBO-FM reflects the successful beautiful music format. Another venerable signal is boomed from WKIS, which mixes Top 40 sounds with MOR product.

A mainstay operation, WLOF, has been doing some backsliding in the ratings in recent years, but still is No. 2 in teens. It has been supplanted in teens with another Rounsaville station—WBJW. This Q-formatted rocker is one of the fastest-rising stations around. The 100,000-watt FM star maintains a playlist of about 45 records and was a contemporary station with no strict rotation before the new format sent the ratings zooming.

"We have to pay attention to the changes in the market," comments Tom West, program director of WBJW. "The station won't change until the people change. We'll keep our eyes open to make sure we're not missing anything."

Over in Daytona Beach, we have two admonitions: watch out for the cars (they're liable to run over you on the beach) and listen for WNDB. This MOR station has garnered a surprisingly large chunk of the market.

"A change in management has brought us more money than ever," remarks WNDB's music director Ronald Kocher. "For the first time ever we have a disciplined format, our audience targeted and an ever-sharpening aim. I am the first person to grab Billboard from the mail every week, and would be the last to overlook an opportunity like this."

The results are paying off in the ratings game. WMFJ and WDAP are solid Top 40 sounds, while WELE plays the country side.

Let's jump to Jacksonville which has historically been a hotbed of top radio talent and activity. Back in the '50's WAPE saturated its mighty 50-KW signal throughout the Southland with the Tarzan-like wail at station breaks typifying the pent-up emotions of a youthful audience that finally surfaced in the '60's with campus unrest, marches and political demonstrations. WAPE is still here. So is another old-timer, WPDQ.

Big APE is still a major Top 40 station—one of the best in the nation, though it's not quite the force it used to be. What a market. It's like a free-for-all, with pop, country, Black, MOR, and LP-oriented stations fighting it out for first place.

It's hard to tell the stations without a program—in this case the ARB's. In quarter-hour leaders and cumulatives, you'll find these stations: WKTZ-FM, WVOJ, WAPE, WPDQ, WAIV, and WMBR.

Let's take a look at these great stations.

WKTZ-FM shows just how powerful an FM station can be as it racks up the top quarter-hour audience in Jacksonville with an automated beautiful music setup. Its AM sister is also faring well. WVOJ is a solid, and popular, country station, that edges WQIK in the battle for the country fan. With a stronghold on the teens, WAPE still claims a great audience—and inside sources claim this station could become over-all No. 1 again in the future. WPDQ, featuring the best in Black, could climb upward say observers. It's not doing too bad right now.

WMBR snags some good ratings with its good music format. WAIV, with album-oriented rock, is a growing favorite in this coastal city, and is a station to watch.

WTVY rocks in as a teen favorite, and WJAX garners about the same share of the audience with both AM and FM operations that coat the coast with some good easy listening sounds.

"Jacksonville radio is getting more professional all the time," observes Bill Bartlett, program director of WAIV-FM, and one of the most respected radio men in the state. "We have centralized control over the music and a well-disciplined format." The format splits into thirds: oldie product, new releases from unknown artists, and songs by known artists. Rounsaville bought the station last year—and it has been going great guns ever since.

WAIV's sister is WMBR. And WOV5 is soul.

In Tallahassee, there's WGLF and WTAL into Top 40 and WHEW into country. Panama City boasts WDLF and WPFM in Top 40 and WGNE in contemporary progressive MOR. WBSR highlights the Pensacola scene with a Top 40 format. Gainesville claims WCVL with very good numbers, a big Top 40 station in WGCC and good country with WDVF. A good secondary station is located in Cocoa—WRKT—Rocket Radio, a Top 40 station. Melbourne's fast-growing market is served by a rocking WMEL.

So it goes throughout Northern Florida. "Record sales have doubled in this state in the last few years," remarks John Schoenberger, an ABC Records promotion expert. "And a lot of that success is due to these breaker stations throughout the state."

Though the Northern Florida radio scene is as red-hot as the color of an apple, the Big Orange Sound is just beginning to grow, nurtured by the creative, fermentive climate of the Sunshine State.

GERRY WOOD



Photo by Bruce Posner

Pictured outside Criteria studios are left to right Steve Nicholas, manager of the newly-created Criteria-TK label; Mack Emerman of Criteria; Howard and Ron Albert of Fat Albert Productions.

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Tricky Florida Market

Continued from page F-12

Sportatorium, because of its distance and lack of facilities. Recently, the management of that hall has begun to invest a large sum of money for capital improvements, planning to repave the parking area and renovate the inside of the hall.

Fantasma Productions, headquartered in Palm Beach, is into several modes of operation. These include: booking and management of contemporary attractions; promotion of concerts in schools, and private and public facilities; production and promotion for public events; recording voice and video for public and private use; and the publishing of a regional music-oriented newspaper.

Principles in Fantasma are Jon Stoll, president and secretary; Bob Marks director of booking; Bill Lockman stage management; Willa Wilson, office manager; and Ted Beseparis, editor of the newspaper.

Stoll says his company is one of the largest booking agencies in South Florida and currently handles the Arthur-Hurley Band, Freddie Battle, Ike and Tina Turner, Thee Image and Spirit, among others. Most of these attractions are used on a non-exclusive basis for the Southeastern states:

Fantasma is several months shy of its sixth birthday, and over the years it has promoted shows throughout the state. Attractions showcased include Curtis Mayfield, Mac Davis, Yes, Rare Earth, Seals and Crofts, Ike and Tina Turner, Savoy Brown and many others, according to Stoll.

South Florida concert facilities used by the company are the Miami Beach Auditorium, Peabody Auditorium in Daytona Beach, the West Palm Beach Auditorium, the Paramount Theatre in Palm Beach and the Highway Drive-In in Fort Lauderdale.

In the past few years, Fantasma has promoted more than 200 events in South Florida, Stoll says.

New projects of the company include promotion of shows on the East Chop Ship, a 110-foot yacht with a capacity of 400 people, and a series of Music, Arts and Crafts Festivals throughout the state.

Another longtime Florida promoter is Jacksonville-based Sidney Drashin of Jet Set Enterprises. While he promotes in 22 Southeastern cities, with about one concert per weekend in this market, he does the bulk of promotion in his home area.

Jet Set has worked shows in West Palm Beach, Orlando, Miami, Lakeland, Tampa-St. Petersburg and Daytona, besides Jacksonville. According to a company spokesperson, he is the city's number one customer in the 10,000-seat Memorial Coliseum.

Operating out of his home, Drashin does more than 40 major concerts per year in the state, including the only Florida appearance by the Rolling Stones on their last tour.

One of the successful new promoters in the state is Albert Teebagy of the Great Southern Music Hall in upstate Gainesville. Almost every weekend, he presents a mini-concert at this 806-seat hall.

Since Gainesville is the home of the Univ. of Florida, Teebagy has a natural, built-in audience for all types of music. In the past two months, he has showcased Wet Willie, Cheech and Chong, Steve Martin, B.B. King, Earl Scruggs, Johnny Shines, Count Basie, Tim Weisberg, Chuck Mangione and Leo Kottke, among others.

The secret of his success is intimacy. He's capable of handling two shows per night, thereby doubling his potential in the same manner that Boyle does it in Miami.

"Although we have branched out into concert production in several other markets like Miami and Atlanta, we are not trying to compete with the existing promoters," he says. "We are instead trying to produce good quality shows in smaller settings."

Teebagy says about 75% of his shows during the past year were sellouts, and that Gainesville is gradually becoming a primary market. He says it is the largest college market in the

Southeast, besides being a natural community with a very good geographical location.

"Perhaps the best sign that we're on the right track and still on the way up is the fact that we never do fill-in dates, instead all of the groups play for us on the weekends," Teebagy says with a hint of pride.



Photo by Bruce Posner
The staff of Pandora Productions in their office. Pictured left to right are Allan Blazek, Lou Stewart and Bill Szymczyk.

A Billboard Spotlight On Florida

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F-24 Labels Burst Open

Continued from page F-16

"Salsa" radio show, presented by Fania on WFAB, has increased the demand for salsa product. People are buying more records now, and not thinking of saving their money for a return to Cuba. Also, they are buying hits and not as much catalog items as before. The subdistributors also are following the trend away from the old catalog and ask for new releases."

This year alone, Godell Music, with Jaime Monserrat at the controls, released 60 LPs. Their labels include Modiner, Compass and Godell, which are sold out of Miami through Tropicana.

So Palmero, Penichet and Monserrat combine their talents and have at hand retail outlets, a distributor of major importance and private labels. All they need are the customers, and that they seem to have them in abundance.

From what the executives say from the companies we have talked to so far, things seem to be rosy for the Latin music industry in Miami. But that's not true, say Armada and Rodriguez, distributors for Gema Records, owners of private labels and an old established pressing plant. "Everybody wants to

buy without money. Business is lousy. If things don't improve, many companies will be forced to close their doors. All production on our private label, Funny, is being held up until the situation changes. Records are a luxury to be bought when people have money left over. The economy is at fault." These are the somber words of Armada, who also wonders how his pressing plant can keep busy when such a small record town finds itself with 10 pressing plants. Yet, optimism seems more prevalent among the Latin businessmen than does the gloomy picture painted by Armada.

One of the new plants in Miami belongs to Alhambra Records. With Juan Estevez Jr. handling sales and promotion and Miguel Estivill as production manager, business has increased 50% over last year. In addition to Alhambra, the warehouse distributes and the plant presses Belter Records from Spain and Dila Records from Guatemala. Orfeon and Latin International Records are distributed by Alhambra. This company's music is strictly ballads, with artists like Julio Iglesias, Emilio Jose, La Pandilla, Nydia Caro, Charytin, Tony Carpenter and others making the hits. One of the reasons for the recent success of the company is because of its move to Miami, there has been a favorable change in the distribution set-up. Almost all of the artists on Alhambra have appeared in concert in Miami, and this has helped spur the sales of records. Alhambra retains a sales office in Puerto Rico and this is where Juan Antonio Estevez, general manager, oversees the

entire operation. In just two short years Alhambra has become a major part of the Miami Latin record industry, always with representation by one or more of their artists on each Miami hit parade.

As one visits each record company, and notices all the new pressing plants being set up, the question arises . . . why? Why not use existing facilities? If it's true Miami only sells 10,000 LPs when a record is a hit, why go through the expense and bother of putting up a pressing plant? Tony Moreno of Velvet Records, recently moved to Hialeah Gardens with his warehouse, and involved in a pressing plant, answers the question. "Quality, service and professionalism. These are the three components that we couldn't always get when we used other facilities. The quality differed from one plant to another. Many times, one plant couldn't handle the entire order, because they were on another job, or pressing for themselves (which always seems to come first), so we had to go to two or three plants to press a quantity of records. Very often they came out sounding different. Then, when we needed something in a rush, very often we just couldn't get the job done. This was particularly true around the Christmas holidays. And then there is always the problem of one of the employees of a plant leaking the new recording to a bootlegger. I'm not talking about the owners of the plants, but with all the employees used in each place, who can be sure about all of them?"

The running of Miami's Velvet branch is strictly in the hands of Moreno, although his boss, Jose Page, owner of Velvet, who resides in Venezuela, makes frequent trips here to keep his hand on the pulse of the business.

Velvet's pressing plant is called ProSound, and is run by



Yolandita Monge, Coco artist, and (right) Angel Martin, WCMQ deejay.

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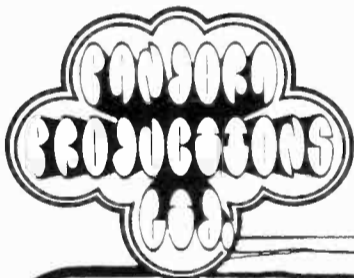
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Jose Valdes. The plant will do independent work, and Valdes promises that the client who has a hit will get priority in fast quality pressing. ProSound is presently pressing Velvet, Microfone, Casa Frago and their own label, Jaguar. They are running four automatic machines (three for LPs and a double 45 machine) which in an eight-hour day can produce 3,000 LPs and 1400 45s. On the tape side, Velvet has invested with Borinquen Records and Carlos Garcia to create Miami Tapes. Garcia was with Tape Duplicators until he went out on his own 1½ years ago. Garcia does all the engineering, cutting and mastering. They have four slaves and will have the most modern cutting equipment when their computerized Haeco VP 1000 arrives. They can produce discreet quad tapes, plus stereo and cassettes.

Moreno, involved in all three operations, is the typical Miami Latin record man. Always on the go, always looking to improve the situation. He sees the Miami market as one that is increasing steadily but slowly each year. True there are more record outlets, but there are also more record companies after the business. Moreno is involved in the pirate situation. Working closely with Angel Tamargo of Musical Records, and the FBI, they feel they have stopped the pirates pretty well in Florida. Working with Fred Reiter of UA, Joe Cayre of Caytronics and Jose Florez of Fania, Moreno's theory is that "if it's yours today, it could be mine tomorrow, so I'm after all pirates, whether they are using my material or not."

Mateo San Martin, or Matt as he is called by his friends, seems to be in another world when he talks about the Latin disk business. He is one of the few (truthful he says) who says that business is slow. He sees this not as something to cry about, but a chance to do something innovative, like break into the American market. "It used to be the radio stations that made hits. Now it's the discotheques. I'm getting licensing agreements to release European disco hits in the U.S. I've also recorded Willie Vega at Criteria Studios in a disco LP for the American market." But he is also not neglecting his big Kubaney and Mate labels and continues to record Johnny Ventura and his other artists. On his trip to MIDEM, he signed with Sol Posters in France to distribute his Latin product in France and Africa.

Southeastern's large pressing and printing plant is only working one shift now. "Both plants were opened in 1962 for our own labels, and if someone had had a plant that could have handled my business then I would never have opened mine. Now all the companies are setting up their own plants. Miami is not the place to have 11 pressing plants. This is not the center of the record business—yet. "Matt also owns two retail stores, both in the Midway Mall. One handles only 45s, and in talking to Mateo San Martin, one sees a wistful look when he talks about his stores, as if he would like to spend all his time there and perhaps leave the headaches of the manufacturer and pressing plant operator to others.

Aldo Vasquez, audio engineer and production chief, and John Urgell, sales manager, head up the newly organized Tape Duplicators of Florida. In keeping with their slogan, "In sound with the future," they are expanding their operation and have new equipment for duplicating and high speed loading of cassettes, and are producing their own brand, TDF, of blank 8-tracks and cassettes. New people have been brought into the business, and this "new blood" has developed new ideas in the way of marketing and sales development for out of Florida and even for exporting. As one of the quality plants in Florida, TDF must now continue to live up to the reputation it made for itself over the past years.

Gateway to the Americas? Ask Joe Cayre and he'll agree. That's why he installed a huge distribution center in Miami. Ask Manny Matos of M&M records and he might disagree. Small businessmen like Matos are having their problems, as are small businessmen all over the country. He needs airplay of his artists on the Sound Triangle label, but the local stations say his product doesn't measure up, quality-wise, to that of the major labels, so there is a minor feud of sorts going on between Matos and the stations, and business still doesn't improve for him. For most of the others, Miami is slowly but surely finding its place in the Latin music industry as a market to be reckoned with. The closeness to Central and South America as well as all points in the U.S., the abundance of inexpensive bilingual personnel, the good weather all-year

around make for good reasons why the Latin music industry is growing in Miami and why every day, new labels are setting up shop here.



Bee Jay photo
The chiefs of Bee Jay booking agency and recording studio gather in the control room (left to right): Sam Stack, managing agent; Eric Schabacker, president; Jim Katt, studio manager; and Bill Vermillion, chief engineer.

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Water And Sunshine

Continued from page F-10

several peripheral businesses including Nancy Colbert's 461 Ocean Blvd. and another venture called Home At Last. Both provide residences and services for groups recording at the studio, including personalized catering at each session and the provision of a secluded ocean estate.

Hard work and dedication to a gut instinct that Miami could become a center for developing new artists has finally paid off for TK partners Steve Alaimo and Henry Stone. While they have had good success during the past few years, with about one hit per year, things really broke loose about two years ago.

In a mighty swoop, this company went wild with activity that has still not hit its peak. Chart-topping product seems to continually flow from the confines of the building in Hialeah on the fringe of Miami.

Stone and Alaimo have been together since 1958, when the former managed the latter's career as a singer. Since that time they have gone gungho into developing unknown Miami area acts into world-renowned superstars.

Artists like George and Gwen McCrae, Betty Wright, Jimmy "Bo" Horne, Timmy Thomas, Clarence Reid, KC and the Sunshine Band, Miami, Little Beaver, Milton Wright, Latimore, Bobby Byrd, John Tropea, Jackie Moore, Wilson Pickett, King Floyd, Frederick Knight, Terry Collins, Lyn Williams, Wildman Steve and Blowfly are all members of the TK family and its distributed labels.

Songs like "Clean Up Woman," "Rock Your Baby," "Let's Straighten It Out," "Party Down," "Why Can't We Live Together," "Rockin' Chair," "That's The Way I Like It," "Get Down Tonight," "Where Is The Love" and many others have come out of this cozy little abode.

Up until several months ago all of the hits were recorded at a small studio atop the distribution warehouse of Stone's Tone Distributors. Now, with the Miami Sound finally establishing itself as a world musical powerhouse, Stone and Alaimo personally helped install a new 16-track studio in a section of the warehouse, cut-off from the rest of the building.

"The one thing that we are very proud of down here is the fact that none of our artists were known to the public and now they are known throughout the world," Alaimo says with a proud smile. "In fact, many people in the industry view us in the same light as Motown and Atlantic in their beginnings."

Because pressures in Miami are much less than New York or Los Angeles, Alaimo finds the recording mood to be much more conducive with more time to spend making a record sound just right.

"Without this mood prevailing we wouldn't have been able to give the opportunity to Finch and Casey (leaders of KC and the Sunshine Band who worked in the Tone warehouse) and



Photo by Bruce Posner

Indie producers Howard and Ron Albert play back tapes to Elektra/Asylum artist Chris Hillman at Miami's Criteria Studios.

as everyone can see they started out with hit product," he says. "The secret to our music is that it is very basic and you'll never find a billion dollar production job with elaborate strings and horns, because we like to make our music in a slow and easy way."

Stone says if there is any secret to the Miami Sound sired by TK, it has to do with a formula of things being right between the artists, studio, musicians and producer.

Bill Szymczyk had an established track record with hit product long before he moved to Miami, but since he began recording at Criteria, a lot of good things have happened.

Besides being nominated for four Grammys, including top producer, Szymczyk has found a very relaxed atmosphere in the Miami area.

"I was getting very tired with fighting for studio time in Los Angeles and Denver, so I looked at a map and after some thought chose Miami, because of its weather and the close proximity of the studio to the house I liked," he says. "I've always wanted to live in a place where I didn't have to travel a great distance to get to work and in Criteria all of my dreams were answered."

Besides thinking that Criteria is the best studio facility in the country, Szymczyk also likes the brotherly feel of the studio management and Miami record people in general.

While most of the other studios shuck and jive you around, Mack Emerman has been extremely helpful by continually

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Rosewater Blue



From a small farm in northern Florida comes forth the music of Rosewater Blue. Their music consists of a diverse blend of instruments: six string acoustic guitar, electric base, twelve string acoustic guitar, electric guitar, acoustic and electric pianos, mandolin, drums, pedal steel and harmonica. Their vocals blend a well refined diversity in both tempo and range, assisting their lyrical content by creating a unique air of moods and feelings for their listeners. These lyrics bridge many phases of thought concepts consisting of philosophies, fantasies, beliefs, and realities.



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putting in new advanced equipment and by also giving us everything that we need for our sessions."

Working with Szymczyk in the operation of Pandora Productions are fellow producer-engineer Allan Blazek and general manager Lou Stewart. Artists now being produced by this company include The Eagles, Elvin Bishop, J. Geils Band, Jay Ferguson (formerly of Spirit), Joe Walsh, the Michael Stanley Band and Rick Derringer, among others.

In another move, Pandora has begun work on developing a new Miami group, Expresso, for an album. Szymczyk says he would like to offer this group to Henry Stone and Mack Emerman as part of their new label deal.

"If there is one thing that sets Criteria apart from the other studios throughout the country, it's the relaxed atmosphere and ability to get away from watching the clock," he states. "As far as South Florida goes, I'm very happy with my move and the way that everyone involved in the industry down here has become a close-knit group, although they are working on all different types of music."

In the future, he sees all of these people becoming intertwined and working on mutual projects.

Although Ron and Howard Albert are still very young, 24 and 28 years old respectively, they are by all practical standards—industry veterans. Both grew up in the studios of Criteria and learned their lessons from teachers like Mack Emerman and Atlantic producer Tom Dowd.

Three years ago, based on their growing reputation from working with people like Steve Stills, Eric Clapton and the Allman Brothers, they decided to branch out on their own and form Fat Albert. But, Criteria is still home to the Alberts and they continue to use the facility anytime they can arrange time.

"We are still Criteria people and we believe that there isn't a better studio in the world," Ron says. "We still do all of our remixing at Criteria, but we are sometimes forced to travel to other cities, because Criteria is totally booked."

New projects for Fat Albert include work with Steve Stills, Chris Hillman, Curved Air, the Sutherland Brothers and Quiver, Law and several others. According to Howard Albert, they are very excited about an upcoming album production deal with TK Productions on an as yet unannounced artist.

"While we really like the sunshine and water in Miami, it doesn't mean that you're going to have hit records just by this atmosphere alone," Ron states.

Much of the recording action focuses on Criteria and TK, with most of the indies using their facilities, but producer-engineer Bob Archibald has again surged into the picture with his Hit Factory. After laying dormant for more than one year, while installing a new 24-track board, he has begun to record a number of new artists.

In addition to the Cornelius Brothers and Sister Rose, he is now working with singers Terry Weiss, Janet King, Bill Acosta, Ted Piercefield and several others. Many of these recordings

are for release on Archibald's own Platinum Records label, which is distributed by Pickwick International and its Heilicher Brothers distribution operation.

"We are now opening up the studio to anyone wishing to use it, but we are tied up using it some of the time recording our acts, 85% of which come from the Miami area," he says. "We've had 15 chart records in the past and we are working very slowly in developing artists from raw pieces of talent."

Northern Florida

Continued from page F-4

In Hampton, the Savill brothers—Fred and Phillip—are putting together a studio complex that could become one of the most famed recording sites in the country. A new 16-track console is going in a newly constructed studio named Cypress Willow Studios—just part of a 10-acre tract that will house the Savill's recording-publishing-production operation that should attract talent from near and far. The idea offers lodging, recording, rest, relaxation, and just about anything else anybody could want in the country. Actually the studio has existed for two years, but the expansion is taking it to where the brothers Savill want it. The group Rosewater Blue will use it for their home base as a national exposure and development campaign is conducted for them. This is definitely an operation to watch.

In Jacksonville, where promoter Sidney Drashin maintains his supersonic pace with Jet Set Enterprises, Norman Vincent continues to pursue his studio endeavor. The Norm Vincent Sound Recording Studio has recorded some gospel and country sessions, but commercial production has been the mainstay. Vincent also manages the public radio station WJCT-FM.

"FM is going to be the way," predicts Marshall Rowland, owner of the popular Jacksonville station WQIK and a sister station in Tampa. "1975 was a great year—and '76 should be the best yet," says the veteran of radio and concert promotion.

The talent scene wouldn't be complete without mentioning the Great Southern Music Hall in Gainesville. Formerly a vaudeville theater of 1920 vintage, and run by Albert Teebagy, the Hall is a popular spot showcasing some of the greatest talents in music today.

And Tallahassee boasts a 16-track recording house in Sweetbay Studios, impressively manned and completely equipped.

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Banner Hotel Business

Continued from page F-6

trons, conceived by Morris Lansburgh with Music Fair execs Lee Guber and Shelly Gross. Recently in the Musketeer Lounge at the mid-Miami Beach hotel is Pupi Campo with his Las Vegas show band and singer/dancer Sherry Crewes. Campo has been appearing at Caesars Palace (Cleopatra's Barge) for the past six years.

The Marco Polo Hotel with its Swinger Lounge lies in the Northernmost tip of Miami Beach. The Swinger, leased to nightclub owner Rudy Guarino for five years and booked by Guarino's right-hand gal, Francis Bindler, is proving to be one of the hottest nightspots in the city.

"We had hoped to turn the lounge into a Bottom Line operation, explains "Bindle" (her nickname), "but found Miami audiences don't turn out for unknown acts."

Audience response has been extremely good for such acts as Tavares, who appeared twice within three months, just before its million seller broke and then again in January. Miami soul singer Betty Wright draws a tremendous following as did Gino Vanelli in a recent appearance.

"We always have good entertainment, but not always a major recording act," Bindle explains. "We get a mixed audience, drawing a lot of young people on holidays and during school

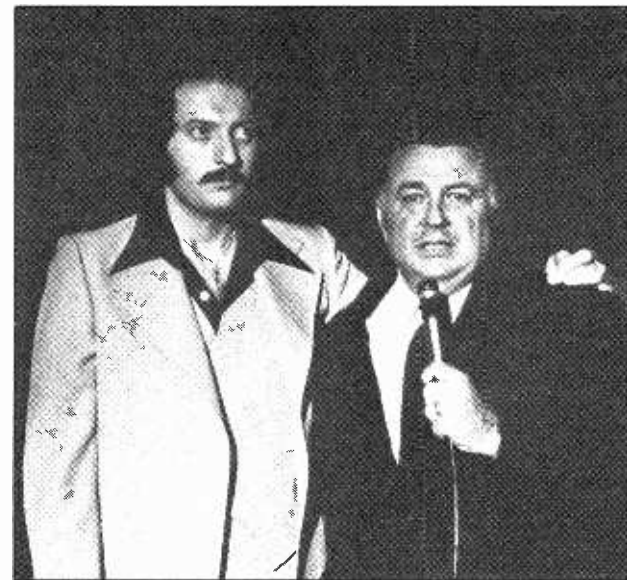
vacations. After the kids go back, an older crowd comes in. We always do well with Herb Reed (of the original Platters) and his group. He's been the backbone of the Swinger, appearing here two times a year for three weeks."

Other acts that have appeared or will be coming in include Natalie Cole, the New Censations, Myron and the Vandells. Cortez Greer, DeBlanc and B.B. King are booked for 10 days beginning March 22. The seven Seas Lounge, Newport Motel, is another spot on "The Strip" featuring "live" talent. Acts such as Herman's Hermits, the Platters and Little Richard appear here regularly.

And, up in Fort Lauderdale, Bobby Van's Bachelors III continues its policy of booking recording acts. Van has had the club for the past six years and had his share of headaches with cancellations and hurried phone calls to fill a vacated slot. Bachelors III, too, has a mixed audience, depending on the act. It is the most popular night spot in Broward and draws audiences from as far away as South Miami. This year the Spinners, Pointer Sisters, Temptations, Righteous Brothers and Al Green have appeared. Coming up are Manhattan Transfer, Ray Charles, Nancy Wilson and James Brown for Easter Week. Van's club operates on a year-round policy and usually works its acts for 10 days, to include two weekends. A year or so ago he started offering acts a percentage of the gross.

South Florida audiences, during the season anyway, have

plenty of diverse acts to choose from. However, during the remainder of the year there is a dearth of name talent with the exception of acts appearing at The Swinger or Bachelors III.



Artists of America photo
Paul Delicato, Artists of America recording artist (left) and Jimmy Hatcher, chairman of Artist of America Entertainment Corp., at new Gold Room in Panama City.



Emilio Jose concert.

WCMQ photo

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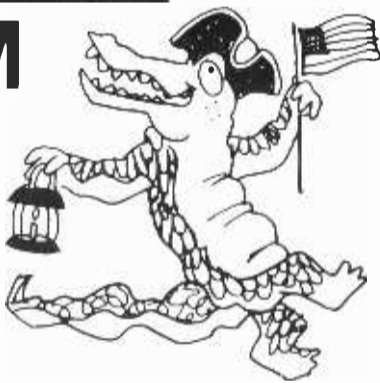
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... the compiler and editor, Bill Lee, is Dean of the School of Music at the University of Miami and consultant in Jazz to Charles Hansen Publications. He has long been recognized as a pioneer in jazz and jazz education and is the immediate past president of the National Association of Jazz Educators. As a professional jazz pianist and composer-arranger he has been associated with the bands of Gene Krupa, Artie Shaw, Charlie Parker, Howard McGhee, Gerry Mulligan, and others.

Published by
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A division of HANSEN HOUSE
1860 BROADWAY
NEW YORK, N.Y. 10023

Other divisions:
HANSEN PUBLICATIONS, INC.
1842 WEST AVENUE
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Plant a seed in Florida and it'll probably grow up to be an orange tree. Plant a song and it'll probably grow up to be a country song.

On radio and tv, in clubs, over jukeboxes, at retail outlets, in concerts and shows, country music saturates Florida from the north side of the northern border to the damp southside of Key West.

Florida has been caught up in the explosion that has seen country music become one of the most impressive and fashionable trends in the world of music.

The Country Music Association—the international organization that promotes country music—reports many members in Florida. But the Florida country music thrust is so powerful the state has its own country music organization located at Fruitland Park.

The Florida Country Music Foundation is a bouncy four years old and claims members from all over the nation.

"Our purpose is to build the industry and promote unknown artists," comments Jo Hunt, administrator of the foundation, a non profit, tax deductible association. "We work on shows and promote artists," she adds. "We've had a show every month since we started."

Membership fee is \$15 a year, and the foundation's address is in care of Fruitland Park, Fla. 32731.

Future plans include construction of an auditorium. Jo Hunt notes. "We expect the organization to grow bigger and better."

Florida has spawned some of the biggest talents in country music. Jack Blanchard and Misty Morgan live near Orlando. They've had a string of hit country records that goes back several years.

Blanchard, an authority on the Florida country music scene, observes, "There's a lot of good talent down here just waiting to be discovered. We're knocked out by it. Ron and Rita, who play in Orlando, are exceptional talents. So is Donel Austin in Tampa. And Jim Carlton in Orlando is really a good writer."

Blanchard observes the country music live talent scene is improving with better clubs—and the recording scene is also

picking up. "I've taken masters from Nashville and mixed them at Criteria in Miami with good results."

Plantation Records artist Hank Locklin—a long-term country music veteran—not only lives at McLellan, Fla., he's considered the Mayor of the town. Mel Tillis hails from Florida. So does Slim Whitman, and Bobby Lord, and Larry Butler, and Don Williams. George Jones and Tammy Wynette once lived in Lakeland. And Wilma Burgess comes from the sun and fun capital, too. Lobo and Jim Stafford—no strangers on the country music charts—are both from Florida.

Clubs that feature live country entertainment are sprinkled throughout the state, located in such towns as Auburndale, Bradenton, Coral Springs, Fort Lauderdale, Fruitland Park, Hollywood, Homestead, Lake Buena Vista, North Fort Myers, Ocala, Orlando, Panama City, Pensacola, St. Petersburg, Tampa, and West Palm Beach.

Bob Cross, Entertainment Director of the massive Walt Disney World complex, reports that live country music is a popular item at the park. "We'll continue to program it from time to time," he comments. Country acts playing Disney World include Charlie Rich, Dolly Parton, Hank Thompson, Faron Young and Dottie West.

Country radio stations boom the popular sound to the four corners of the state. Some of the more renowned full-time country stations: WHOO, Orlando; WFIV, Kissimmee; WPUL, Bartow; WKMK, Blountstown; WSBP, Chat-

tahoochee; WAAZ-FM, Crestview; WDCF, Dade City; WELE-FM, De Land; WKXX, De Land; WFTP, Ft. Pierce; WDVH, Gainesville; WGMA, Hollywood; WQDT, Homestead; WKEM, Immokalee; WQIK, Jacksonville; WVOJ, Jacksonville; WDSR, Lake City; WZST, Leesburg; WTOT, Marianna; WTAI, Melbourne; WYRL-FM, Melbourne; WIGL-FM, Miami; WWOK, Miami; WCKC, Milton; WXBW-FM, Milton; WMOP, Ocala; WOKC, Okeechobee; WLMC-FM, Okeechobee; WPAP-FM, Panama City; WSCM, Panama City; WNVY, Pensacola; WPFA, Pensacola; WPLA, Plant City; WJOE, Port St. Joe; WADC, St. Augustine; WSUN, St. Petersburg; WELE, Daytona; WSEB, Sebring; WSKP-FM, Sebring; WMEN, Tallahassee; WOMA, Tallahassee; WHBO, Tampa; WQYK, Tampa; WYOU, Tampa; WFSH, Valparaiso; WEAT, West Palm Beach; WPCV-FM, Winter Haven; WIRK-FM, West Palm Beach; WBRD, Bradenton; and WPXE, Starke.

An additional 24 stations program country music as a significant portion of their broadcast day, ranging from three hours to 16 hours. In other words, you can't go anywhere in the state of sunshine without catching some sunny country melody or lyrics.

And the country music scene continues to grow. Jimmy Buffett—frequently on the country charts—now lives in Key West. Shel Silverstein, who wrote a "A Boy Named Sue" and other country classics, hangs his hat in the Keys as much as anywhere else in the nation. Chris Gantry, writer of "Dreams Of The Everyday Housewife," is now a Key West native—and the state that gave its name to the Orange Blossom Special continues to attract, and encourage, country talent.

The key to country music in Florida could be the Keys. The spark that could turn this string of islands into a redhot recording spot. The Keys will soon be the home of a fully equipped 16-track recording studio. It'll be located along U.S. highway 1 on Summerland Key—and it's the brainchild of Tampa studio owner Blair Mooney.

It's another indication that the state that gave its name to the Orange Blossom Special continues to attract, and encourage, the top talent in the country. The trees may be orange, but the future is definitely gold.

Caught Up In a Country Music Explosion

A Bright Future

Continued from page F-4

The state of Florida is a very good place to find creative people in the areas of art and engraving, according to Hackinson, and all of the folio books reflect the highest standards.

One of the major reasons the company changed its name was to gain a closer identity to the parent company, Columbia Pictures Inc.

The most recent innovation created by Hackinson and his staff is the introduction of a new folio line—12 x 12. These music folios are the same size as an album and fit easily into browser boxes, so that they can be marketed in the same manner as an LP. Each book contains music, lyrics, chords, photos and stories, on a specific act.

Among the artists represented by the company are Carole King, Barry Manilow, Cat Stevens, Leon Russell, Bachman-Turner Overdrive, Melissa Manchester, Bread, Chicago and Olivia Newton-John, among others. Publishing catalogs covered by CPP include Screen Gems, Colgems, 20th Century, Jobete-Motown, Sherlyn, Skyhill and Al Gallico.

"We are proud of many things at the company including our own patented way to engrave the books and our vast staff," Hackinson says. "We have seven persons in our art department, four staff arrangers, a full production-coordination crew, an educational department, a 12-hour (9 a.m. to 9 p.m.) sales staff and many other areas fully covered."



Photo by Bruce Posner

The TK Productions crowd has a family portrait. Pictured left to right are promotion head Gary Schaeffer, publicity head Janet Oseeroff, Howard Casey of KC and the Sunshine Band, producer Steve Alaimo, Rick Firch of KC and the Sunshine Band, Henry Stone and marketing head Howard Smiley.

Hackinson's most recent appointment was that of Raoul Aviles as international sales manager. This has to do, in part, with the company's recent involvement with many international artists. They plan to do a Morris Albert songbook in both English and Spanish.

"Business has grown tremendously during each year of our life as a company and we are now considered highly since we have 30-40% of the charted material under our belt," Hackinson asserts. "All of our business competitors are more than 25 years old, so we are pleased with our growth."

Action is not limited strictly to the South Florida area, since the central, northern, and western sections are all seeing new business come into the area, on a regular basis.

Tampa-St. Petersburg is still growing in its importance as a music center, while the Orlando area has become a live music center, spurred on by the Walt Disney World complex.

North, South, East or West, the state of Florida has an enthusiastic group of music people with their sights on continuing development. At the rate it's going, this state has a chance of becoming one of the more important world music markets of the future.

Latin Night Life

Continued from page F-17

nighter and is now living here and working at Club Numero Uno on the beach. Joe Cuba also came for a weekend date and stayed three months, packing them in every night.

But don't think the older Americans who made names like Tito Puente a household word have given up Latin dancing. On the beach Luigi's dance studio has socials four nights a week, featuring the latest releases of the New York salsa bands. On a recent visit on a Saturday night, the new LP of Pacheco was being aired, much to the delight of all the dancers, and halfway through the evening, a demonstration of the Latin hustle was given by none other than Ralph Lew. Cuban Pete is holding hustle and Latin night every Sunday at the Konover Hotel, and styling it very much like Wednesdays used to be at the Palladium. Jose Fajardo, famous among Cubans and Americans, is currently at the Chico room of the Barcelona Hotel, drawing a mixture of Latins and anglos.

So Latin music is popular again. Sounds of salsa are coming from the posh hotels on Miami Beach and the small Latin clubs at Miami. Bands are coming to Miami to take part in what can only be described as a rebirth of Latin dance music, salsa.

Mr. Latin Music

Continued from page F-17

As a promoter, Eddy is trying to book as many concerts as he can. He is in the process of booking salsa bands for concerts because he feels "many people like salsa, and we should give them what they like, not necessarily what we like." His store, El Palacio Del Disco (the record palace) opened six months ago, and gives the people LPs for at least \$1 cheaper than any retail store in Miami. "For some reason, Miami is one of the places where records are more expensive for the consumer, even more than New York, and according to the income of the people, it should be less here. More profit on each item is what the retailers think they should get but I reduce the price and sell more in volume, so I think I'm doing better."

Eddy turned the Centro Espanol from a fairly seedy weekend place into a swinging week-long nightclub, offering continuous music to three bands and big name acts like Celia Cruz, Nelson Ned and Yolandita Monge. Owner Abdon Grau gave Eddy free rein concerning the entertainment and with a no cover and no minimum policy, youth has found a home at the Centro.

Eddy came to the U.S. in 1961 from Havana and lived in Puerto Rico eight years before coming to Miami. He feels 1976 is going to be the big year for Latin music in Miami, and well it might, with his own label, Oro Sound, already on the hit parade with Jose Antonio, former lead singer with Los Chavales de Espana, and more records on the way.

Martinez, always smiling, always on the run, perhaps the Horatio Alger of the Latin music business in Miami... perhaps the living proof that if you work hard enough at something, you're bound to succeed. Miami's Latin music man of the year, to Eddy Martinez, adelante!



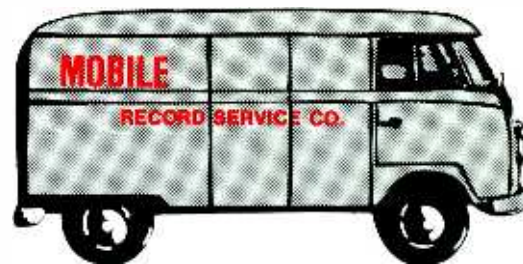
Cypress Willow photo

Under construction in Hampton, on part of a 10-acre tract, is the new Cypress Willow Studio, owned by Fred and Phillip Savill.

Credits

Special issues editor, Earl Paige. Art direction, Daniel J. Chapman. Cover photos by Dick Kassin for Miami Beach Tourist Development Authority. Production, John F. Halloran.

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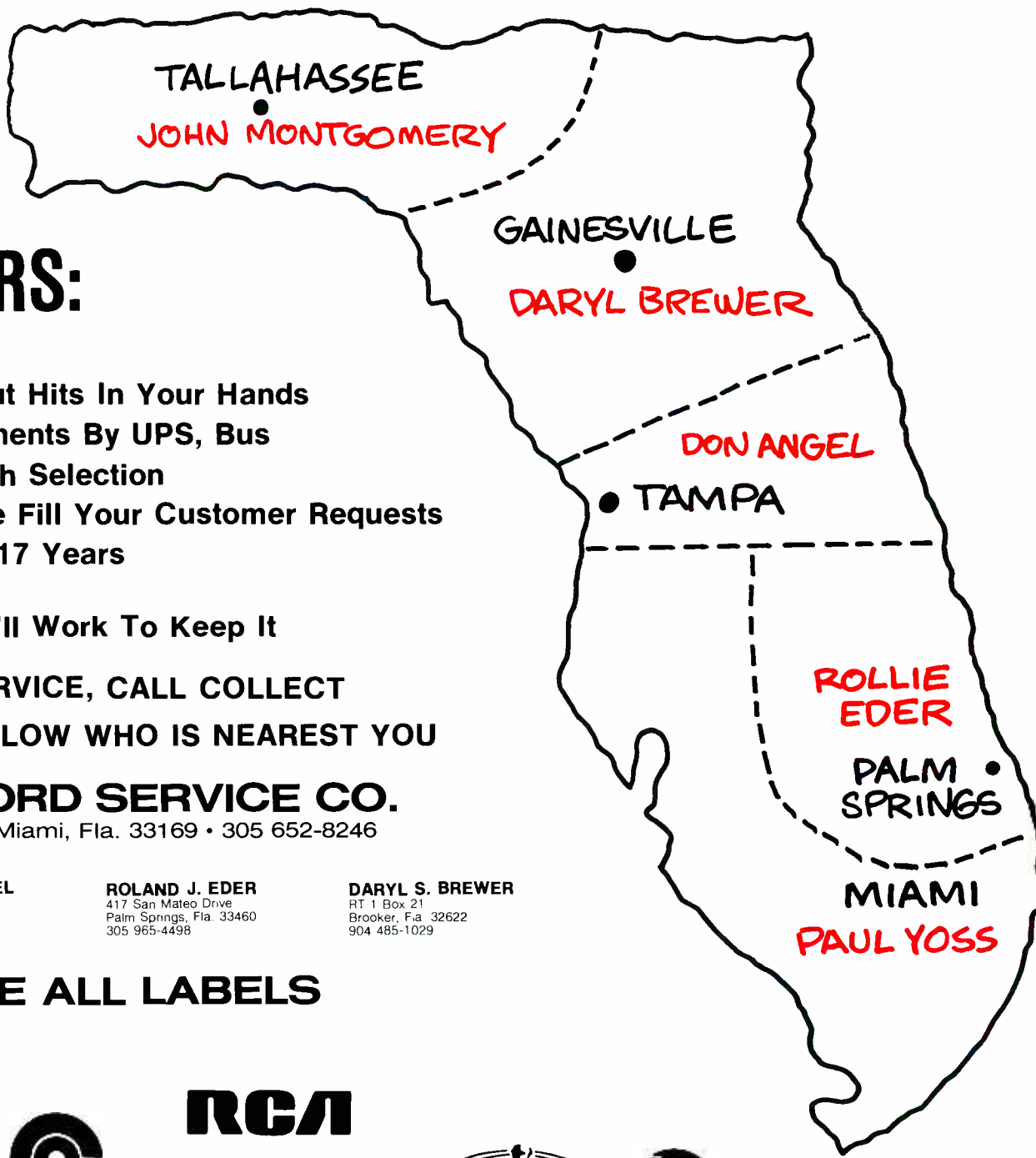
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Print Music Burgeoning With Stability Wished For In Records/Tapes

• Continued from page 56

territories, he says, and others are to be added on a continuing basis.

Dollar volume last year was up about 30% over 1974 for CSMS, he reports, although the recession still exerted a depressing influence on consumer sales generally.

The growth impetus even overcame noted resistance to high-priced folios, the racker president asserts. A recent company survey disclosed that sales of \$6.95 to \$9.95 music books "dropped off severely, while lower priced folios showed strong gains.

"The survey indicates that levels of \$4.95 to \$5.95 are most acceptable to the public," he says.

Racking today is largely a folio business, states Ravitz, with books outselling single sheets by a ratio of 80 to 20. He doesn't see the spread narrowing.

That 80/20 ratio also represents the mix in the average rack CSMS services, as well as the stock carried in his warehouses. Racks carry a minimum of 200 titles and will go as high as 500 in top locations. Annual turnover in mass merchandiser racks ranges from a low of four to as many as eight or even nine turns. In record stores the music turn is between six and eight, he states.

CSMS' introduction of its plastic Snap-A-Rack display unit last year has proved an effective merchan-

dising aid, says Ravitz, and more than 11,000 have been distributed to the field in the past eight months. The rack also comes in units of 30 for larger outlets.

To accommodate thicker folios, the company is developing a companion rack with pockets 1½ inches deep, and expects to make them available to the field within two months.

Snap-A-Racks are furnished at cost to users, with \$21.50 the charge for the 20-pocket unit, and \$32.25 asked for the larger 30-pocket rack.

Publisher feedback on print sales is generally optimistic and in line NMPA's EPA's growth projections.

At the major print houses folios continue to dominate, while share of gross sales for sheet music ranges from 10% to 25%, depending on the firm eyed.

At the increased \$1.50 price, sheet music has remained a viable source of revenue, a number of key executives say. Several of the execs offer that sheet sales are declining, though, and that the future lies in folios. Most of the same publishers also agree that a price ceiling on sheets has been reached, and if healthy results are to continue the \$1.50 price tag has to be held.

Increased production costs and greater payment demands from writers were the main reasons for hiking the price as high as it is now, they explain.

On the folio side of the coin the picture is immensely brighter. A consensus of the publishers sees folio growth virtually across-the-board. But, even as the results are added up, new and better ways of reaching the consumer are planned. Key to the formula is garnering still greater rack involvement, and even bringing indie distributors into the picture, as did Columbia Pictures Publications with its recent 12" x 12" album folio introduction.

Frank Hackinson, president, Columbia Pictures Publications, describes the reaction to the new album-themed folios as "sensational." Already, he says, reorders are in from the 26-distributor indie chain handling the music books. The distribution network is the same working with Columbia Pictures Publications' sister company Arista Records. Hackinson adds that racks are also beginning to handle the folios.

To date, there are 15 of the folios available, and plans call for the total to reach 100 by year's end. In-house goals are aiming at 25% of disk sales for each of the folios.

Notably, other majors, Hansen, Warner Bros. Music and Chappell, do not share Hackinson's enthusiasm for the 12 x 12's. Basically, a wait-and-see attitude is in effect.

At Warner Bros., Ed Silvers, president, says that the print business, while continuing to grow, is still in

the '40s when compared to the record business. He explains that WB Music, which he says has increased sales some 750% since 1971 and jumped 20% in 1975 over 1974 figures, is looking to expand both its own distribution operation and the number of racks handling WB folios. Bookstores and discount department stores will play a key role, and Silvers promises announcements in both areas following NARM.

At present, WB Music has its folios in a couple of hundred record stores. But, says Silvers, record buyers in most cases are not print buyers.

Chappell's president Norman Weiser says that the firm is increasingly eyeing hardcover book outlets and record stores as major sources

of revenues in the future. He explains that one of Chappell's main thrusts at this year's NARM confab will be to see if it can come closer to distributors and retailers on the question of returns. "We simply can't allow unlimited returns," he explains.

At Hansen Publications, Murray Bass, vice president, sees a healthy future in marketing music books along the lines of the company's "1002 Jazz Songs," which retails for \$20. Sell bigger and more complete folios and offset any losses from sales declines on sheets and lower priced music books is the idea, explains Bass. He also feels that a tight money situation has ended, and that the credit picture for most accounts is once again promising.

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Chrome Alternatives Spurt Market

• Continued from page 62

Says Cutler, "We are getting set to run what we feel is the best and strongest tv campaign we have yet come up with."

The firm continues to use the dynamic Ella Fitzgerald, who has played the central role in Memorex's tv campaign from its inception. Like BASF, the Memorex ads are being geared to carefully selected specials and sports events. Memorex's target is also the mass consumer in the 18 to 35 age bracket.

Jake Roher, the firm's marketing manager, adds, "We are also looking to improve and emphasize our dealer displays." The firm has six different custom-designed dealer displays aimed at covering "every conceivable type of selling situation."

Roher adds, "While Memorex will continue to keep a close eye on new formulations, we are committed to a marketing philosophy of bringing only meaningful products to retailers and consumers."

TDK, riding the crest of a new wave of popularity with its Super Avylin and Audua tapes, argues that the time for chrome has come and gone. The company plans to take this philosophy to the consumer through a carefully structured national advertising campaign.

The firm, which is also using the television medium, but on a local rather than on a national basis, is working closely with its reps and dealers, and using co-op ad dollars to advantage. According to Norm Sato, the firm's assistant marketing manager, TDK recognizes the great influence of tv. However, he feels that 30-second spots in carefully selected markets are more effective than a costly national splash.

The firm is further beefing up its image with a series of tape clinics designed to showcase S.A., and Audua. So far they have penetrated a number of cities on the East and West Coasts and in the Mid-west.

The company also has its share of point-of-purchase materials and discount promotions.

Capitol Magnetics will continue its romance with tv. The firm got into this medium through a multi-million-dollar program prepared for it by the J. Walter Thompson Agency about a year ago, and so far, everyone at the company seems satisfied with the results.

Ricci claims that the early spots were so successful, they are being moved into other cities including New York, Los Angeles, Chicago, San Francisco, Dallas, Washington, Atlanta, Philadelphia, and St. Louis. These markets are being saturated over a four-week period.

Says the Capitol Magnetics executive, "We will continue to stick primarily with television because we feel we have an unusual story to tell. The company's theme, "Music Is The Color In Your Life," remains unchanged.

In addition the firm is offering a number of promotions including a free copy of the 1976 Guinness Book of World Records with special purchases of both cassette and 8-track products.

The 3M Co. is also riding the television hobby-horse. The firm got into the medium this year, but rather than broad base saturation, is concentrating on what officials of the company call "the demogra-

phics of people that are truly buying the products."

Says William Madden, the firm's marketing director, the dealer already know who we are, but there are many consumers who are not fully acquainted with us. These are the people we are targeting. We think we have done our homework in media research, and the rest is a matter of scheduling."

3M's scheduling will exploit such tv and radio programs as "Saturday Night," and "The King Biscuit Flower Hour."

Accessories are an important part of 3M's overall merchandising plan. Madden explains that his line goes to mass merchants as well as hi fi dealers, record and camera shops, and it is important to have a supporting line of quality accessories.

So far Maxell has not yet jumped on the tv bandwagon, but then officials of the company stress that they are not targeting a mass consumer market. The firm, convinced that it has the best possible new formulation with its pure ferric UDXL blank tape, will continue pushing this product with special dealer buy-ins, and free T-shirts to consumers buying a dozen UDX1's.

Also being planned are special Summer CE Show promotions, including a contest among dealers for the best co-op ad. First prize for this will be an Advent Projection tv system.

The firm, which recently got into the lucrative A/V market, is reportedly extremely happy with market response to the line, and will continue its strong push in this area in the coming months.

Unlike Maxell, which revels in its snob-appeal image, Columbia Magnetics makes no pretense about the fact that it is in pursuit of the mass consumer market, with particular emphasis on the 18 to 35 buyer. To stress this marketing strategy, the firm is offering a special three-pack promotion that includes a decal.

According to Columbia Magnetics' Gary Schwartz, although the firm is not actually pushing the audiophile market, it is, by reason of marketing a good product, making some inroads into this area.

He says that Columbia Magnetics showed its confidence in its product when it offered consumers the option of buying them any tape of their choice if they were dissatisfied with the performance of Columbia products. "The returns were negligible," he says.

The firm has never carried a chrome product, and has no intention of doing so, even though Schwartz feels it could have been a much more viable product had it been properly marketed.

Fuji too has begun flexing its marketing muscles, and its most recent promotions include a slick 28-page booklet titled "Cassette Tape, And How To Make It Work For You." The book covers every aspect of blank tape use including an introduction to cassette decks, recorders and players, and a list of do's and don'ts for trouble-free recordings.

Release of the booklet is expected to give added impetus to Fuji's recently released FL low-noise, high output, gamma ferric cassette.

The tape precedes Fuji's new Audiophile FX cassette, planned for a June introduction at the Summer C.E.S. The Audiophile FX is said to be coated with "ultra pure gamma ferric oxide particles, and offers outstanding frequency response.

At Audio Magnetics plans are to launch what Dan Fine, the firm's vice president, sales, calls, "a massive consumer ad campaign" to support its Tracs, XHE and Audio blank tape labels. The promotion, for introduction in May, is aimed at "building consumer awareness for the firm's entire line of blank tape products. It will include a number of media ads and point-of-purchase displays.

Certron also plans a number of yet-to-be-revealed summer promotions. In the meanwhile its main concentration is on the marketing of its recently introduced mini-cassette Memotape.

Ampex is mulling the feasibility of manufacturing its own line of tape accessories instead of having the products private-labeled as has been done in the past. The line, if approved, will include storage cases, head cleaners and demagnetizers.

Accessories Switching To High End Business

• Continued from page 60

and vibration control system. Audio Technica introduced a \$24.95 system with four pads for under turntable legs, and bubble leveler, which can also be used for speakers. Discwasher Inc., Columbia, Missouri, has a \$45 marble base with rubber damping feet. Despite the price, Barbara Teskey, national sales manager, reports that sales are good.

Stylus cleaners can range from \$2.95 for the Audio Technica solvent and brush, to \$25 for the Schweizer Design record and stylus cleaner, called the Hydro Cleaner. Discwasher's SC-1 stylus cleaner adds a magnifying mirror to the brush arm.

Static reduction devices and head demagnetizers are among the most popular selling items. "We can't keep it in stock," says Sharon Goetzke, sales, of Nortronics \$17.60 model that demagnetizes both 8-track and cassette with a flexible tip. Discwasher's two static reduction devices, a D-stat that fits under the record for \$9.95 list, and a \$29.95 pistol-like device that emits positive and negative ions, are both good sellers. The firm is formulating a co-op advertising program to supplement national consumer and trade press advertising.

Newest trend in storage units for 8-track and cassette tapes is the increased sales of cassette, and the involvement of hammer and nails hardware stores in selling cases.

Gil Harvey, national sales manager, Custom Case Mfg. Co., Fayetteville, N.C., reports cassette storage unit sales are up 60%. Increased popularity of in-dash AM/FM/cassette units being offered this year on 1976 cars is probably the reason.

Hardware chains in the Minnesota area are adding cases to their inventory, Dan Mahoney, Somo Manufacturing Co., reports, citing Gambles and Our Own chains. They also carry car stereos, and cases are a natural addendum.

Mahoney also notes a move to larger 8-track cases, from the popular 24 capacity at \$11.95 to the 36 capacity unit at \$17.95. Cassette cases have picked up a little but are

NARM Strong Cutout Mart

• Continued from page 60

"What is good about it is that it gives us an aura of low prices in competition with the large department stores which can all undersell us on regular product."

Cohen is disturbed about the department stores and "low-ball retailers" who he feels are ruining the retail business.

"The department stores gave up the ghost in terms of handling their own buying," says Cohen. "All those stores sell cheaper than we do because none of the rackjobbers has the guts to say 'this is what we have to sell this record for.' That's why the rackjobbers are in dire straits now and resorting to cutouts.

"He caused his own problems because he let himself be dictated to by his department store customer," Cohen says. "There really is no retail industry like this which gives away its best product," he

adds, echoing a frequently voiced complaint.

In terms of the cut-rate retailer, he notes that they try to operate on a profit equalling 13-14% of gross sales. "They've got to go bankrupt at that rate because the basics are the same for all of us, rent, light, heat and people. That always totals at least 13-14% so you've got to go under working on that margin. The only thing that makes it take longer in this business is the heavy cash flow."

Biehn reacts in pretty much the same way to reports of large numbers of units being made available as cutouts by any one label. "I'm not really pleased to see a label let go of over a million cutout units," he says. "If a big company doesn't know what it's doing it should get out of the business. This is a whoring business as it is without these gimmicky operations."

One rackjobber who prefers to remain anonymous "because I have to deal with these people all the time" looks upon the cutout business as "job protection for label presidents.

"What happens is that when it comes close to the end of a fiscal year and the company is not doing so good, the president says, okay fellows, let's dump a lot of titles and we'll sell it all as cutouts. This way the bottom line isn't red at the end of the year and the president has saved his job for another year or two. What he does is blame the guy who had the job before him for the mistake that leads to the cutouts," the racker says.

Undoubtedly, the cutout business does allow a label to recoup a bit of its losses and more than covers vinyl and materials cost. Since the production costs have usually been recovered by the time the cutouts hit the market a profit can be shown.

However, despite the contention by cutout brokers and dealers that their business is here to stay and their high hopes for NARM sales, the buyers are taking a "wait and see" attitude.

Over and over again the phrase "depending what's available" or "as long as there is some new product, six months to two years old at the most" can be heard from buyers expecting to attend NARM.

"The budget lines provide a better profit picture for us and are better for the industry all around," says one. "This way everyone knows it is new stuff and if it has been properly promoted it moves fast."

"I think the worst thing that happened to the industry is when they moved to a standard \$6.98 retail list price," says Ray Watson. "They should have stayed at \$5.98 because what is happening is that they are pricing some of the product right out of the market," echoing support for budget lines.

Moran's allusion to pirated product is one beneficial aspect of the cutout trade. "With bona fide cutouts available at just about the same price as pirated products there is no need for retailers to deal with pirates," she says. "This fosters more cooperation with the authorities and labels fighting the pirate battle."

In any event, most observers feel that this year's NARM convention should see the movement of at least as much cutout product as last year and perhaps even more.

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Out-zapping the competition

Dan Helicher Adds To Leadership

• Continued from page 54

tal United States in a motor home and will tally the last of them this summer—including Texas and Ok-

lahoma. The 28-foot motor home has "everything our house has except a bathtub," Helicher sums up his description of their super,

"wheels." In winter, the family has skiing in mind, but in summer, the destinations are purely sight-seeing. Helicher may visit the various stores and branches or one of the 18 warehouses, but only if he happens to be in the vicinity; the trips are not routed for business.

While on tour, Helicher will usually have a camera at the ready. His Nikon F2, with all the various lenses, will be recording the family, and scenery that catches his eye. "I've been a camera nut for 40 years," he acknowledges. "During the service, I had some extraordinary opportunities to take pictures. I flew over Mt. Vesuvius and I shot a bullfight in Madrid—from an altitude of 500 feet!"

While work serves double-duty as a hobby for Helicher, he enjoys golf and the two Helicher families are often aboard a houseboat on Lake

Minnetonka during the summer. The houseboat, the Soma, is Amos, spelled backward and a sophisticated reference to the relaxant in the novel 1984, which was prescribed to keep people happy. SOMA is also the name of the Helicher's record company which features local artists.

The Helicher children are not musically gifted, but do enjoy music—each with specific tastes and interests. They've been through what Helicher feels is an important indoctrination: "Every kid should endeavor to play an instrument—even if it's only for a short length of time." He played the saxophone in high school and is convinced that it added a great deal to his enjoyment and insight of music. It doesn't matter, he says, whether you have a serious interest or no talent at all; it's still educational to study a musical instrument.

Helicher takes his industry and civic responsibilities seriously. He's a brother member of the Golden Valley Chamber of Commerce, on the board of the Minneapolis Children's Hospital, and the Sholem Home of the Aged and the United Jewish Appeal.

His wife serves as a hospital volunteer and is deeply involved in Children's Hospital's teenage medical clinic: TAMS, where teenagers with various medically-related problems may go for free help.

The Helicher family shares basic values and priorities and a healthy respect for each other's differences, as well as similarities and re-

gards them as equally important. The influence of Danny Helicher on his family, his business and his community will no doubt soon be reflected in NARM, where he will offer devotion along with an informed and sometimes critical insight, in his leadership of this important group.

Rack jobber

• Continued from page 53

hope that other labels will regularly state prices. We are in a pennies profit business. I must know the rack's profit margins as well as him knowing mine."

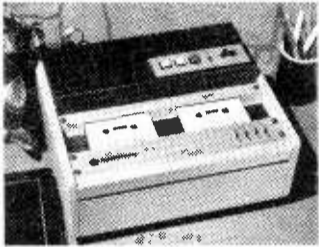
Neither Lou Kwiker, executive vice president, operations, Handleman Co. nor Amos Helicher, Helicher Bros., J.L. Marsh and Musicland retail chief, could be reached for comment.

Credits

Editing, Earl Paige, John Sippel. Art direction, Daniel Chapman and Steve Brown.

New C-4 STEREO Cassette Copier. C-1's Super Sister.

**YOU CAN AFFORD IT.
ANYONE CAN OPERATE IT.**



- One button operation
- Automatic rewind
- 16 times speed, 30 i.p.s.
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Introducing a low cost stereo cassette duplicator to complement our famous Super C-1 Monaural Model. The same high performance, reliability and beautiful design. The same simple operation... just press a button. The C-4 is also designed to absolutely protect your masters while duplicating them.

Write or call for an illustrated brochure on Pentagon's full line of duplicating systems and premium cassettes.

PENTAGON

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Mulls Program

• Continued from page 53

their price from its average of \$3 to \$3.05, we have to charge more.

"As far as MCA's price restructuring is concerned," says Jerold Rubinstein, chairman of ABC Records, "I feel that when you are done with the discounting function, it ends up coming down to a situation where the pricing is the same as for a lot of other companies.

"But this (MCA's policy) is just a complicated way of doing it."

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'Good Vibes' At First San Diego Hi Fi Show

SAN DIEGO—This city reeled and rocked March 12-14 to the sounds of its first ever major professional High Fidelity Music Show and Super Disco held at the downtown Convention and Performing Arts Center.

The final tally on attendance was 11,102, according to co-producers Bob and Terry Rogers, a figure which met the couple's expectations.

They felt that if they could draw 1% of metro San Diego's one million population to the three-day weekend event, the show would be a success.

"Normally," explained Bob Rogers, "we get around 30,000 at our Washington, D.C., shows drawing

Disco Only a 'So-So' Draw For 11,000

By JIM McCULLAUGH

on about a three-million metro population. We feel if we can get 1% of a market, the show can stand up on its own merit."

In fact, the co-producers were enthused enough about the San Diego outcome that they "intend investigating other West Coast locations."

In all, a total of more than 62 brands of hi fi equipment was displayed in the closed rooms and conventional booth space of the two-story center by a combination of manufacturers themselves, reps and area retailers.

Participating manufacturer's representatives included Jack Carter Co. and Markman Co. from the Los Angeles area while the four participating retailers were New Dow Sound City, Sound Center, High Fidelity House and Sound Chamber.

The event was much ballyhooed in the local media both before and during the show and most exhibitors had "show specials" of some sort so traffic would spill over into stores for weeks to come. All of the participating dealers indicate they were pleased with consumer response during and after the show.

One of the big features of the event inside Golden Hall auditorium was the Super Disco set up by Cerwin-Vega, yet the response to it did not generate as much enthusiasm as last month's high fidelity music show in Detroit, also put on by the Rogers team.

Rogers opined, "It may not work that effectively with the hi fi crowd. They seemed reluctant to dance and it's possible that the crossover between hi fi enthusiast and discogeer may not be that strong or not that strong in certain markets. In any event, Cerwin-Vega certainly gets its

big sound message across."

The disco setup was indeed impressive. It included a 10,000-watt, four-bank speaker system using all Cerwin-Vega equipment except for the turntable. The console was made up of the firm's new DA-1 disco mixer and, featuring the firm's model A30001 and A18001 power amps. There were 16 speaker enclosures in all including bass horns and mid to high frequency units.

Steve Gleason of the speaker firm noted that the bass horns were essentially the same type the company provided Universal for the surround effects "Earthquake."

Lighting effects were provided by
(Continued on page 71)

NEWCOM Near SRO; Registrants Ahead

By STEPHEN TRAIMAN

NEW YORK—All signs point to the most successful NEWCOM ever for the May 3-6 run at the New Orleans Superdome and Braniff Place, with even the expanded exhibit space (Billboard, Feb. 21) a virtual sellout and early pre-registration pace nearly double that of last year.

Joining the growing list of traditional tape/audio/video equipment and accessory firms making the NEWCOM scene are Sankyo Seiki America, consumer electronics; Boman Industries, car stereo/CB; Bib Hi Fi Accessories, division of Revox; American International Industries, audio equipment/speakers; Veritas Electronics, headphones, mikes; Arkay Products, auto/home speakers, accessories, and Sakata USA Corp., speakers. Only cancellation from this group previously announced as participating is Craig Corp.

Returns from the first attendee badge application mailing brought in 1,451 customer personnel badge requests, an 82% increase over the similar period prior to NEWCOM a year ago, notes Al Cowles of Bluff

City Distributing, Memphis, housing/registration chairman.

Particular growth is noted from both CB/communications distributor companies and professional sound and video specialists, both of which will have special seminars the afternoon of May 5 at the Braniff Place hotel, day before the three-day exhibit run in the Superdome.

"Update On Professional Sound & Video" will be chaired by Arch Hone, Argos Products, with participation by Jim Morrison, University Sound, Los Angeles, and Vic Houk, RCA, "What Does It Take To Sell Sound and Video Systems"; Robert Rufkhar, Altec-Lansing, and Frank Du Triel, Sound by Du Triel, New Orleans, "Selling Sound"; Joseph Ridge, Winegard, and Earl Twistmeyer, United Radio, Portland, Ore., "What's New In MATV and CATV"; Dick O'Brien, Sony Corp., and Walter Jackson, ECI Video, Dallas, "What's New In CCTV."

Nicholas Johnson, former FCC
(Continued on page 79)

Sony Taxation

• Continued from page 5

essed at a cash value of \$16,146,140, with an assessed tax value of \$4,036,535, with an applicable exemption of \$2,018,270. Sony claims it paid the entire tax of \$271,120.26 Aug. 26, 1975.

Sony claims that \$11,811,750 of the assessment was erroneous because when assessed, the inventory constituted imports from foreign nations still in import transit awaiting transport to other U.S. district warehouses. Firm claims such import property is not assessable.

The filing in no way breaks down the inventory in categories of product which Sony might import.

PC-76 Strike Alternatives

NEW YORK—The Personal Communications Show (PC-76), sponsored by the EIA and scheduled for March 30-April 1 at the Las Vegas Hilton, will be moved lock, stock and CB antenna to the nearby Las Vegas Convention Center if the current strike of hotel employees along the strip continues through the end of the month.

This assurance that PC-76 will go on comes from show coordinator Robert Black, who also assures that registrants to the show will be provided with accommodations in the estimated 10,000 smaller hotel and motel rooms that will not be strike-bound.

Black feels that the strike will be short-lived, and that the contingency plans may not be necessary. "But," he says, "it's comforting to know we have the alternatives."

Black's "Show Co." is in the process of establishing a toll-free 800 number that the estimated 6,000 pre-registrants to the show may call for information should the strike drag on.

The PC-76 Show, the first of its kind, has already attracted about 210 exhibitors, and is expected to be a major forum for all concerned with the burgeoning CB market.

Car Stereo

Pioneer Consumer Survey: 8-Tr. In-Dash, Combos Gain

LOS ANGELES—The majority of owners of car stereos are also buyers of home units, while consumers continue to favor 8-track equipment over cassette and increasingly buy combination AM/FM radio/car stereo units.

In addition, consumers, by a relatively wide margin, also continue to rate sound quality and brand reputation ahead of the "right price" as a consideration in brand selection.

These are among major conclusions drawn in the third consecutive annual survey of consumer buying habits conducted by Pioneer Electronics of America here which sent out lengthy questionnaires to 6,000 owners of the firm's autostereo and home compact stereo systems.

The study also points out that the demographics in the car stereo market remain the same as 1974 with young male buyers continuing to dominate.

The balance of the study broke down in the following manner:

• 74% of buyers of car stereos are most often owners of home stereos

and a majority of home tape equipment, 58% also bought autostereo units. One in three bought portables.

• 75% of the multiple equipment owners purchased 8-track, compared to 25% owning cassette equipment. Cassette ownership was at the 20% level when the survey began in 1973.

• When asked what type of car stereo they would buy if making the purchase today, 46% signified 8-track, compared to 33% for cassette.

• In-dash installation continues to grow in popularity with present owners totaling 26%, as opposed to 16% in 1974. Under-dash scored 56% in 1975.

• However, if purchasing today, under-dash would ring up 31% with 62% leaning towards in-dash, a 6% tradeoff since the 1974 survey, the poll indicates.

• Nearly half of the respondents claim previous ownership of car stereos before their current purchase, a slight gain from four of 10 prior owners in 1974. And 33%
(Continued on page 72)

Great packaging...

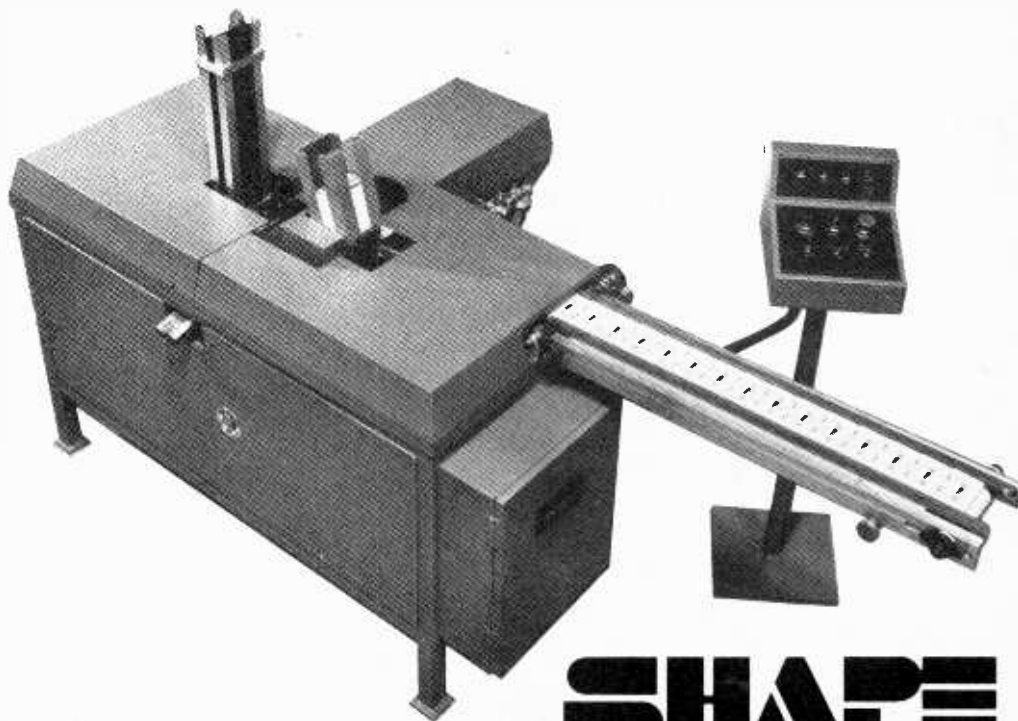
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In its design, performance and total systems adaptability, the Shape Automatic Cassette Packaging Machine is GREAT PACKAGING.

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Systems Design Division

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TAPE CARE

EV Game Expands Lines

NEW YORK—Continuing to expand its lines of accessories, EV Game is introducing at NARM its first eight tape care accessories, a revised Needle Finder and a new Cartridge Finder system, according to the firm's Jerry Damsky.

Initial tape accessories include 8-track and cassette head cleaners, plus a capstan cleaner/head cleaner combination cartridge, all featuring a new spun Polyimide fabric belt with a mylar backing that the firm claims is superior to other materials in the market.

Four combination cleaning kits are included in the first group of products, that will feature new blister packaging in bright yellow and blue with large graphics offering de-

scriptive information and designed for impulse buying. The tape care products will share racks offered by EV Game with its record care accessory line.

Participating EV Game distributors are getting a revised Needle Finder book with 71 of the most popular diamond needles, including 14 of the top selling magnetic models in that updated section.

The Cartridge Finder, newest dealer aid from EV Game that will be featured at both NARM and NEWCOM, features photos of 31 top selling phonograph cartridges in actual size and color, with simplified pictorial instructions explaining how to identify the right cartridge.

KIEF'S IN KANSAS

Cassette, 8-Track 'Corners' Are Big Plus For Blank Tape Sales

By GRIER LOWRY

LAWRENCE, Kan.—The starting point for developing a prosperous business in blank tapes is to give this category identification with its own display-setting where all brands, all lengths, are concentrated.

And preferably the blank tape home base should be located where control over pilferage is adequate—like the cash-wrap counter.

But the basic plan is to give blank tape customers a "sense of place to shop" for this category.

Strong endorsement for this kind of display concept comes from John Kiefer, owner of Kief's here. A progressive retailer, he has fashioned a \$500,000-plus annual gross business in hardware and software sales in a university city of 45,000 population.

Initially, Kief's made its big impact in stereo software, stocking one of the area's largest inventories of LPs and prerecorded 8-track cartridges and cassettes at low prices. The present software inventory represents a wholesale investment around \$180,000.

Then, hardware sales started getting off the ground several years back and the Gramophone Shop, a stereo adjunct located at the back, was installed. It now features about a \$100,000 inventory of some of the best lines in the business. Two years ago it got its own manager, Gayle Sanders, an incurable audiophile with experience selling for David Beatty's in Kansas City.

Now blank tape is receiving the direct, zestful John Kiefer merchandising treatment. And the reason?

"There is more money merchandising blank cassettes, 8-track and reel-to-reel than most retailers realize," he answers, logically. "It's a growing category. The potential grows daily.

"One key to really being in the blank business is to have an organized, focal point for customers to shop. A second key is to have a big selection of brand-names—lots of brand-identification among the blank buyers.

"And the third key is to give customers prices they recognize as good deals. We have that competitive image on blank just as we have it in hardware and software."

The Cassette Corner and the 8-Track Corner (including reel-to-reel in all lengths) are situated on opposite sides of the store at the front, and near (significant) the elevated checkout counter. A staffer is at this spot constantly and has top visibility—she's elevated—of the blank corners. The "Cassette Corner" has a prerecorded selection counter in front that separates customer from stock—hence, double control.

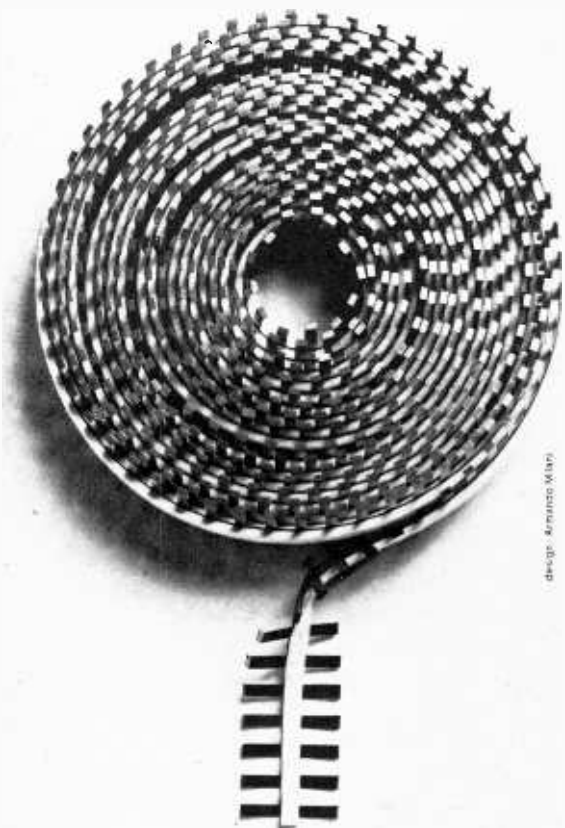
Some 15 brands of blank cassettes are stocked, including such top names as Maxell, Memorex, TDK, Capitol, BASF, Scotch and others. Sales aren't lost because a favorite

(Continued on page 79)



Billboard photo by Grier Lowry

Owner John Kiefer of Kief's shows off "Cassette Corner" featuring 15 top blank tape brands that has boosted business significantly. In foreground is prerecorded cassette display, with selections viewed in rows on racks operated by levers similar to old jukebox program selection.

CASSETTES
HIGH OUTPUT LEVELS

design: Almirante (M&P)

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—Jack Friedland

What's Jack whispering about? He's letting a salesman in on the secret of successful selling—how a low-cost giveaway item can often tip the delicate balance between "sale" and "no-sale."

That's what we call "Sales Imagineering." It's a combination of engineering low-cost innovative products to help you sell your high-end premium products. And we can supply our items to you under our name or yours.

For example. Suppose you sell automatic turntables... or cassette decks. Your customers want audio care products that make the equipment work better and last longer.

And your customers have a nice feeling when they know you want them to enjoy your equipment for years to come. That's where we come in. We can supply those "extras" that could swing the sale to your product. And we can do it for very little money.

We'd like one of our "Sales Imagineers" to speak with you. We're certain he can brighten your projections. For more information, call Jack Friedland at (516) 543-5200 or write: Robins Industries, 75 Austin Blvd., Commack, New York 11725.



Sound Bird Mood 'Q'

LOS ANGELES—Nine albums, all recorded in CD-4 quad, were released by Sound Bird as "Sound Environment: Sound In Motion" to 23 distributors last week.

Produced by Brad Miller, co-owner of the label with Joe Sutton, the moods range from Hawaii to trains. Label's promotion is emphasizing the moods of the disks rather than the 4-channel effects.

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for automatic assembling.

All ERA member firms have been mailed the 1976 Operating Ratio Survey Questionnaire with the new "recommended uniform chart of expense accounts" that facilitates the cross reference of any firm's accounting system to the ERA format.

April 15 is the deadline for receipt of the survey at ERA headquarters in Chicago, and David Locke, chairman, business management committee, notes the goal this year is for a minimum 50% of membership participation.

★ ★ ★

Dalis Marketing, Inc., New York metro area distributor for Panasonic car stereo, CB and accessories, hosts its "1976 Buy-Centennial" to show the firm's new line to area dealers March 23 at the just reopened New York Playboy Club.

★ ★ ★

"Cir-Vu Marketing Report" is a monthly newsletter bowled by the Denver-based rep that handles TDK Electronics blank tape, Audiotronics, CTS, Nikko, Far Eastern Research Lab (Xtal), Tannoy, Telephonics and SSI. Editor is Jean Kavan, daughter of Cir-Vu president Bob Kavan, with a mailing list of nearly 500 retailers in New Mexico, Wyoming, Utah, Colorado, Montana, Idaho and El Paso, Tex.

★ ★ ★

Mid-Lantic chapter of ERA in Philadelphia has elected two area reps to membership, according to Bernard Sherer, B&G Associates, Cherry Hill, N.J., membership chairman.

Mark Pitkow Co., Huntingdon Valley, Pa., headed by Pitkow, specializes in hi fi/stereo equipment and tape recorders; QED Electronics, Camden, N.J., headed by Sal Kleiman and Al Sady, handles sophisticated components.

★ ★ ★

Bernard Herman has resigned as national sales manager for Capehart and joined B&S, New York metro rep for Capehart, Unitrex and Sonic audio lines, among other accounts.

★ ★ ★

Weller Electronic Sales is handling the state of Ohio for SBE, Inc., personal communication equipment (CB, scanners) manufacturer, national sales manager Paul Zimmer announces. The 28-year-old firm at 5274 Sinclair Rd., Columbus, Ohio 43229, phone (614) 885-7819, includes principals W.R. Weller, Wayne Brand, and Chris Linck.

Harrison Bowing Its 'What's New' Disk/Tape Guide

NEW YORK—First issue of the bimonthly What's New guide to domestic and import records and tapes with more than 500 individual listings will be mailed to retailers by the co-publishers of Harrison Tape Guide early in April.

Compiled to meet what co-publisher Sybil Weiss calls demands from many dealers, particularly in the smaller to medium-size operations without full-line catalog inventory, the new directory marks another move for the publishing firm from a strictly tape-only guide.

The new booklet, available only in bulk orders of 50 copies or more, will incorporate the quarterly Harrison Quadraphonic Record/Tape Guide of 4-channel releases.

Basic listing by artist, classified by major categories of musical interest, will include title, number and suggested list price for all LPs, 8-tracks, cassettes, open reels and quad discs and tapes, notes Ellen Schneider, director of sales.

With a suggested selling price of 35 cents per copies, dealers taking advantage of varying bulk discounts can make a profit of from 16 2/3 to 300%, she explains. With orders of 1,000 copies, the store's name can be imprinted on the front cover at nominal cost; for 5,000 or more copies, the imprint is free.

The regular monthly Harrison Tape Guide will continue to incorporate its What's New section of new tape releases, she emphasizes.

J. Malcolm Flora, Inc., Plymouth, Mich., was cited as "Midwest Rep of the Year" for U.S. Pioneer Electronics. Jim Goodman, firm's Midwest sales manager, made the presentation to president Jim Flora and his sales team, including Don Dorshkind, Tom Ceran, Charlie Houser, Bob Huth, Bruce Bragg, Larry Kociela, Jamie Flora and Rick Fisher.

JVC America Rep of the Year Awards were presented at the Winter CES by president S. Hori and Harry Elias, vice president, sales.

Cited were Ben Goldberg, president, G-Men Associates, Pittsburgh, East Coast; Mel Gross, president, Mel Gross Associates, Mercer Island, Wash., West Coast, and Jim Masters, Kansas City, Mo., Midwest.

★ ★ ★

A.B. Adams Advertising, New York, will handle advertising, publicity and promotion for the biennial 1977 Distributors-Manufacturers-Representatives (D-M-R) Conference set for a year from Nov. 2-6 in Boca Raton, Fla., and sponsored by the Dixie Electronic Representatives Inc., according to Paul Hayden, president

on the non-profit group from seven southern states.

★ ★ ★

Meriton Electronics has named Maybern Co. Inc., 12900 Lake Ave., Cleveland, as sales rep for its home audio entertainment products for Eastern Ohio and Western Pennsylvania.

If people can't buy Memorex from you, they'll buy it from someone else.

People are on the lookout for Memorex Cassette Tape with MRX₂ Oxide.

Why?

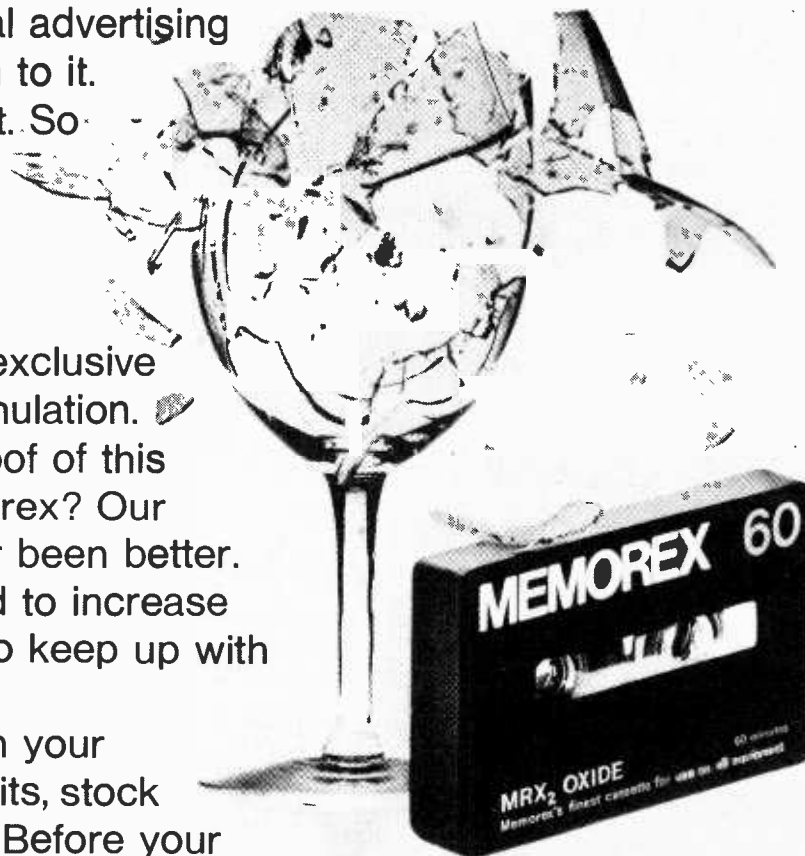
Our multi-media campaign of national and local advertising has alerted them to it.

They've tried it. So they know Memorex offers excellent sound reproduction ...

because of our exclusive MRX₂ Oxide formulation.

What's the proof of this interest in Memorex? Our sales have never been better. In fact, we've had to increase production just to keep up with the demand.

So to get in on your share of the profits, stock up on Memorex. Before your customers stock up on Memorex somewhere else.



MEMOREX Recording Tape.
Is it live, or is it Memorex?

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MARCH 27, 1976, BILLBOARD

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

Tracs Promos Due In May

LOS ANGELES—Audio Magnetics will launch two new promotions as well as a major consumer adver-

tising campaign in May, according to Dan Fine, sales vice president.

One promotion is a three-hour special for Tracs, cartridges and cassettes. Customers can buy a bag containing three full hours of blank Tracs tape in the form of two 90-minute 8-track cartridges or three 60-minute cassettes throughout the promotion period.

Another promotion is in the form of a Tracs tote box loaded with either two 60 or 90-minute Trac cassettes. Each plastic carrying case will hold up to six cassettes.

The firm will launch a major consumer advertising campaign in May to support its Tracs, XHE, and Audio Magnetic labels, as well as build consumer awareness. The program will feature ads in the national Lampoon, Crawdaddy, Rolling Stone, Esquire and Oui magazines.

Rounding out the consumer campaign will be a trade magazine program as well as dealer point of purchase material in the form of counter cards, soft sheets, window banners, floor stands, and counter product racks.

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IDEA FOR DEALERS

Why Not Shift Hi Fi Sale From Store To Armory?

By VICKORA CLEPPER

LOUISVILLE—Ray Hass, owner of Music City of Kentucky, recently cleaned out his store, moved five truckloads of hi fi equipment and car stereo/CB to the National Guard Armory here and held the city's first electronics trade show.

The March 5-7 event drew between 5,000 and 6,000 persons from Louisville and surrounding areas. More than \$250,000 equipment was on display and Hass says he sold about \$120,000 worth.

Big ticket items sold best at the show. Pioneer brought a full line of equipment, as did Sansui. Models given special sales emphasis included the Sansui 9090, 8080 and 661 AM/FM receivers, Pioneer receivers and the Sansui SP 7500, 5500 and 2500 speakers.

"They were the hottest things moving, so that's what we pushed," says Hass.

Factory representatives from Sansui, U.S. Pioneer and Technics by Panasonic hi fi; Craig, AudioVox and Pioneer Electronics car stereo and CB manned booths at the show.

Most customers came looking for a particular item they'd seen or heard advertised, then picked up other pieces they liked as well, he notes.

Although there were a few discontinued models, most of the items on sale were current models. Hass took advantage of factory specials and accepted a lower price on other models.

The Sansui 9090 receiver, for example, normally retails at \$749. During the show, it sold for \$529.95. A discontinued Technics cassette deck was reduced from \$499 to \$298. Discounts on equipment ranged from 15% to over 50%.

System packages were put together, utilizing the speakers and receivers Hass wanted to push, and these moved well.

The timing of the event was planned to coincide with the arrival of tax refunds. "We knew that this was the time when customers had money or could expect to receive it soon," Hass says. "We had about \$20,000 in layaways for that reason."

Traffic picked up in the store after the show, as the sale continued on the remainder of the goods. People who saw items they liked at the show, came back with the cash. Rainchecks were given at the show to customers when the stock was exhausted.

The sale of car stereo and accessories, particularly CB radios, was disappointing to Hass. Even with four different makes and six models, only 65 CBs were sold. "We geared so heavily on hi fi equipment, we missed out on autosound and accessories," Hass admits. "But of course, the big money is on the big items."

The show was heavily advertised in the area, with a budget of \$12,000. As often as possible, co-op advertising was used. The campaign was launched with distribution of 5,000 handbills at a car show the weekend before. Music City had a booth, and along with Louisville radio station WINN, gave away a CB radio.

Following that, advertising appeared throughout the week in the Louisville Courier-Journal, eight Louisville radio stations, one Lexington, Ky., radio station and two Louisville tv stations.

Promotion continued at the show. WINN radio broadcast live from the Armory Saturday afternoon and a segment highlighting the show was on one tv station's nightly news, according to Hass.

A custom van which one of his customers had outfitted with a Craig system, was also displayed. "It won first place in its class," says Hass with a laugh. "But then, it was the only one in its class."

A nominal \$1 fee was charged for admission, to ensure that only interested buyers attended. Their ticket stubs, along with entries sent to the radio stations, were entered in a drawing for door prizes, which consisted of a \$200 Panasonic SL-1500 turntable, a Craig auto cassette tape player, a Sansui receiver and a \$250 Indian silver necklace.

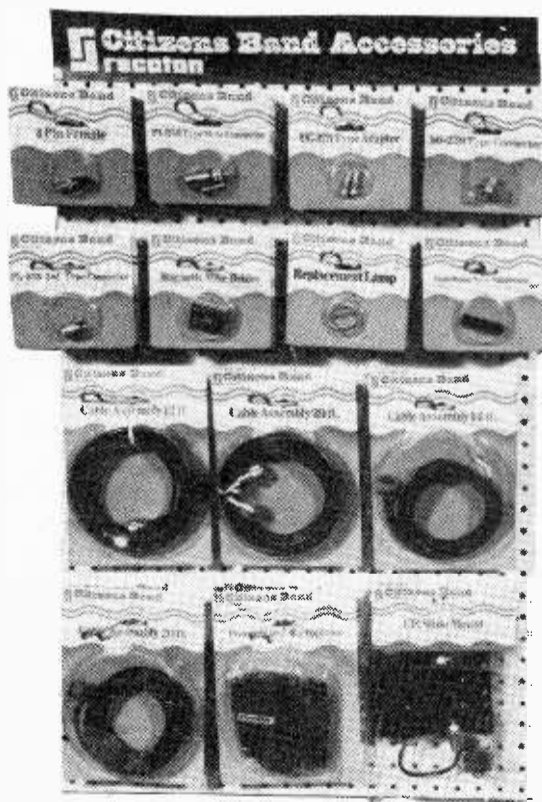
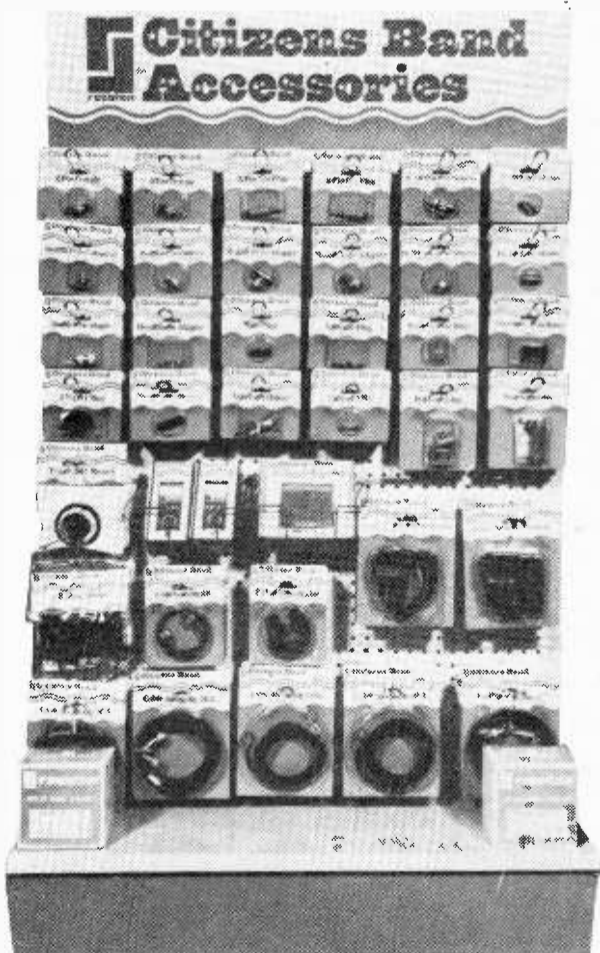
It was necessary to work through the radio stations to prevent the drawing from being a lottery, but the additional free advertising from the stations did no harm, says Hass.

Smaller prizes, such as head-

(Continued on page 79)

Get on the Citizens Band-Wagon

Recoton... all you need to tap today's hottest market



Our display program is designed for
large or small stores... major departments or busy corners.
Handles up to 75 individual products.

Citizens Band Accessories

For more information and catalog, contact

Recoton Corporation, 46-23 Crane Street, Long Island City, N.Y. 11101. Tel: (212) 392-6442.

'Good Vibes' At First San Diego Hi Fi Show

• Continued from page 67
Sound Chamber of North Hollywood.

On hand for the disco demonstrations were personalities from San Diego's B-100 (KFMB-FM) including program director Bobby Rich as well as Rob Landree, Dave Conley, Willy B. Goode, Jimi Fox, Glen McCartney, Phil Flowers and Gary Kelley.

While the theme of the show was to whet the hi fi appetite of consumers and increase audio consciousness, it did provide a forum for some manufacturers to introduce new product as well as provide an opportunity for some firms—including a few West Coast manufacturers—who didn't participate in last month's Detroit show to exhibit their wares.

Among the highlights:
• Sony debuted six components with Nick Morris, product manager, audio products, on hand to demonstrate. The new products, ranging in price from \$150 to \$900, included: model PS-2350 belt driven semi-automatic record player featuring a new platter mat designed to reduce external mechanical vibrations, at \$150 suggested list; and a new system selector, model SB-5335, at a suggested \$300, featuring noiseless switching and 20 dB muting.

Other new Sony products included model ECR-5000 electrostatic headphones with adaptor, at a suggested \$150, featuring a newly developed uni-electret diaphragm that does not require external DC bias; a semi-automatic direct drive turntable, model PS-8750, at a \$900 suggested list, which incorporates a base constructed of an inorganic compound material for acoustically "dead" performances.

It also features a quartz generator and phase-lock loop circuitry. The tone arm is constructed of a carbon fiber material and has a needle point sapphire bearing suspension system. Due later this month, according to Morris, is an integrated list of \$500 which extends Sony's V-FET power amplifier line. Also due in March is the TAE-5450, a stereo preamplifier with a suggested retail price of \$450.

• 3M showed its brand new Scotch recording tape line and highlighting its exhibit were the new "Master" high performance cassette and the new "C-Box" cassette storage system soon available on dealer shelves. Bill Weisman, West Coast sales manager for Scotch recording tape indicated that San Diego is the 13th largest buying area in the country.

• Kenwood displayed a new turntable first shown last month in Detroit, model KD 1033, at a suggested list of \$89.95, which is fully manual, with belt-drive and four-pole synchronous motor, according to Philip A. Schwartz, regional sales manager, and Yoichi M. Nakese, vice president, and is aimed at the budget audiophile.

• Tandberg showed consumers a prototype of its new TCD330 stereo cassette deck which is slated to hit dealer shelves in early May, according to Vidar Bech, West Coast regional manager. The new unit, with a suggested list of \$999, features three heads, three motors, full logic and memory. Also new from Tandberg is the recently introduced TR-2075 receiver featuring a power output of 75 watts minimum RMS per channel.

DA-5 antenna offered as a \$400 show special as well as AM-5 tuner and DA-5 antenna offered for \$265 and \$150 respectively at the show.

• DAK Industries, Inc., a North Hollywood-based manufacturer of magnetic tape which deals direct to the consumer, had an exhibit highlighted by a show special which offered the firm's high energy cobalt energized cassette, model HEC90, for \$1.78. Also offered was a new product, a sensing-leader tape. A 300-foot Silver 5-inch reel in a box was featured for \$3.50 while 1,000 feet of red polyester leader tape was

featured for \$1.50.
• Pioneer showed its recently introduced lineup of semi-professional open reel tape recorders including the RT-2022 and RT-2044. Also on hand was the RTU-1½T tape transport mechanism with 2-channel, 2-track head unit; the HPM series of loudspeakers; the RG-1 dynamic processor, the SA-6500 integrated amplifier and the SG-9500 graphic equalizer.

• IMF displayed its series of compact, studio, and monitor loudspeakers.

• Spectro Acoustics, a Pasco, Wash.-based firm, displayed a lineup which included model P-101 preamplifier/equalizer, model 210 graphic equalizer, and model P-202 power amplifier.

• Design Acoustics, Torrance, Calif., showed consumers its recently introduced lineup of D-2, D-4, and D-6 speaker systems.

• Allison Acoustics, Natick, Mass., highlighted its exhibit with its Allison: One-speaker system at \$360 each and the Allison: Two-speaker system at \$295 each.

• SAE debuted its Mark XXVIIIB stereo half octave equalizer; Mark 2400B stereo power amplifier; Mark 2500 power amplifier; Mark VIII FM digital tuner; and 2700B frequency equalizer.
• Beyer Dynamic showed its new open high-velocity headphones, model 302, in addition to a full line of accessories and microphones.
• While Audio Dynamics Corp. did not have a prototype of its newly introduced Accutrac 4000 turntable, it did have photographs and literature available through rep Mark Markman.

SAXITONE'S Bicentennial Tape Shoppe

PLASTIC SWIVEL BOX EXCEPT 10'			
QUANTITY	1-9	10+	30+
3600 FT. 7", TP-18LN	7.87	7.57	7.27
BASF "PERFORMANCE" SERIES, FORMERLY "LM"			
1800', 7" REEL	4.58	4.41	4.24
2400', 7" REEL	6.12	5.89	5.66
3600', 7" REEL	9.18	8.83	8.48
BASF "STUDIO" SERIES, FORMERLY "LM" SUPER			
1800', 7" REEL	6.60	6.05	5.50
2400', 7" REEL	8.07	7.70	7.33
3600', 10-1/2" PLASTIC	13.56	12.90	12.30
BASF "PROFESSIONAL" SERIES ON METAL REELS			
1800', 7" METAL REEL	7.99	7.69	7.33
3600', 10-1/2" METAL	16.41	15.63	14.89
EMPTY SWIVEL BOXES, BASF, 7" OR 5" SOLD IN MINIMUM QUANTITIES OF 20 FOR 1.50 EA. BOX			
BASF "SK" SERIES, CASSETTES:			
(IN CLEAR PLASTIC NORELO-CO-TYPE BOX, EXTENDED RANGE, LOW NOISE):			
C-45 LN/SM, 45 MIN.	.99	.92	
C-120 LN/SM, 2 HOURS	2.25	2.16	
BASF "CHROMOXID" CASSETTES:			
(SPECIAL MECHANICS WITH SCREWS)			
C-60 CHROME, 1-HOUR	1.76	1.69	
C-90 CHROME, 1-1/2 HOURS	2.57	2.47	
C-120 CHROME, 2 HOURS	3.41	3.28	
BASF SUPER LHS/SM CASSETTES			
SPECIAL MECHANICS, ASSEMBLED WITH SCREWS			
C-60 LHS/SM (SCREWS)	1.74	1.68	
C-90 LHS/SM (SCREWS)	2.56	2.46	
C-120 LHS/SM (SCREWS)	3.50	3.38	
BASF 8-TRACK "STUDIO" SERIES CARTRIDGES			
(FORMERLY CALLED LN/HO)			
90 MINUTE LOW NOISE/HI-OUTPUT	1.99	1.92	
ALL NEW BASF REELS, 8-TRACKS AND CASSETTES WILL BE CALLED "STUDIO" OR "PERFORMANCE" SERIES. WE WILL BE CHANGING OVER GRAUALLY AS OUR CURRENT BASF STOCK RUNS OUT.			
AMPEX CASSETTES			
350-C-60 "LIVING HINGE MAILER"	.68	.62	
350-C-90 "LIVING HINGE MAILER"	1.03	.94	
350-C-120 "LIVING HINGE MAILER"	1.58	1.45	
370-C-60, LOW NOISE/HI-OUTPUT	.99	.91	
x370-C-90, LOW NOISE/HI-OUTPUT	1.52	1.47	
370-C-120, LOW NOISE/HI-OUTPUT	1.69	1.62	
AMPEX CHROMIUM DIOXIDE CASSETTES			
363-C-60 CHROMIUM DIOXIDE	1.56	1.46	
363-C-90 CHROMIUM DIOXIDE	2.10	1.99	
AMPEX 20/20+ STUDIO QUALITY CASSETTES:			
364-C-60 20/20+ CASSETTES	1.58	1.49	
364-C-90 20/20+ CASSETTES	2.58	2.35	
364-C-120 20/20+ CASSETTES	3.19	2.94	
xBUY 3, #370-C-90, GET ONE FREE			
xBUY 2, #364, C-60 GET ONE #364-C-60 FREE			
Buy 3 Ampex 370 Cassettes, GET ONE FREE—Plus a Stackette Storage Case \$12.95 Value for only \$4.56 (Per Deal!)			

	1-9	10+	30+
206R-60, 7"	4.35	4.15	3.95
206-25HUB, 10"	8.16	7.77	7.40
207-R90, 7"	10.77	10.25	9.76
207-36HUB, 10"	5.44	5.19	4.84
207-36HUB, 10"	12.56	11.97	11.47
207-36RQ, 10"	15.17	14.45	13.76
208-6, 5" REEL, 600FT	2.40	2.29	2.18
208-12, 7" REEL, 1200FT	3.94	3.75	3.57
208-25HUB, 10"	7.57	7.30	6.96
208-25RQ, 10"	9.51	9.05	8.62
209-9, 5", 900 FOOT	3.34	3.18	3.03
209-18, 7", 1800 FOOT	5.55	5.29	5.04
209-36HUB, 10"	11.78	11.22	10.69
209-36RQ, 10"	14.26	13.58	12.93
211-R30, 5"	2.16	2.06	1.96
211-R60, 7"	3.25	3.10	2.95
211-R120, 10"	7.38	7.03	6.69
212R45, 5", 900 FT.	2.43	2.32	2.20
212R90, 7", 1800 FT.	4.35	4.15	3.95
212R180, 10"	9.88	9.41	8.96
213R120, 7", 2400 FT.	6.52	6.22	5.92
213R240, 7", 4800 FT.	16.15	15.38	14.65
214-R90, 5", 1800 FT.	4.33	4.14	3.94
214-R180, 7", 3600 FT.	8.29	7.92	7.55
228-R60, 1200 FT.	2.89	2.75	2.62
228-R90, 1800 FT.	3.99	3.80	3.62
250-12, 7", "STUDIO"	4.68	4.27	4.07
250-25RQ, 10", "STUDIO"	11.93	11.37	10.82
250-25HUB, 10", "STUDIO"	9.07	8.61	8.20
156-18, LUBE TAPE	4.98		
AV SERIES / INDUSTRIAL / EDUCATIONAL:			
QUANTITY:	1-9	10+	30+
176-25RQ, 10"	8.55	8.15	7.76
176-25RPS, 10"	8.55	8.15	7.76
177-36RQ, 10"	11.24	10.71	10.20
177-36RPS, 10"	11.24	10.71	10.20
178-48RPS, 10"	16.10	15.37	14.64
SCOTCH LN/HD/HI CASSETTES:			
QUANTITY:	1-9	10	48
SC-45 LN/HD 45 MIN	1.37	1.31	1.24
SC-45HE, 45 MIN	1.79	1.71	1.63
SC-60 LN/HD 1-HOUR	1.58	1.51	1.46
xSC90 LN/HD 1 1/2 HRS	2.31	2.20	2.10
SC-120 LN/HD 2 HOURS	3.26	3.11	2.96
xBUY 2 SC90LN/HD AND GET ONE FREE			
SCOTCH CHROMIUM CASSETTES:			
SC-45-CR, 45 MIN.	1.63	1.56	1.50
SC-60-CR, 1 HR	1.84	1.77	1.70
SC-90-CR, 1 1/2 HRS	2.55	2.46	2.36
SC-120CR, 2 HRS	3.55	3.41	3.28
SCOTCH 8 TRACK CARTRIDGES:			
8-TR/LN, 45 MIN	1.77	1.69	1.62
8-TR/LN/HO, 45 MIN	2.15	2.05	1.95
8-TR/LN, 90 MIN	2.18	2.06	1.96
8-TR/LN/HO, 90 MIN	2.52	2.41	2.30
SCOTCH "CLASSIC" TAPES:			
QUANTITY:	1-9	10	20+
CL-C-45 CASSETTE	1.69	1.62	1.54
CL-C-60 CASSETTE	2.16	2.07	1.97
xCL-C-60/CB CASSETTE	2.39	2.28	2.17
CL-C-90 CASSETTE	2.88	2.75	2.62
xCL-C90/CB CASSETTE	3.12	2.97	2.83
CLB-45, 8 TRACK	2.53	2.42	2.30
CLB-90, 8 TRACK	2.76	2.63	2.50
CL-7R60, 7" REEL	4.83	4.59	4.35
CL-7R90, 7" REEL	5.83	5.54	5.25
CL7R120, 7" REEL	7.61	7.23	6.85
CL10R120, 10" REEL	14.75	14.02	13.69
CL10R180, 10" REEL	17.18	16.23	15.89
CL10R240, 10" REEL	22.90	21.85	20.99
xIN NEW PUSH BUTTON "C" BOX			
SCOTCH "MASTER SERIES" SCREW ASSEMBLED CASSETTES:			
QUANTITY:	1-9	10	48
MC-45, 45 MIN.	1.66	1.58	1.51
MC-60, 60 MIN.	1.87	1.78	1.70
xMC60/CB, 60 MIN.	2.10	2.00	1.90
MC90, 90 MIN.	2.60	2.48	2.36
xMC90/CB, 90 MIN.	2.83	2.69	2.56
MC-120, 2 HOURS	3.62	3.45	3.28
xIN NEW PUSH BUTTON "C" BOX			
EMPTY "C" BOXES FOR CASSETTES:			
"C" BOXES, BAG OF 3 FOR 1 59 PER BAG			
"C" BOX WALL BRACKET, 89c EACH			
"C" BOX CARRYING HANDLE, 89c EACH			

QUANTITY	1-9	10	40
D-C-30 DYNAMIC SERIES	.99	.92	.85
D-C-45 DYNAMIC SERIES	1.05	1.01	.96
D-C60 DYNAMIC SERIES	1.08	1.04	.99
D-C-90 DYNAMIC SERIES	1.43	1.37	1.31
D-C-120 DYN. SERIES	2.22	2.14	2.06
D-C-180 DYN. SERIES	3.11	2.99	2.88
SD-C45 SUPER DYNAMIC	1.50	1.40	1.34
xSD-C60 SUPER DYNAMIC	1.60	1.50	1.47
xSD-C90 SUPER DYNAMIC	2.40	2.25	2.20
xSD-C-120 SUPER DYNAMIC	3.20	3.00	2.92
ED-C-60 EXTRA DYNAMIC	2.00	1.90	1.85
x(BUY ONE SD-60, SD-90 OR SD-C-120 & GET 2ND SD60/90/120 FOR HALF PRICE!)			
TDK "SUPER AYLIN" CASSETTES:			
SA-60, 60 MINUTES	2.19	2.11	2.02
SA-C-90, 1 1/2 HOURS	3.19	3.06	2.94
TDK CHROMIUM CASSETTES:			
KR-C-60 CHROMIUM	2.01	1.91	1.85
KR-C90 CHROMIUM	3.01	2.81	2.76
TDK "AUDUA" CASSETTES:			
C-60, AUDUA, 1-HOUR	1.81	1.73	1.64
C-90, AUDUA, 1 1/2 HRS	2.69	2.55	2.43
TDK "ENDLESS LOOP" CASSETTES:			
20 SECONDS, 30 SEC. OR 1 MIN., 2 50 EACH			
3 MIN (2.60), 6 MN (2.85), 12 MIN. 3.40			
TDK "SUPER DYNAMIC" 8 TRACK CARTRIDGES:			
45 MIN CARTRIDGES	2.00	1.90	1.85
90 MIN CARTRIDGES	2.70	2.50	2.44
TDK OPEN REEL TAPES "C" SERIES, LOW NOISE			
TDK OPEN REEL TAPES "L" SERIES, "AUDUA"			
QUANTITY	1-9	10+	40+
L-1200, 7" REEL	4.12	3.99	3.88
S-1200, 7" REEL	3.66	3.40	3.14
L-1800 FT 7" REEL	5.18	4.98	4.78
S-1800 FT 7" REEL	4.15	3.97	3.78
L-3600, 10" METAL	14.93	14.22	13.54
S-3600, 10" METAL	13.03	12.44	11.85
L-3600, 10" PLASTIC	11.58	11.03	10.50
S-3600, 10" PLASTIC	10.40	9.93	9.46
TDK "AUDUA" OPEN REEL TAPES, (BACK TREATED)			
LB-1800 BACKTREATED	6.17	5.88	5.60
LB-3600, 10 1/2" METAL	16.94	16.14	15.37
CERTRON CASSETTES: 1-9 10+ 48+			
HIGH DENSITY, IN JAM-PROOF HOUSING (SCREWS) IN Norelco type plastic box			
C-30 Hi Density	.55	.51	.48
C-60 HIGH DENSITY	.62	.58	.55
C-90 HIGH DENSITY	.92	.88	.85
C-120 HIGH DENSITY	1.02	.98	.95
CERTRON "GAMMA" CASSETTES:			
LOW NOISE, HIGH ENERGY, HIGH DENSITY, ASSEMBLED WITH SCREWS IN NORELO-CO-TYPE PLASTIC BOX—NO SPECIAL BIAS SWITCH REQUIRED.			
C-45, LN/HE/HI	.89	.81	.74
C-60, LN/HE/HI	.92	.84	.77
C-90, LN/HE/HI	1.18	1.06	.95
C-120 LN/HE/HI	1.33	1.20	1.08
CERTRON CHROMIUM DIOXIDE CASSETTES:			
C-60 CHROMIUM DIOXIDE	1.49	1.40	1.35
C-90 CHROMIUM DIOXIDE	1.89	1.78	1.69

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7140 QUAD OPEN REEL DECK	629.95 449.00
MK-50 DOLBY CASS. DECK	199.95 159.95
MK-60 DOLBY CASS. DECK	329.95 269.00
1120, 10", 4 TRACK DECK	649.95 499.00
9200, 4 TRACK DECK	899.95 684.00
1140, 10", 4 TRACK DECK	1199.95 899.00
8140 QUAD DECK	749.95 534.00

1500SS OPEN REEL, AC	225.00	179.00
402K, CASSETTE PORT.	179.95	90.51
4775, CASSETTE DOLBY	314.95	220.45
4766, CASSETTE DOLBY	429.95	269.95
8056, 8-TRACK DECK	269.95	159.00
8075, 8-TR. DOLBY DECK	339.95	199.95
8080, 8-TR. DOLBY DECK	399.95	239.95

2605 CASSETTE (POCKET)	139.95	89.30
9215—CHARGER FOR ABOVE	19.95	14.95
2625 MINIATURE CASSETTE	179.95	116.53
2620, CASS WITH FM/AM	104.95	79.95
2626 CASSETTE PORTABLE	59.95	42.00
2628 CASSETTE PORTABLE	79.95	50.48
2706A CASS. DICTATION	269.95	170.92

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TC90 AC/DC PORTABLE CASSETTE BUILT-IN MIKE AUTO SHUTOFF	109.95	79.95
TC-570, OPEN REEL, 3-HEAD STEREO WITH SPEAKERS	499.95	384.97
TC-3530, 3-HEAD TAPE DECK	349.95	262.00
TC-377, 3-HEAD DE LUXE DECK	369.95	295.00
TC-158, 3 MOTOR AUTOMATIC REVERSE, 10 1/2" REELS, ETC	999.95	726.00
TC-558, 3 MOTOR AUTOMATIC REVERSE, 7" OPEN REEL DECK	769.95	562.76
TC-13650, DOLBY AC CASSETTE FERRITE HEADS, FER. EQ SWITCH	299.95	220.00
TC-13530, AC/DC CASSETTE PORTABLE, DOLBY, FER. SWITCH	369.95	273.00
TC-13850, DELUXE STEREO CASSETTE DECK, FERRITE HEADS	399.95	295.00
FERR. SWITCH	129.95	101.95
NR-115 DOLBY PREAMP	129.95	101.95
NR-335 DOLBY PREAMP WITH DUAL process	299.95	233.95
F-27 CARDIODYNAMIC MIKE	14.95	12.50
ECM-18 MIKE (TIE CLASP TYPE)	34.95	24.50
SB-300, TAPE RECORDER SELECTOR SWITCHING SYSTEM	59.95	46.76

C-108 MINIATURE CASSETTE	159.95	114.97
ACRB-3 BATT. PACK (ABOVE)	24.95	15.57
C-104, CASSETTE PORTABLE	119.95	79.95
CBC-104 CARRYING CASE (ABOVE)	85	6.95
C101A AC/DC CASSETTE PORT	64.95	41.95
CBC-101 CARRYING CASE (ABOVE)		3.95
C105 CASSETTE PORT.	169.95	119.95
CRS-2000, STEREO CASSETTE PORTABLE WITH AM/FM RADIO, 4 SPEAKERS, COUNTER, CHROME SWITCH, BUILT-IN COND. MIC279.95		

Car Stereo

Pioneer Consumer Survey

• Continued from page 67

about the same as 1975, say they bought new systems because they wanted to upgrade quality.

• In keeping with the trend, eight of 10 buyers installed car stereo themselves, compared to two in 10 who had units installed by the retailer. The three-year average for self-installers was 78%.

• In addition, car stereo speakers designed for rear deck and door panels led all other speaker locations in cars, 60% to 40%, respectively.

Jack Doyle, president of Pioneer, predicts strong and continued growth of the market for separately bought car stereo systems, based on buyers' nine out of 10 preference. Survey figures have held to an 87% average for systems other than the original speaker kits.

90% of purchasers bought their own car stereos as opposed to 7% receiving one as a gift. Nearly half the units were installed in automobiles

of the three latest model years, an established trend. About 33% of sets purchased were installed in cars covering the 1970 through 1972 model years.

Doyle also notes an upward trend in combination AM/FM radio/car stereo ownership. Six of 10 reported they had this feature now, compared to only three of 10 in the first-year survey.

Listening preferences for FM only were 89%, opposed to 6% for AM only. Year earlier figures favored FM 79% to 17% for AM. Tuners-in to both broadcast bands were unchanged at 2%.

On a first mention basis, sound quality, with 32%, and brand reputation, with 25%, led the "right price," with only 9% by a wide margin as factors determining brand selection.

Demographics in the car stereo field are virtually unchanged. Males

(Continued on page 77)

Can a Hi Fi Indie Thrive? Ask Zreczny

By ANNE DUSTON

CHICAGO—In a market dominated by audio chains, independent retailer Simon Zreczny, Audio Consultants, is thriving on a 75% word-of-mouth reputation supplemented by radio ads. He has just opened a second store in outlying Libertyville.

The new store, managed by Tom Carney, will offer the same low to high end equipment, with systems from \$400, with a sound demo room.

To help combat chain competition, Zreczny and three other independents, Hi-Fi Hutch, Columbia Hi Fi & TV, and Audio Enterprises, recently formed a buying co-op with a mail-out or in-store give-away catalog.

The catalog lists all equipment available in all stores, but not necessarily carried by the individual store, Zreczny says. "We are all friends, and got the idea while talking at hi fi shows," he explains. "Chains may look cheaper than independents, but they really aren't except on a couple of items."

Despite the original store's 10-year location in suburban Evanston, with huge Northwestern Univ., Zreczny emphasizes that he needs to remain competitive with the general Chicago area. "Because of its approximation to Chicago, the students are not a captive buying crowd. Very few live on campus."

The bulk of sales is in components, especially stereo receivers. Quad has very little visibility. "I'm waiting for it to come up to the expectations I was led to believe would happen," Zreczny says.

The two-store operation offers its own servicing on equipment, with an extended warranty beyond the manufacturer's warranty. "We also replace defective merchandise with other merchandise," the French-born retailer says.

Tape Duplicator

Bell & Howell has consolidated its video communications activities into a new B&H Video Division. It incorporates Wilding Video Systems, major videocassette duplicator, installer of video hardware networks and support services supplier; the Avicom and Marine Video operations that supply video, film and training systems to airlines and shipping fleets.

Heading the new division as president is Bob Pfannkuch, formerly head of the company's instructional technology division. He expects the consolidation to permit B&H to better evaluate and pursue emerging opportunities in the video field, including the emerging home market just entered by Sony Betamax.

★ ★ ★

A two-day regional A/V meeting designed to train dealers' salespeople in selling audio/visual materials and to give them specific product knowledge in the lines they handle, will be held in Memphis, April 30-May 1.

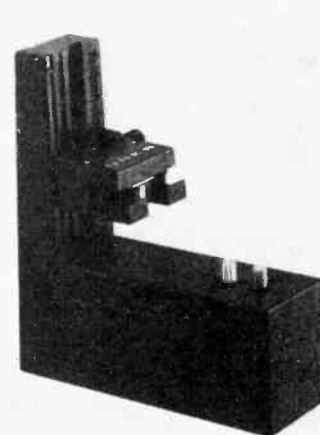
The conference is the first of a series of similar meetings to be held throughout the country, and is sponsored by the NAVA Materials Council.

The first meeting is designed to draw from a 14-state area, including Georgia, North and South Carolina, Alabama, Mississippi, Louisiana, Arkansas, Missouri, Illinois, Indiana, Oklahoma, Kansas, Kentucky and Tennessee. For information, contact Kenton Pattie, NAVA vice president and educational director, 3150 Spring St., Fairfax, VA. 22030.

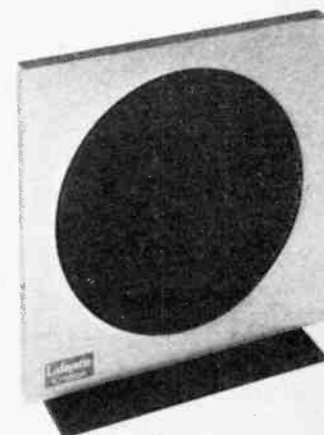
Audio Showcase



SPECIAL HEAD of magni-crystal ferrite is one of the meticulously crafted elements in the hand assembled Sansui stereo cassette deck model SC 363. Four-pole hysteresis synchronous drive motor and safety devices to prevent tape jamming, breakage, stretching, or accidental erasure are also featured. Photoelectric sensor shuts tape off automatically. Suggested list: \$279.



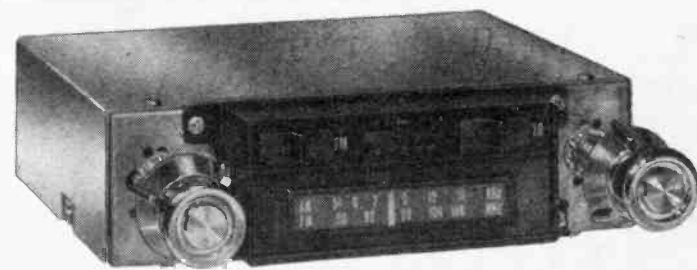
CHANGING audiovisual presentation is easy with Uher's Dia-Pilot, a self-contained open reel tape accessory with erase, record and playback head to change sound impulses without disturbing the soundtrack itself.



TRANSDUCER TWEETER with a flat diaphragm design by Lafayette, model RP-1000, in 4½ inch brushed aluminum case, can be internally mounted or freestanding. Etched voice coil is mounted in a super high energy rare earth samarium cobalt magnet structure. Suggested list: \$59.95.



COMPACT STEREO system in slim attache case is one of the initial products introduced by Bohsei Enterprise Co. USA. Model ARC 6100 has AM/FM radio, 3-speed phonograph, and cassette tape recorder/player with remote speakers. Suggested list: \$149.95.



SHORT CHASSIS on Medallion model 65-558 AM/FM and 8-track player unit makes the in-dash model adaptable to tight installations. Complete with trim package, suggested list is \$129.95.

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'Wally's Workshop' Broadens With Video Duplicating

INDIANAPOLIS—"It's been a hell of a business," comments Wally Bruner, host of tv's popular syndicated "Wally's Workshop" as the do-it-yourself handyman, on his family-operated videocartridge duplicating ventures that now span home centers, the medical field, garden shops, auto outlets and photographic stores, grossing \$1 million last year.

The Walnut Co., in which he is partnered with wife Natalie and son Mike, got its start with edited-down videocartridges of his "Wally's Workshop" programs, which he initially sold to some 300 outlets of Hardware Wholesalers Inc., co-op chain of 1,700-plus stores in the East and Midwest.

Bruner's "Workshop," now shown in 46 markets, got its start five years ago. The idea had been germinating in Bruner's mind for some time; it grew from experiences he had in restoring a 125-year-old, 18-room stone mansion he bought in upstate New York during his tenure as host following John Daly's retirement on "What's My Line."

"Wally's Workshop" focuses on the theme that any homeowner—with average skill—can do any simple home repair job better if he is given the opportunity to watch somebody do it first. Bruner's co-star is his attractive, personable wife Natalie, and they work together in an informal, impromptu, bantering, typically American husband-and-wife style. The program has a brisk, ebullient pace, and the two principals play off each other beautifully. Bruner says this is the secret of its success.

Bruner adapts his half-hour shows for the co-op stores by taking the meat of the programs (on such topics as laying down bathroom ceramic tiles, how to build shelving, how to shellac and lacquer finishes, how to add to electrical outlets, how to parquet floors, etc.), editing them down and transferring them to ½-inch Panasonic videocartridges.

"We always knew that there

would be residual value to the tapes; that there would be other applications, and Panasonic provided the video technology that would make

these tapes available and affordable to a retail store" says Bruner.

"We thought at first cable might be the answer when we started in-

vestigating; then we thought of the videocassette and videocartridge.

The ½ inch cartridge proved to be the answer; it was compatible with

our broadcasting equipment, and perfect price-wise for a retail operation. What we did in essence was to

(Continued on page 74)

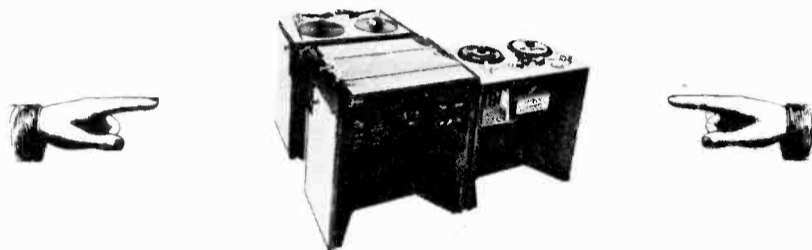
At the Console

THE MIGHTY
CETEC 20A
LIVE MEDIA CONSOLE
FEATURING
PDS.



PDS (Pre-Set Distribution System) can turn Series 20A (or any console) into a veritable masterpiece of versatility. For, with PDS you can easily pre-design, pre-test and pre-set your entire audio program. Truly the audio marvel of the age.

THE WORLD'S FASTEST & FINEST TAPE DUPLICATORS



GAUSS — a name that strikes fear and dread into competitor's hearts, alone manufactures the fastest, high-quality duplicators known to man. Features possessed by no other machine proclaim 'Gauss' the non-pareil of tape duplicators.

AMAZING DEVICE!!

Copy-Cass II



With astounding sleight-of-sound, Copy-Cass II in-cassette tape duplicator can, before your very eyes, turn 15 blank cassettes into completely recorded tapes. And fully automatically. Even the Great Houdini can scarce exceed this feat.

PAT. NO. 3,806,828

Sounds To Stir The Soul Gauss Loudspeakers



In every field, one product stands alone. So with **GAUSS PRECISION LOUDSPEAKERS**. With the power of Atlas (200 mighty watts) — And — a unique double spider system, Gauss Loudspeakers provide a sweet, pure sound that would be the envy of the Lorelei of yore.

Add 'Q' In New Zenith Consoles

CHICAGO—Zenith Radio Corp. is adding two 4-channel credenza consoles and four stereo console models to its line.

The 4-channel function can be switched from discrete 8-track tape to matrix 1 or matrix 2 on the control panel. According to Zenith engineers, matrix 1 is a simple decoding system depending on ambient conditions for concert hall sounds from radio or records. Matrix 2 is a sophisticated decoder system for SQ records.

The 4-channel credenzas feature four 8-inch woofers and four 8-inch tweeters, with two channels projecting from the center console panel, and one channel from each canted side panel.

The models with 4-channel capability are the Mediterranean-styled Alexandria, model G941P, and the Early American Pittsford, model G942N. Suggested retail is \$625 for either model.

New console stereos are the 8-track play only model Estrada, H910P, in Mediterranean styling; and 8-track with both play and record in models Cabrera, HR901P; the Wexford, HR902P in country styling, both at \$339.95 suggested list; and the Early American Bardstown, HR903PN, at \$349.95 suggested list.



Produced and Brought to you by

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'Wally's Workshop' Broadens With Video Duplicating

• Continued from page 73

combine our technology with Panasonic's; this solved our problem and

has given us a unique point of purchase approach."

Bruner further elaborates: "Our

production for 'Wally's Workshop' uses the standard 2-inch quad videotape, and what we were looking for was an efficient and economical process of duplication where we could retain broadcast quality. In the ¾-inch cassette format we had to feed directly from the quad, but in the ½ inch cartridges we found we

could remaster the tapes and then mass duplicate easily, quickly turning out about 18 cartridges an hour, as many as 200 a day."

Bruner owns the Panasonic VTP 1000, a videocartridge duplicator which consists of a master cartridge recorder and tape printer. The VTP 1000's tape master can be used to make as many as 1,000 precise duplications—at high speed—with the duplicate cartridges consistent in picture quality and resolution.

Acutely aware of the problems retail hardware outlets have in demonstrating such products as power

tools, Bruner offered his "Wally's Workshop" programming on videocartridges together with Panasonic videocartridge players to Hardware Wholesalers Inc. The 18-month-old program has been extremely successful, and the co-op and Walnut have worked very closely from the beginning with Bruner's son Mike coordinating the operation.

Walnut has made 104 tapes for the co-op of three to four minutes length, and 117 18-to-20-minute tapes used at special customer clinics which the co-op and Walnut run

(Continued on page 75)

PRATT-SPECTOR CORPORATION WORLD-WIDE SUPPLIERS of AUDIO TAPES & RELATED ITEMS

Audio Accessories Include:

- Splicing and Sensing Tapes
- Blank Cassette Labels
- Paper Leader Tape
- Tape-transport Head Cleaner on reels
- Pre-cut Editing Tabs
- New "Pro-Splice" Kit for professional or audiophile use

Special sizes and put-ups available on all items upon request. The products are available in bulk or blister cards for Rack Displays.

Call or write:

PRATT-SPECTOR CORP.
P.O. Box 28
Rockville Centre, N.Y. 11571
(212) 227-0008 or (516) 764-5061

B.I.C. Awarded 2nd Patent For Biconex Horn

NEW YORK—British Industries Corp. has been awarded a second patent for its "Biconex" horn used to cover the mid and treble ranges of its B.I.C. Venturi line of speakers. The first patent was awarded last July for the Venturi principle of speaker enclosures for extended efficient, distortion-free bass response.

B.I.C.'s "Biconex" horn, developed as a mate to the speaker's bass components, marks a fundamental departure from and improvement over conventional designs, according to Arthur Gasman the firm's vice president, promotions.

The horn utilizes a compression driver that is acoustically matched to the conical section at the "throat" of the horn, and is made of a specially developed substance which is said to prevent the "ringing" sounds usually associated with horns.

We are and we want to remain a
first-rate company.

For this reason we point to the **quality**.

We know that quality is the result of **controls**

and we guarantee it by means of **test certificates**

We are the first do it in our field.



Computer cassettes for digital use
All types audio Compact cassettes Lear Jet 8 track cartridges
Norelco style boxes for automatic inserting machine
All spare parts.

MARCH 27, 1976, BILLBOARD

MARTIN

"WE'RE NUMBER ONE"
FOR ALL AUDIO AND VIDEO EQUIPMENT NEEDS

FEATURING THE NEW **JVC** UMATIC CASSETTE RECORDERS

CR4400U - Lightweight portable color system with edit feature.

CR8300U - Meeting broadcast standards with RM83 remote for automatic insert and assembly editing.

Call or write for a free catalog and quotation.

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Standard Sizes in Stock

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**PARSONS INC. NOW OFFERS YOU THE
FINEST IN DUPLICATING SERVICES**

Specializing in Eight Track and Cassette Duplication

**WE OFFER YOU THE QUALITY THAT YOU HAVE
BEEN LOOKING FOR BUT HAVE NEVER BEEN
ABLE TO FIND.**

For information on our line of
TRACKMASTER PRODUCTS AND SERVICES
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Cherry Hill N.J. 08003
609-424-1078

'Wally's Video Shop'

• Continued from page 74

jointly for co-op retailers. Each videocartridge in the stores has seven taped lessons; if a customer has a specific question about glazing a window or tiling a bathroom floor; the salesperson just turns the dial on the Panasonic cartridge player to that particular lesson.

"And that's the beauty of it" says Bruner. "The whole operation in the retail store, or over here at Walnut can be handled by non-technical people."

Walnut has already turned over its initial hardware and software investment of about \$200,000 (the Panasonic VTP printer, plus videocartridge players and blank software), four times. Sales for all of 1975 hit almost \$1 million, and he expects to double that figure this year.

Bruner just equipped a new video studio, at an estimated cost of nearly \$500,000, which he claims is one of the largest—if not the biggest—video production centers in the Midwest, incorporating three new Panasonic AK-900 color camera systems and support equipment.

Walnut has been expanding rap-

idly, from the original two manufacturers who provided product demo tapes for the co-op network to 18, and expansion of the series to Home Hardware, a Canadian co-op; Bunning Bros., an Australian home center chain, plus major independent outlets on both the East and West Coast.

Additionally, the Bruner clan is now marketing cartridges in the medical field, selling 306 versions of an already produced medical/health tv program to doctors and hospitals; a 100-program point-of-purchase series for garden centers, a 50-program series for the automotive field, and 50 more for photo outlets, as well as an initial 12 programs in personnel training.

Walnut also will publish 50 new do-it-yourself booklets and 50 medical booklets to back up the videocartridge programs this year.

Whether the medical, garden, automotive and photo series can be as successful as his adaptation of "Wally's Workshop" remains to be seen, but Bruner is a restless, innovative marketing man who has extended the potential of broadcast techniques via videocartridge and brought them into the retail field.



Wally Bruner, right, and son Mike, two-thirds of the family Walnut firm, check over the Panasonic VTP 1000 printer that duplicates as many as 200 1/2-inch videocassettes a day for their expanding enterprises.

Pa. Repeals Fair Trade Law

HARRISBURG, PA.—Pennsylvania became one of the last states to repeal its fair trade laws with the signing of a bill passed by the state legislature by Gov. Milton J. Shapp last week. State court decisions over the years had watered down the state law, and only those stores signing voluntary fair trade agreements were obliged to follow the law.

The discount stores, particularly in the radio, tv and appliance industry, refused to sign fair trade agreements and were free to sell the items for lower prices. Even if manufacturers refused to support the discounters, the stores generally found other ways to get product.

Repeal of the state law will create no major concern and was long overdue, according to J. Thomas Weyant, executive director of the Pennsylvania Retailers Assn. here, adding that "they've discounted everything that walks already."

THESE LOWER PRICED TDK TAPES ARE GREAT FOR RECORDING HIGH SALES.



TDK's Full Fidelity tape series.

The winning combination of TDK quality, packaging, and price has been moving TDK's Full Fidelity tape series since its introduction six months ago.

And now for your business display benefit, all full fidelity products are available in blister package. So get this successful combination up front and watch them move.

The Maverick Cassette. Now in Multipacks.

The first economy priced tape to offer famous TDK quality. That easy listening high-priced sound... it's now also available in multipacks.

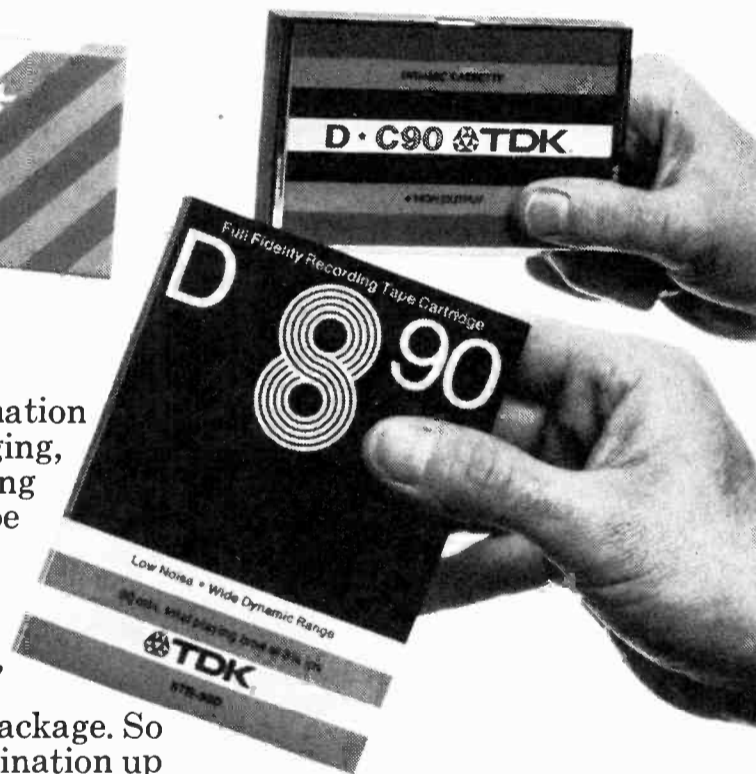
The Dynamic 8 Track Cartridge.

Why not offer your cartridge customers TDK quality, too? TDK's D8TR has a full fidelity sound range with low noise.

Add that to TDK's competitive economy price and you've got a real profit builder.

The low noise/high output Dynamic Cassette.

This famous D Series Cassette gives the high fidelity performance



your customers expect from premium priced cassettes and offers the widest selection of lengths from C30 through C180.

And for the audiophiles, TDK has a complete line of recording tapes—the Professional Range from the famous SD to the newest SA.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, N.Y. 11530.

In Canada, contact Superior Electronics Industries, Ltd.



Wait till you hear what you've been missing.

MARCH 27, 1976, BILLBOARD



Panasonic photos

In-store display at more than 300 outlets of Hardware Wholesalers Inc. co-op chain includes Panasonic NV 5120 VTR for playback of any "lesson" in series of 104 tapes (each with 7 lessons) adapted from "Wally's Workshop" syndicated tv show, viewed on Panasonic monitor by do-it-yourselfer.

The best record cleaner of them all!



It's the easy way to remove all dust, grit and dirt from your records. It has the new dry charge that keeps records constantly like new and maintains the same tonal quality as the day they were bought. It also helps to add life to the needle.



The Built-In Cleaning System.

Write for our new catalog with our complete line of diamond needles, records, tapes, and musical accessories available through leading musical instrument jobbers.

Duotone

P.O. Box 1168 Dept. BBI, South Miami, Fla. 33143 In Canada: Wilf Farrow Assoc., Ltd.

BSR Turnaround Tied To U.S. Economy & Accutrac

By CHRIS WHITE

LONDON—The decline of the U.S. economic depression has given a change of fortune for major British record turntable manufacturer BSR, based in the West Midlands.

Only a year ago the company had layoffs amounting to 3,000, but by the end of 1976 it will have reinstated the original work force, and created 1,000 new jobs as well.

Main reason for the turnaround and situations-vacant situation is the production of a new record turntable, the Accutrac, which will be marketed under the name of Audio

Dynamics Corp. (Billboard, March 17), the U.S. manufacturer of magnetic cartridges and loudspeakers, which BSR took over in 1973.

The new model will be available in the U.K. and U.S. next month and production at BSR's works is expected to reach 5,000 a week by September.

The turntable works by remote control, allowing the operator to select a series of record tracks automatically by means of an electronic eye and a computerized memory bank. There will be three different

models available, with the most expensive, Accutrac 4000, retailing in the U.K. for just under \$600 (under \$500 in the U.S.), BSR has invested more than \$1.5 million in its development and the product will be manufactured in a new \$2.8 million factory.



Radio Shack photo
CB QUEEN—Geri Ann Atherton, truckdriving mother of four from Sacramento, Calif., is "Queen of the Road" in annual contest sponsored by Record Shack and others. A former deejay for KEZS and engineer for KROI, she is seen getting one prize, a Realistic CB radio from Mike Wood, Radio Shack sales promotion manager.

Oskar's Own Album

LOS ANGELES—Lee Oskar, harmonica playing member of War, spins off his solo LP on UA, the first such project by any member of the band. Jerry Goldstein produced with several members of War on the date.

Garth Woolridge, BSR deputy managing director, says: "We hold 60% of the world market for turntables and more than 80% of BSR product goes abroad, to the U.S. or Japan. Naturally the end of the American recession, which started before the British one anyway, has meant a change in our fortunes.

"During the past year we have been able to build up our work force to its original strength. In addition, the new Accutrac turntable has meant the creation of more than 1,000 new jobs.

Only a year ago, BSR was undergoing a major layoff program with one in five of the total work force being allowed to go. More than 2,000 of the dismissals were accounted for by part-time female workers and 250 full-time men lost their jobs.

Woolridge says, "That was due to a fall in world demand for record players, particularly in the U.S. where people had less disposable income to spend on equipment."

Hi Fi Cos. Accused Of Ad Frauds

• Continued from page 5

other such trade terms used in ads must accurately reflect those market prices.

If an ad's terminology reads, "World's Largest Stereo Sales," for example, the retailers must document such a claim, the order adds.

On all electronic items selling for over \$35, such as playback and tv sets, the two defendants in this action brought by Attorney General Evelle Younger must keep a three-year record of their representation.

The attorney general also has the right to enter the chains' premises during any working day to investigate company records or question officers or employees of the chains.

The California attorney general's office late last year had acted against several other retail chains in advertising consumer products other than audio playback equipment.

CUSTOM CASE BLOWS THE LID OFF PROFIT!

DON'T KEEP YOUR PROFIT IN A BOX!

#54

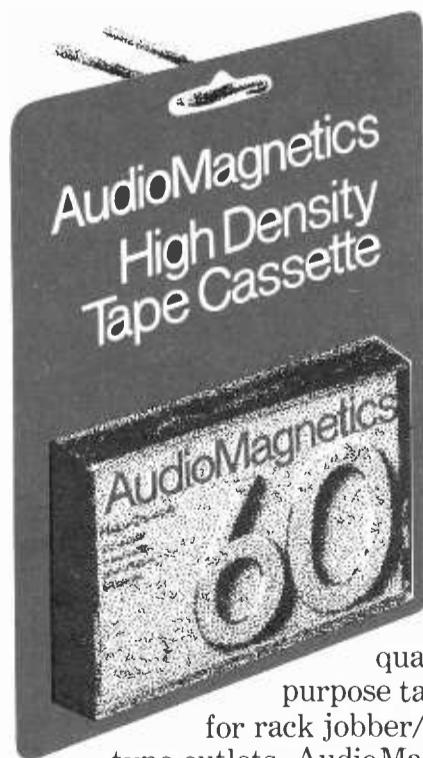
Dealer Special! \$ 2.25 ea in lots of 100

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

AN EASY WAY TO RACK UP TAPE SALES.



To help you sell more tape, AudioMagnetics came up with a great line. AudioMagnetics. Of course, the name isn't new. But now, it's hanging around in some of the best places — creating impulse sales on pegboard and cash register racks. On cassette and 8-track displays. Because now AudioMagnetics is more than just a company. It's a high quality brand of high-density all-purpose tape. And it's designed specifically for rack jobber/record merchandising type outlets. AudioMagnetics. Rack one up for profits.

AudioMagnetics 234 W. 146th St., Gardena, CA 90248.

For over a decade, one of the world's largest producers of quality blank recording tape.

SCANDIA

offers
**automatic
packaging machinery
& systems**

designed
for
stereo tape industry

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**labelling-cartoning
wrapping-bundling
inserting operations**



For information, call or write
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P.O. Box 575, Allwood Station
180 Brighton Road, Clifton, N.J. 07012 (201) 473-6100
over fifty years designing & building automatic packaging machinery and systems.

'No Truth' To Chrome Blank Tape Scare, Says DuPont

• Continued from page 5

state environmental protection standards.

Rumors of chrome's alleged health hazards have been circulating in the industry for some time, but it is not believed that any danger is being created for the end consumer.

There is no conclusive proof of any of the alleged noxious gas hazards, and the cancer hazards, if they do exist, are reportedly confined to manufacturing and slitting facilities.

If the rumors are proven true, correctional moves by the Environmental Protection Agency (EPA), manufacturers and other consumer interest agencies may not even be necessary. Chrome, which was first introduced as a consumer alternative to the recording disadvantages of early gamma ferric formulations, has its own inherent disadvantages, and has been losing ground for some time.

Recent new "super" formulations of extra-pure gamma ferric, developed by such companies as TDK, Maxell and Nakamichi, offer the frequency response and signal-to-noise capabilities of chrome, without the abrasiveness and other disadvantages that triggered broad consumer dissatisfaction and disinclination to put chrome to wider use.

Although committed companies like BASF, which has been a staunch chrome advocate since its development in the early 1970s, and Capitol Magnetics, which recently entered into a chromium dioxide agreement with DuPont, stress that there is an ongoing market demand for the formulation, chrome's position in this country continues to erode.

Recent disclosures that some tape equipment manufacturers are phasing the important chrome bias switch out of their new equipment (see separate story, this issue) appear to be hastening that erosion.

Companies that are phasing out chrome in this country are TDK and Nakamichi. Maxell never offered it in the U.S. even though its parent in Japan carries a limited chrome catalog.

The 3M Co., which with much fanfare entered a cross-licensing agreement with Sony that gave it access to marketing chrome products here, is no longer pushing that product. Its emphasis these days is on

New SMPTE Dates

NEW YORK—Dates for the 118th technical conference and exhibit of the Society of Motion Picture & TV Engineers (SMPTE) have been changed to Oct. 17-22 at the Americana Hotel here, a week earlier than originally announced.

The Society also has its new 1976-77 catalog of test materials for movies and tv available free from SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

Pioneer Survey

• Continued from page 72

age 18 to 24 comprise 56% of buyers, a repeat of 1974 and 46% had college degrees, as opposed to 44% in 1974, and 10% were post graduate students, as opposed to 9% the previous year.

Some 22% report incomes of their own between \$5,000 and \$9,999, as opposed to 26% in 1974. Earning \$10,000 to \$14,999 were 24%, as opposed to 25% in 1974; \$15,000 and up annually accounted for 16%, as opposed to 15% in 1974.

Classic, a ferri-chrome formulation, and Master, a pure gamma ferric formulation.

Like 3M, some smaller tape companies continue to carry a small

chrome catalog, "because some dealers still ask for it."

However, DuPont officials point out that the market for chrome is expanding in Europe and Japan, and

that major companies like Philips, Agfa, BASF and Sony are still pushing it.

Curiously, the three equipment companies that have gone on record

as phasing out, or planning to phase out chrome bias switching—Tandberg, Nakamichi and TEAC—are Japanese (Nakamichi and TEAC) and European (Tandberg).

ANNOUNCING MAXELL'S FIRST ANNUAL "DO IT YOURSELF" ADVERTISING CONTEST.

(WITH PRIZES LIKE THESE, WHO KNOWS WHEN WE'LL HAVE ANOTHER?)

FIRST PRIZE



In an effort to encourage you to spend your Maxell co-op money wisely, we have decided to have a rather extravagant competition.

The dealer who does the most creative Maxell advertising wins an Advent Video Beam. The television with the seven-foot screen and sound system that bounces off the screen.

Second Prize is a Yamaha 650. A bike fast enough to raise the blood pressure of even

SECOND PRIZE



the most jaded audiophile.

For Honorable Mention, we're giving away four Nikon F2s cameras. The best camera made by one of the best

HONORABLE MENTION



camera-makers in the world.

There's only one thing you have to do to enter: come up with a Maxell ad and run it sometime between April 1st and May 15th, 1976. (Actually, you don't have to create something specially for the contest. You can run

something you've done before. Just as long as you run it again during those six weeks.)

You can run your advertising in newspapers, magazines, on radio, television or billboards. Any place that takes advertising.

You can use color, black and white, or any

WHEN TO RUN



combination of the above.

However, before you start having visions of grandeur, you should be advised that your work will not be judged according to the amount of money you spend on it. The judges will be looking for big ideas.

The final judges will be Sam Scali, creative director of the advertising agency bearing the name of Scali, McCabe, Sloves. And Bill Tyler, creative columnist for Advertising Age. Both of whom have been recognizing great

JUDGES



advertising for years.

The winners will be announced at the Consumer Electronics Show in Chicago on Sunday, June 13th.

You better get started right now.

This is one time when your Maxell advertising can bring you more than just customers.

ENTRY FORM

Send entries (indicate date run) to:
Scali, McCabe, Sloves

NY, NY 10022.

Send co-op claims to:
Maxell Advertising Dept.
130 W Commercial Ave
Moonachie, NJ 07074

NAME _____

DEALER _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

maxell®

RECORD YEAR

SuperCenters Boosting CMC

By ANNE DUSTON

CHICAGO—CMC Corp., with three new stores opened in the last six months, ends a fiscal year March 31 of record sales and profits on a total of 40 stores, says Pat Morris, president.

The unusual earnings are attributed to the SuperCenter concept introduced during the year, remodeling of regular stores, system module walls for step-up selling, intensive sales training especially directed to selling systems, and aggressive pro-

motions involving special purchases from suppliers.

The SuperCenters add a state-of-the-art listening room to the basic store layout. Twelve SuperCenters have been built in the last year, in Atlanta, St. Louis, Kansas City, Indianapolis and Topeka. Remodeling of the regular stores has been completed this month.

Further expansion is planned for fiscal 1977, Morris says, probably directed to the Southeast.

Plans for additional training programs for retail salespersons in each store were finalized at the quarterly meeting.

CB units were added to the regular product mix, with full inventory completed the first of the year. Included in the brands is the J.I.L. 8-track/CB and the recently introduced cassette/CB model, which is "doing very well for us," notes Doug Allen, vice president, merchandising communications.

AILING CHAINS

Kennedy & Cohen Shuttters; New Audio Exchange \$?

NEW YORK—One audio/appliance chain is closing and another ailing group may have found new life.

Kennedy & Cohen, the 40-store audio/tv and appliance retailer with outlets in Georgia, Ohio, Texas and Florida, has been ordered by a Miami District Court Judge to shutter its operations by March 26.

The judge's ruling came March 5 after the company, which has been in Chapter XI for close to a month,

failed to come up with a \$300,000 indemnity bond.

The firm's share of market has been slipping steadily over the past two years. At the filing of its Chapter XI petition, liabilities were listed at in excess of \$29 million with the First National Bank of Chicago and General Electric Credit Corp. as its major creditors, with \$21.7 and \$4.5 million, respectively.

Meanwhile here in New York, the seven-store chain of Audio Exchange-Colberts Inc., in Chapter XI for almost a month, has reportedly been approached by third party financiers with a plan to underwrite the ailing venture.

The development was revealed to an organizational meeting held here last week, and attended by some of Audio Exchange's major creditors. The firm, which is out-of-pocket for over \$1 million, lists Pioneer Electronics, Advent Corp., British Industries, and the Kenwood Corp. among its major creditors (Billboard, Feb. 21).

New Fidelipac Delay Cartridge

MOUNT LAUREL, N.J.—A new Delay Cartridge, a continuing product of Fidelipac research, is to be introduced at NAB convention in Chicago Sunday-Wednesday (21-29).

Utilizing standard Model 300 (NAB "A" size) and model 600 (NAB "8" size) bodies, the new cartridge features cured pressure pads and special reel lubrication to minimize tape wear and assure extended life.

Fidelipac will make the new cartridge available worldwide through Fidelipac distributors. It will be made in both 8- and 10-second lengths for use with cart machines having delay head configurations.

A CB-ER WITH EVERYTHING?

CHICAGO—For the CBer who has everything, dealers can now offer a 24-karat gold-plated version of the Wren D-104 mike handle, specially designed to simplify keying the Astatic D-104 microphone with a light finger touch. "Recommended retail price" is \$37.50, and it's also available in chrome at suggested \$14.95 from Wren House Electronics, Downers Grove, Ill.

BIG DEAL ON PROMOTIONAL BLANK CASSETTES

Three Pack C-60 or Two Pack C-90 in Polybag with header.

TOP QUALITY

72 Three Packs or 120 Two Packs per case. Minimum case lots. 75¢ per pack COD. 5 cases or more 72¢ per pack.

Immediate delivery
Call now!

M & M SALES
516 589-4738



When we got the bug it started the only complete record care line.



The Watts Dust Bug not only started the record care industry, its concept was also responsible for the development of the only professional and complete line of record care products. Dealers are finding that Watts offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space.

Aided by a comprehensive research program, each Watts cleaning tool was developed to solve a particular problem encountered by broadcasters, recording studios and audiophiles:

A. HI-FI PARASTAT — Used with low tracking cartridges, elliptical styli and 4-channel records. Creates correct degree of humidity to relax static charge.

B. MANUAL PARASTAT — Heavy duty cleaner for old and new records. Removes dust, dirt, grit, anti-static sprays.

C. PREENER — Fastest-selling record



cleaner in the world. Humidifies, applies anti-static control. Gathers dust and dirt.

D. HUMID MOP — Cleans and treats Parastats and Preener to prevent reintroduction of dirt on record surface.

E. STYLUS CLEANER — Removes accumulated pollution. Safe, it does not shed on stylus tip.

F. DUST BUG — The original Watts cleaning tool. Cleans records as they play. Inhibits static build-up. For turn-

tables and automatics used in single play.

G. RECORD WASH BRUSH — For stubborn dirt accumulation, when washing is necessary.

H. ANTI-STATIC FLUID — New formula. Removes static charge. Applies proper humidity without sticky residue.

In addition, combinations of these Watts record cleaners are attractively packaged to make up the Watts Record Maintenance Kit and the Watts Deluxe Record Care Kit. Both are ideal for record collectors and are priced right for gift giving.

Backed up by consistent advertising and Watts Record Care Center merchandising displays, dealers have proven that Watts' sales are continuous all year 'round. Become a Watts dealer. Write or call today for details.

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NEWCOM Near SRO; Registrants Up

• Continued from page 67

commissioner, will keynote the "Update On CB/Communications" with "Why You Can't Second-Guess the FCC." Also on that program are "The Nitty Gritty Of Being In the Business," with Larry Blostein, Radio Shack, on the importance of effective advertising, and Dick Orgel, Magestic Communications, Memphis, on the significance of installation, service and maintenance; "How To Survive After the Boom Is Over," with Irv Stern, Harman International, and Jack Oliver, Ohio-Browning, Akron, Ohio; and "What's The Future Of CB?" with Gerry Mills, E.F. Johnson (manufacturer); E. Craig Martin, DOW-COM, Carbondale, Ill. (specialist); Willis Wolf, Olson Electronics, Akron, Ohio (mass merchandiser), and Dave Joyner, Joyner Assoc., Atlanta (rep).

Six candidates—two each manufacturers, distributors and reps—are slated by the nominating committee for election to the board of non-profit Electronic Industry Show

Corp., sponsor of NEWCOM. Included are manufacturers Jim Kaplan, Cornell Dubilier Electronics, and Ed Kason, Amphenol Sales Div.; distributors Marvin Perkle,

QAR Industrial Electronic Sales, and Earl Twietmeyer II, United Radio Supply; reps Jack Berman, Jack Berman Co., and William Earl Jr., Earl & Brown Co.

CONTRARA SPEAKERS

Jennings Expands Factory

LOS ANGELES—Jennings Research Inc., maker of Contrara Speakers, is undertaking a massive factory reorganization and expansion program, according to Tom Jennings, president.

The manufacturing process had to be revamped, says Jennings, to keep up with sales. The firm has been in business only 10 months, yet the three speakers of the Contrara Group have exceeded all demand expectations, adds Jennings.

Factory expansion involves a realigning of the various production lines. "The furniture and cabinets will continue to be built in our furniture factory," notes Alan Toole, general manager. "By consolidating

some of the cabinet building processes and providing for a more efficient furniture construction system, we can increase speaker production output without sacrificing quality," he adds.

In addition, the final speaker assembly line also has been revamped to provide a more efficient method of final assembly.

Coordinating the new manufacturing operation and quality control is newly hired production coordinator Tom Campbell, formerly with JBL and Altec.

Larry Witcher will supervise design and construction of the Contrara speakers as well as assisting in new product development.

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SPECIAL DESIGNS ON REQUEST

Louisville Expo

• Continued from page 70

phones, blank tape and CB antennas, were given out periodically during the show, and to keep the crowds stirring, special discounts were run for brief times. "If there wasn't enough business at one booth, we'd announce a free cartridge with the purchase of a turntable, for example," says Hass. "We kept people bouncing around."

The show was nearly three months in the works, Hass comments, and for a one-store outfit, it was an ambitious project. "Sometimes I wondered if I should back out, but this will definitely be an annual event from now on, bigger and better now that I know the wrinkles," he vows.

Kief's 'Corners'

• Continued from page 68

brand isn't in the hopper. Kiefer is convinced the blank cassette customer must see his pet brand hitting him squarely between the eyes.

"The pattern at our store often goes like this," he relates, "The customer buys a new stereo outfit, then a couple of prerecorded cassettes to try out his new purchase. But then he starts building up his collection by borrowing LPs from friends and recording them on blank cassettes. Where you have a enormous software business—and we have that—you have a brisk spinoff of customers for hardware and a high percentage of them eventually buy blanks. But we also get steady blank sales off the software.

"Our blank sales didn't really get going until we started buying in quantities and employing mass display," he says. "Both in 8-track and cassettes we buy the major lines—Maxell, for example—in quantities of 4,000 to 6,000 tapes per order.

"On prices, we may not be the lowest on single sales but on case-lot sales—and they're climbing like crazy—no one beats us," he contends. "We backstock in case-lot quantities," the retailer advises.

"To sum it up, the whole point of centralizing all blanks in the different plays is because, first, the typical customer looks for this section and then looks for his brand," Kiefer believes. "The quicker and easier he finds both, the better your shot at selling him."

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'EYEBALL' COMPUTER

Catalog Depth Is Key To Retailer Success

By GRIER LOWRY

LAWRENCE, Kan.—Thanks to a change of direction in inventory, and involvement in concert tickets, Kiefer's is swiftly becoming the classical record/tape buying headquarters for a wide outlying trade territory.

Owner John Kiefer has built his operation to an annual volume of more than \$500,000 in this 45,000-population university town, incorporating extensive prerecorded software, the Gramophone Shop for audio components and a major blank tape department (see separate story, Tape/Audio/Video section).

For years, Kiefer says he limped along doing what other retailers in cities of comparable size were doing—stocking the top 200 classical records of major manufacturers. His feeling was that the town wouldn't support a good classical record department. As a result, the shop turned in a so-so job on sales.

"The enfeebled approach was so wrong," Kiefer says now. "Now we stock almost all single classical LP listed numerically in most of the catalogs. Our investment in classical records is enormous. But it draws shoppers from hundreds of miles and many multiple purchases total \$50, \$100 and up."

One of the problems of this kind of inventory is that it requires a systematic control. So the retailer devised his own system. When an LP goes on the shelf a black mark is placed on the outside of the album in the lower portion. If the LP is still in stock six months later another black mark is put higher up on the album, and then six months later still another mark goes on higher up. When an album has three marks on it, it is usually eliminated from the order sheets.

"This is our eyeball computer," smiles John Kiefer. "You can't afford to handle the kind of classical inventory we do without some type of control."

The stocking and buying system involves visual checkups weekly to see that every numerical listing in each label is in the stock.

Sales of tickets for major classical and pop concerts within 500 miles keeps traffic streaming in. Some days up to 500 people arrive for tickets with as many as 20 different concerts represented.

Kiefer says handling concert tickets is a costly, no-profits activity. He doesn't feel a dealer should tackle it unless he's prepared to spend \$20,000 or \$25,000 for overhead, including full-time people to audit sales. But the benefits in traffic and free promotion is priceless he says. The firm has a 15-year reputation for handling tickets for concerts as far away as St. Louis, Omaha and Wichita.

ATV Into Classics

NEW YORK—ATV Records enters the 4-channel arena with a "Stokowski Spectacular" album on its Pye label.

The QS disk features Leopold Stokowski and the National Philharmonic Orchestra performing works by Sousa, Strauss, Haydn, Tchaikovsky and Berlioz. The album ships later this month.

"And the ticket customer who may have driven over from Kansas City may turn into our Gramophone shop and select a \$2,000 stereo outfit," declares Kiefer.

It is significant that the ticket sales counter is situated at the back of the store where it propels traffic through software and gives the Gramophone Shop top exposure.

ODD TREATS SPUR DRIVE

NEW YORK—For a \$40 pledge Cleveland Orchestra violinist Robert Zimmer will tune the donor's harpsichord. And \$50 will entitle a couple to partake of a "bicentennial borscht and blintz bash" at the home of bass player Irving Nathanson.

It's all part of the orchestra's 3-day marathon fund-raiser in cooperation with Cleveland's WCLV, April 2-4, to scoop up \$110,000 in support of the orchestra.

Top premium among the scores offered is an in-home recital by the Cleveland Orchestra String Quartet. That one costs \$2,000.

AFTER 72 YEARS Full Steam Ahead On All Fronts In Seattle

By DAVE DEXTER JR.

LOS ANGELES—It was a long time coming, but now it's evident that everything has come up roses for the 72-year-old Seattle Symphony Orchestra.

Members of the ensemble are enthused with a new two-year contract, retroactive to last Sept. 1, assuring them of a minimum weekly salary of \$272, up from \$255, for the current season and an increase to \$295 for the 1976-77 season. Each musician is guaranteed 40 weeks of work each year, vacation time is extended from 10 days to two weeks and the orchestra's health plan is expanded.

But that's just a part of the picture. Lanhan Deal, the symphony's general manager, reports the coming subscription series is virtually firmed up from a programming standpoint. For the last two years, Deal reports, "season ticket requests have exceeded the Seattle Opera House's capacity."

For the last three seasons, Deal notes, "we have enjoyed an unequalled 77% increase in the number of subscribers, and next season looks even better."

Along with the resurging popularity of the orchestra will emerge a new music director and conductor, Rainer Meidel, who succeeds Milton Katims July 1. He comes to the Pacific Northwest from Sweden. Katims, now in Spain working conducting commitments, will conduct four

pairs of subscription concerts next fall and winter here. He is a top-ranked viola virtuoso who once worked under Toscanini in New York.

The Seattle, under contract to the Vox label, also is planning additional recording sessions, the first under Meidel's baton.

Guests tapped for 1976-1977 appearances here include Vladimir Ashkenazy, Aaron Rosand, Earl Wild, Eugene Fodor, Marilyn Horne, James Fields, Joan Sutherland, Tatiana Troyanos, Claudio Arrau, Randolph Hokanson and Heidi Lehwalder, Seattle-born harpist who made her debut when she was 9 years old with the Seattle Symphony under Katims. She will serve up the world premiere performance of Michael Colgrass' Harp Concerto.

The season will open Oct. 4-5 and conclude April 25-26, all on Monday and Tuesday nights. Jim Wilke presides over "Seattle Symphony Previews" on KING-FM every Sunday. Women supporters of the orchestra are active throughout the year selling a \$5.95 cookbook and unique rolls of gift wrap paper reproducing a page of the score of Beethoven's Ninth. Two sheets sell for \$1.

It all adds up to new enthusiasm and new black ink for the Seattle Symphony.

Classical Notes

Peter Maxwell Davies, British composer who has stirred strong interest among the avant-garde on disk and in concert, will bring his chamber group, The Fires of London, to the U.S. for a tour next fall. **Sheldon Soffer** will manage. . . Vanguard Records is shipping a 14-record boxed set of the complete Mahler symphonies. The project, featuring the Utah Symphony under **Maurice Abravanel**, was 10 years in the making. . . A Philadelphia Orchestra concert May 11 with **Andre Watts** as soloist will benefit the Scheie Eye Institute.

It may be a first, but who's checking? Anyway, a symphonic work written specifically for a fashion show will be performed at New York's Waldorf-Astoria Hotel Wednesday (24) during an event sponsored by the Hong Kong Trade Development Council. **Carmen Moore** is the composer. . . The New Orchestra, formed in New York to perform contemporary American

orchestral literature, has launched a fund-raising drive.

Kenneth Haas, currently general manager of the Cincinnati Symphony, takes over the same slot at the Cleveland orchestra Sept. 1. He replaces **Michael Maxwell**, who served at Cleveland for the past 10 years. . . A revival of "The King's Henchmen," the opera by **Deems Taylor** with libretto by **Edna St. Vincent Millay**, is set for May in New York by the Bel Canto Opera company. It was the first opera by an American composer ever commissioned by the Metopera.

Joseph Levine has resigned as associate conductor of the Honolulu Symphony. . . **James Conlon** named principal guest conductor for the Greater Miami Philharmonic next season. . . Four guest conductors make their debut appearances with the Minnesota Orchestra next season. They are **Georg Semkov**, **Dennis Russell Davies**, **Raymond Leppard** and **Karl Richter**.

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
2	5	6	CUPIID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
3	6	4	THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
4	4	7	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
5	8	7	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
6	7	8	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
7	9	8	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist; ASCAP)
8	10	3	COME ON OVER Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
9	12	4	LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
10	3	9	LONELY NIGHT (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
11	1	10	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
12	17	7	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
13	11	9	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
14	21	4	CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)
15	16	8	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
16	18	4	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
17	25	3	HERE, THERE AND EVERYWHERE Emmylou Harris, Reprise 1346 (Warner Bros.) (Maclean, BMI)
18	15	9	DOLANNES MELODIE Jean Claude Borely & His Orchestra, London 228 (Burlington, ASCAP)
19	39	2	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) Diana Ross, Motown 1387 (Jobete, ASCAP)
20	20	7	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
21	23	3	GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
22	13	12	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
23	14	11	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
24	33	6	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
25	44	2	TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
26	31	6	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
27	37	5	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
28	38	4	YOU ARE BEAUTIFUL Stylistics, Avco 1664 (Avco Embassy, ASCAP)
29	42	3	AS TIME GOES BY Tony Bennett, Improv 712
30	NEW ENTRY		I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI)
31	45	5	YOU'LL LOSE A GOOD THING Freddie Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
32	46	2	SUNDAY KIND OF LOVE Kenny Rankin, Little David 732 (Atlantic) (MCA, ASCAP)
33	41	6	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
34	26	11	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
35	28	11	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
36	30	8	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
37	40	9	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
38	48	3	ONE DAY IN YOUR LIFE Johnny Mathis, Columbia 3-10291 (Jobete, ASCAP)
39	34	7	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
40	43	6	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)
41	50	2	IF YOU ONLY BELIEVE (Jesus For Tonight) Michel Polnareff, Atlantic 3314 (Oxygen/Warner Bros./Maya, ASCAP)
42	NEW ENTRY		BEST OF A BAD TIME Prelude, Pye 71045 (ATV, BMI)
43	NEW ENTRY		STREET TALK B.C. Generation, 20th Century 227 (Heart's Delight/Gooserock, BMI)
44	47	6	EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
45	NEW ENTRY		RHIANNON (Will You Ever Win) Fleetwood Mac, Reprise 1345 (Warner Bros.) (Rockhopper, ASCAP)
46	NEW ENTRY		SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
47	NEW ENTRY		STRANGERS IN THE NIGHT Bette Midler, Atlantic 3319 (Champion/Screen Gems-Columbia, NMI)
48	NEW ENTRY		STRANGE MAGIC Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI)
49	19	14	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270 (Paul Simon, BMI)
50	NEW ENTRY		BOY I REALLY TIED ONE ON Janis Ian, Columbia 3-10297 (Mine/April, ASCAP)

CASON TURNS CORNER

Faith Paying Off
For Nash. Studio

By GERRY WOOD



Creative Workers: Buzz Cason, owner of Creative Workshop studio, and Brent Maher, chief engineer (right), ride the new control board with its VU-Scan video level device.

NASHVILLE—"We were thinking too small," explains Buzz Cason whose Creative Workshop studio dramatically proves that the maxim "It takes money to make money" applies to the recording studio business.

When the studio opened in 1970 it was little larger than a garage, and lost money the first two years. Then Cason spent some money to upgrade the facility to 16-track. After the second shot of financial adrenalin, the studio managed to break even for the next two years.

It gained fame as the Doobie Brothers used it. So did Leon Russell. And Melanie.

But the earnings picture zoomed to the heavens after Cason enlarged the facilities in a costly remodeling project that included installation of the best that Westlake Audio and Sphere Electronics had to offer. Now that Cason was thinking in larger terms, he was garnering a larger share of producers and acts who wanted to use Creative Workshop.

A multi-talented threat who races cars to calm his nerves, Cason started his career as a musician and scored a hit in the rocking '60s with "Look For A Star" under the name of Garry Miles. He toured as a member of Brenda Lee's band, the Casuals.

And he later formed a publishing company with Bobby Russell—and Russell Cason Music became the golden home of such high-profit Russell songs as "Honey" and "Little Green Apples." Cason also wrote his share of hits, and his songs have climbed pop, soul, easy listening and country charts. One of the biggest—"Everlasting Love"—he co-wrote with Mac Gayden. It became a hit by Robert Knight, and in 1974 the evergreen surfaced again after Carl Carlton cut it at Creative Workshop.

"We didn't think we could get the big acts when we first opened," Cason admits. "Though we were doing country things here, we started getting a reputation as being more of a contemporary studio."

Cason hired Brent Maher as studio manager and chief engineer. Maher, also a musician, had worked at Monument Studios in Nashville, then engineered pop acts at United Recorders in Las Vegas.

"Brent's concept was to put in a new board, then we decided we might as well put in a complete

room. Westlake put it in under Tom Hidley's supervision. Brent wanted to make sure it was a comfortable and relaxed place for musicians to play, so they would spread the word about it. That's what happened. In the first six months of last year our profits reached the totals of the entire previous year. Our business has doubled." Significantly, the completely renovated studio opened Jan. 1, 1975—and since opening, it has been booked solid, four sessions a day, six days a week.

Among those who have used Creative Workshop are Jimmy Buffett (who once worked for Cason's studio and publishing operations as PR director in the early stages of his career); Faces, Larry Gatlin, Mac Gayden, Alex Harvey, John Hiatt, Robert Knight, Roy Orbison, Ray Price, Boots Randolph, Austin Roberts and Larry Jon Wilson. A growing list of producers uses the studio, and it's the only studio Billy Sherrill has ever used in Nashville outside Columbia.

Producers and artists are drawn by the creative atmosphere and the equipment. The Sphere Eclipse console has 24 inputs and 32 out, plus quad, stereo and mono mixdown. Graphic equalization is provided on each of the 24 inputs. Other functions include four echo and two cue channels. Outboard accessories include 24-tracks of DBX noise reduction, Gainbrain and DBX limiters, kepekes, Eventide phaser and effect filters. Echo systems include two live chambers, one plate reverb and one Cooper Time Cube. Bob Todrank of Valley Audio Services supervised the equipment installation, and artist Chris Tibbott aided in decoration.

Cason is particularly proud of the VU-Scan device that graphs levels accurately and effectively in colors on a tv screen in the center of the console.

Bill Martin handles chores for both the studio and the Cason publishing companies. Located in Nashville's Berry Hill section, the studio is several miles from the bustle of Record Row—and there's plenty of room for expansion.

A small adjoining building has been converted into a rehearsal studio. It's presently a 4-track demo studio and within a year will be boosted to 16-track. The original control room has been converted to a string and horn overdub room.

Studio
Track

By BOB KIRSCH

LOS ANGELES—At **Haji Sound** here, **Flo & Eddie** (also known in various circles as **Howard Kaylen & Mark Volman**, the **Turtles** and other assorted titles), are working on the theme for "Best Friends," a new Warner Bros. tv project.

New group **Bulletproof** is also at Haji, with the **Tentmakers** acting as executive producers. **Wire To Wire Productions** is in working, appropriately enough, on an LP about race horses. **Booker T. Jones** is in producing himself, with **Cory Bailey** engineering. Backup vocals on the sessions are coming from wife **Priscilla Jones**, sister-in-law **Rita Coolidge** and friend **Annie Rogers**.

The Haji truck recently cut newcomer **Bill La Bounty** at the Roxy, with **Jay Senter** producing. Ex-**Elton John** drummer, now making records on his own, **Nigel Olsson** was also in the studios. This time Nigel was producing, however, working with newcomer **Ike Simmons**. **Sam Calle** dropped by to cut some demos with **Andy Kahn** producing.

Finally, the truck is off to Palm Springs shortly to spend six weeks with a "major British name." Before that, however, the crew did the **Bing Crosby/Bob Hope/Dorothy McGuire/Nelson Riddle Orchestra Show** at the Dorothy Chandler Pavilion here. **Denny Bruce** produced.

* * *

At **Wally Heider's** in Los Angeles, **Angel** is in cutting an album with **David Joseph** producing and **Peter Granet** working the boards. **Mark Matthews** has been working with producer **Alan Steckler** and engineer **Michael Lietz** and **Hub** is busy with engineer **Biff Dawes**. Producing are the three group members, **Peter Moorelbeke**, **Mike Urso** and **Tom Baird**.

Ramsey Lewis stopped by for some vocal overdubs with **Earth, Wind & Fire** leader **Maurice White** handling production duties. **George Massenberg** worked the controls.

Maurice and **George** also teamed up for some work with newcomer **Deniece Williams**.

Jim Peterik cut with producer **Toxey French** and **Steve Shannon** worked with producer **Marc Gordon** and engineer **Sye Mitchell**. **John Baldry**, better known to his many fans as **Long John Baldry**, is in with **Jimmy Horowitz** handling production. **Baldry**, for those of you who might have short memories, was one of the most influential figures in the British blues/rock scene a few years back, helping launch the careers of **Rod Stewart** and **Elton John** among others and taking part in some of the earliest British pop festivals. He switched to, and had a great deal of success with, an MOR format in the late '60s. Recent efforts, however, have shown a return to rock.

Speaking of influential British artists, the **Pretty Things** have just finished up a remote with the Heider crew. **Steve Engels** produced. The group, on a par with the **Rolling Stones** in raunchy music and appearance in the mid-'60s, had huge hits in England but were never able to break here. Its excellent rock opera "S.F. Sorrow," though released a year before "Tommy," lost out to the Who. Now on **Swan Song**, the six are busy touring the country and hoping their time has come at last.

Sound Waves

By JOHN WORAM

NEW YORK—At radio **WQXR**, chief engineer **Doc Masoomian** reports the new **McCurdy** console, recently installed in the station's main control room, has greatly eased production chores. The new board replaces an old, less flexible console that the station had outgrown.

On the new console, the faders assigned to turntable and tape playback inputs are dual units. Thus, a single fader controls both the left and right sides of the stereo program. The faders assigned to the microphones in the studio and announcers' booths are of course, single input devices.

Installation took several weeks, during which time all production work was diverted to an auxiliary control room located nearby. During the changeover, a computer type flooring was installed, greatly facilitating servicing and future expansion requirements.

Before choosing the **McCurdy** desk, **Masoomian** invited bids from several prominent console manufacturers. After reviewing the bids, it was decided that **McCurdy's** equipment and pricing would give the station the best package for the budget allocated.

Two **Panasonic SP-10 Mk-2** Direct Drive turntables have been built into the countertop surrounding the **McCurdy** console, and these were demonstrated to us by engineer **Sandy Singer**. **Singer**, who holds a first class ticket, finds disk cueing ac-

curacy greatly improved on the **Mk-2**. From standstill, the turntable reaches full rated speed within one-quarter of a second, or 25 degrees of revolution. Braking time is just under one-third of a second. While the turntable is at rest, part of the braking force remains applied, preventing the platter from being inadvertently rotated, which makes more precise cueing possible.

In addition to its heavy use of records, and reel-to-reel tapes, the station continues to broadcast live music, either from a small studio adjacent to the control room, or from the **WQXR** auditorium, located just down the hall.

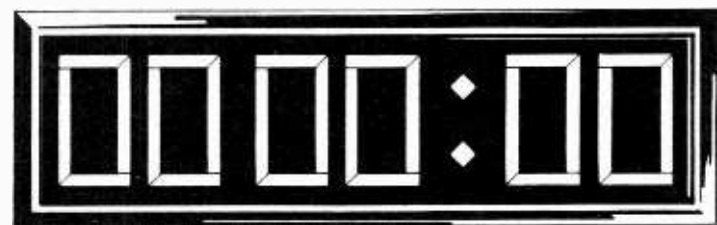
As for quadrasonics, **SQ** and **QS** matrix disks are regularly scheduled, although the station has ceased playing discrete records, at the request of one of the major **CD-4** labels here in New York.

In the future, **Masoomian** expects to begin broadcasting live quadrasonic programming from its studios. In anticipation, the station has installed a **Sony SQE-2000 SQ Broadcast Encoder/Mixer**. The **SQE-2000** enables the station to do its own in-house encoding of 4-channel tapes or live programs. The encoded program is broadcast as regular stereo, and at home the listener uses his **SQ** decoder to reproduce the 4-channel program.

Cetec announces the availability
(Continued on page 95)



Billboard photo by John Woram
WQXR engineer **Sandy Singer**, flanked by pair of new **Panasonic SP-10 Mk-2** turntables, demonstrates new **McCurdy** console in main control room.



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Discos

MASSIVE PROMO LAUNCHED

D.C. Clubs Stir Up a Storm

By DAVE DEXTER JR.

LOS ANGELES—With some 3½ million persons residing in the Washington, D.C. area, Mitch Corday envisions a burgeoning discotheque scene in the national capital and is diligently doing something about it.

"By employing direct mail, print advertising, hand-delivered disco guides and circulars into apartment buildings, at sports events, on college campuses and throughout office buildings," Corday says, "we propose to pull Washingtonians away from their tv sets and into our discotheques. We think we can make it habit forming."

Starting next week, Corday shoves his campaign into high gear with participation from the Silver Bird, Ventuno 21, the Last Hurrah, the Paragon in nearby College Park and the Club 99.

"To put it bluntly," Corday muses, "we intend to make Washington one of the nation's leading disco scenes by the end of the year. We will be publishing a free Washington area disco guide which will be distributed on a saturation basis."

"I am also starting a programming and consulting service. We are reading a District of Columbia Record Pool similar to that operating in New York."

"And on the board is a series of tv

spots which will actually be filmed in local clubs carefully showing their names and addresses."

Corday charges participating clubs a weekly fee and is confidently assuring disco owners "at least a \$1,000 weekly boost in business."

"There has never been any organization in the Washington area," Corday comments. "It has all been hit and miss, like mice scrambling around in a cage."

"Now the disco operators are getting organized, each working toward a common goal. We don't want the booming trend to fizzle—we must constantly generate new music and new faces. What this market needs is excitement."

Corday's organization, operating out of offices on New Hampshire Ave. Northwest, hopes to provide that element in the next few months.

Disco Pros Will Aid In Structuring Coming Forum

LOS ANGELES—The agenda for Billboard's second Disco Forum to be held Sept. 28-Oct. 1 at the Americana Hotel in New York is being set by the disco community.

"Due to the overwhelming response from the disco world during our first Disco Forum, we are encouraging persons involved in disco to aid in determining the agenda for the second forum," says Bill Wardlow, forum director.

He contends that by relinquishing this responsibility to disco persons,

an exchange of ideas will insure maximum input.

Wardlow is in the process of sending out letters to all elements of the disco industry requesting that the participants state their forum format preference. He is also advising them of additional space allotted the exhibitors (approximately 200 booths).

With entertainment being a vital part of the forum, the entertainment roster has not only been expanded to include more acts, but performances will be held each evening during the event.

Horn & Hardart Schedules 3 More N.Y. Area Clubs

By RADCLIFFE JOE

NEW YORK—Buoyed by what it calls the outstanding success of its experimental 99X discotheque here, Horn & Hardart is forging ahead with plans to expand the project, according to Frederick Guterman, chairman of the board and president of Horn & Hardart.

The expansion plan includes the opening of three more New York area clubs in midtown Manhattan, Roosevelt Field, Long Island; and Cross County Shopping Center in Westchester.

The new clubs will be structured along the quality service, low cost principle which Guterman feels is responsible for the success of the pilot 99X in Greenwich Village.

First of the three new clubs to be opened will be at Roosevelt Field Shopping Center. Horn & Hardart has already been granted the license to operate the club and construction will begin shortly. The Westchester and mid-Manhattan clubs are ex-

pected to be in operation by late spring.

Horn & Hardart has also begun negotiating licenses for out-of-space 99X discos, as the drive for a nationwide operation escalates.

More disco news on page 92

Horn & Hardart's experimental 99X disco was opened last October with the promise of low-cost admission, quality service, and international DJ's to spin the platters (Billboard, Oct. 25).

Guterman boasts that his organization has stuck as closely as possible to this promise, and today, in spite of escalating costs, admission to 99X is still \$3 per person on Wednesday and Thursday, and \$5 per person on weekends. The admission price includes two drinks, and a limited food menu is available.

Horn & Hardart is the major fran-
(Continued on page 92)

Disco Mix

By TOM MOULTON

NEW YORK—Midland International has just released the new Silver Convention LP and there are four good dance cuts including the current single "Get Up And Boogie." The strongest of the four, though, is "You Got What It Takes." It has the most commercial sound and is somewhat different from "Fly Robin Fly" sound. The other two "No, No, Joe" and "San Francisco Hustle" retain the group's well-known sound.

Bill Owens, DJ at Lost And Found in Wash. D.C., say he's excited about "Black Sun," a cut on the soundtrack LP of Space 1999, scheduled for release this week. RCA is also going to put out a longer version for the discos on a 12-inch disk. Also released by the label is the Memphis Horns' "Hang On Music" album. There's a good cut in "80 Proof Red," which has that good old Memphis soul sound.

London has just released the new Olympic Runners' "Don't Let Up" LP. There are several strong cuts: "The Kool Gent," "Party Time Is Here To Stay" and "The Runners File." This is the best LP the group has had to date and a lot

of the credit goes to the exceptional playing of Pete Wingfield.

Turbo has just released the new Brother To Brother LP "Let Your Mind Be Free." The best cuts include the title song and "Chance With You." Bobby DJ of Infinity here is getting good response to it already. "Joni" and "Groovy Day" are also good. The group has a much tighter sound on this LP compared with its last.

TK is releasing two singles on its subsidiary labels: "Get Off Your Aah! And Dance" by Foxy (part 1 & 2) which is basically an instrumental and has a Latin sound featured and L.B. Bonanza's "Funky Philly" (Marlin) and the vocal version "Rockin' In The Cradle Of Liberty" (Marlin). The Funky Philly side is the stronger of the two and goes through a number of changes with several good breaks. The song was arranged and co-produced by John (The Monster) Davis.

Brunswick has just released "Caution" by September, a female vocal group that just belts throughout the song. A good funky uptempo track that complements strong vocals.

Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (long version)
- 2 LOVE HANGOVER—Diana Ross—Motown (LP)
- 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 4 NIGHT & DAY—The Monster Orch.—Sam Records
- 5 TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)
- 6 SPANISH HUSTLE—The Fatback Band—Event (disco version)
- 7 MORE, MORE, MORE—Andrea True Connection—Buddah (long version)
- 8 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
- 9 STREET TALK—BCG—20th Century
- 10 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone
- 11 IT'S NOT WHAT YOU GOT/CHAINS/HE'S A FRIEND—Eddie Kendricks—Tama (LP)
- 12 HURT SO BAD—Philly Devotions—Columbia (part 2)
- 13 HEART BE STILL—Carl Graves—A & M
- 14 I HEAR A SYMPHONY—Hank Crawford—Kudu
- 15 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)

Downstairs Records (New York) Retail Sales

This Week

- 1 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
- 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
- 3 I LOVE TO LOVE/DISCO FEVER—Tina Charles—Columbia
- 4 LOVE HANGOVER—Diana Ross—Motown (LP)
- 5 GET UP AND BOOGIE—Silver Convention—Midland Intl
- 6 SMOKE GETS IN YOUR EYES—Penny McLean—Atco (LP)
- 7 TURN THE BEAT AROUND/COMMON THIEF—Vicky Sue Robinson—RCA (LP)
- 8 BYE LOVE—5000 Volts—Phillips
- 9 HURT SO BAD—Philly Devotions—Columbia
- 10 SALSA—Louise Ramirez—Cotique
- 11 HEAVEN'S HERE ON EARTH—Hudson County—RCA
- 12 COLLAGE—Eddie Drennon—Friends & Co. (LP)
- 13 NIGHT & OAY—The Monster Orch.—Sam Records
- 14 MORE, MORE, MORE—Andrea True Connection—Buddah
- 15 WET WEEKEND—Rock Gazers—Pilgrim

Top Audience Response Records In Washington D.C. Discos

This Week

- 1 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 2 LOVE HANGOVER—Diana Ross—Motown (LP)
- 3 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (long version)
- 4 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
- 5 NIGHT AND DAY—The Monster Orch.—Sam Records
- 6 MIGHTY HIGH—Mighty Clouds Of Joy—ABC
- 7 GET UP AND BOOGIE—Silver Convention—Midland Intl.
- 8 HURT SO BAD—Philly Devotions—Columbia (part 2)
- 9 I HEAR A SYMPHONY—Hank Crawford—Kudu
- 10 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
- 11 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
- 12 STREET TALK—BCG—20th Century
- 13 SPANISH HUSTLE—The Fatback Band—Event (disco version)
- 14 STRANGERS IN THE NIGHT—Bette Midler—Atlantic (LP)
- 15 FIRST CHOICE THEME—First Choice—Philly Groove

Colony Records (New York) Retail Sales

This Week

- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
- 2 MORE, MORE, MORE—Andrea True Connection—Buddah
- 3 LOVE TRILOGY—Donna Summer—Oasis (LP)
- 4 MORE—Carol Williams—Salsoul
- 5 LOVE HANGOVER—Diana Ross—Motown (LP)
- 6 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 7 HURT SO BAD—Philly Devotions—Columbia
- 8 HEART BE STILL—Carl Graves—A & M
- 9 NIGHT & DAY—The Monster Orch.—Sam Records
- 10 SPANISH HUSTLE—The Fatback Band—Event
- 11 GET UP AND BOOGIE—Silver Convention—Midland Intl
- 12 THANK YOU BABY—Leon Thomas—Don King
- 13 CHILD OF MINE—The Joneses—Mercury
- 14 BRAZILIA CARNAVAL—Peter Popper—Mainstream
- 15 DECO DISCO—Camp Galore—D & M Records (LP)

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
- 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
- 3 LOVE HANGOVER—Diana Ross—Motown (LP)
- 4 FIRST CHOICE THEME/HE AIN'T BAD—First Choice—Philly Groove (LP)
- 5 GET DOWN AND BOOGIE—Silver Convention—Midland Intl.
- 6 MORE, MORE, MORE—Andrea True Connection—Buddah
- 7 LOVE FOR HIRE—Richard Hewson—Splash
- 8 HEART BE STILL—Carl Graves—A & M
- 9 SALSA—Louie Ramirez—Cotique
- 10 SPANISH HUSTLE—The Fatback Band—Event
- 11 HURT SO BAD—Philly Devotions—Columbia
- 12 WOW—Andre Gagnon—London
- 13 WHEN YOU CAME—Smokey Robinson—Tama (LP)
- 14 BRAZILIA CARNAVAL—Peter Popper—Mainstream
- 15 THE GAME IS OVER—Brown Sugar—Capitol

Top Audience Response Records In L.A./San Diego Discos

This Week

- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
- 2 MORE, MORE, MORE—Andrea True Connection—Buddah
- 3 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
- 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 5 GET UP & BOOGIE—Silver Convention—Midland Intl.
- 6 STREET TALK—B.C.G.—20th Century (disco edit)
- 7 SHACK-UP—Banarra—United Artists (LP)
- 8 I HEAR A SYMPHONY—Hank Crawford—Kudu
- 9 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
- 10 STRANGERS IN THE NIGHT—Bette Midler—Atlantic (LP)
- 11 LA VIDA—Fussy Cussy—Aquarius
- 12 STAY—David Bowie—RCA (LP)
- 13 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
- 14 AFRICAN SYMPHONY—Henry Mancini—RCA
- 15 FINGER LICKIN' GOOD—Dennis Coffey—20th Century

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Campus

Big Acts On a Little Campus: Iowa's Grinnell College

By JIM FISHEL

NEW YORK—The size of a school and its entertainment budget doesn't always have a bearing on the financial and artistic merits of a successful activities series.

Although Grinnell (Iowa) College has only about 1,500 students, it has assembled one of the best-balanced concert series of the past decade.

Instead of limiting itself strictly to rock and its hybrids, Grinnell has been progressive in its choices—keying in on jazz, blues, folk and upcoming rockers.

Perhaps the most startling fact surrounding this diversity is that students are charged no admission to concerts, since all campus events draw from a student activities fee.

According to Georgia Dentel, the school's first activities counselor since arriving in 1960, the town of Grinnell is so small that ticket sales to the outside community would be minimal.

"The real reason for operating as we do is to establish a democratic system of participation on the campus in which no one has a financial advantage over anyone else insofar as admission is concerned," she says.

During her first years at the school, the entire concerts budget was between \$5,000 and \$8,000, yet many of the world's top acts were booked including Duke Ellington, Count Basie, Louis Armstrong, Maynard Ferguson, Dizzy Gillespie, Nini Simone, Cannonball Adderley, Betty Carter, Odetta, The Staples Singers, Ian and Sylvia and the Modern Jazz Quartet.

"In order to bring these big names to Grinnell, a good bit of negotiation had to be done in order to arrive at a mutually-satisfactory price," she says. "However, it was in those days that I was able to make the good booking contacts which have helped the school to obtain fine talent through the years."

Dentel states that it is important to establish an image as to what the school stands for insofar as concerts were concerned. "It is important to those with whom we deal to know what our standards in seeking entertainment are," she says. "They then know that we are interested chiefly in good musicianship and that we are not as many thought—because we were located in a rather isolated location—an unknowledgeable committee willing to accept technically-poor groups simply for their entertainment value."

Because of this situation, Grinnell's committee was forced into the role of prognosticators. In order to get national rock bands at the best possible price, the students had to evaluate which bands were going to make it to the top of the charts.

"We were the first college to book the Jefferson Airplane, as far as I know, and that was accomplished through a phone call I made to Bill Graham," she says. "From that time on, the artists who have appeared on-campus—considering the small budget—have been legend."

In the rock area the school has presented Steve Miller, Harvey Mandel with Sugarcane Harris, the Mahavishnu Orchestra, Larry Co-

reyll, Little Feat, Weather Report, Ry Gooder, Orleans and most recently Bruce Springsteen.

The musical area that Grinnell has pioneered is jazz. The school has brought many of the world's top jazzmen, who normally center on the coasts and seldom tour, onto the college campus.

Included in this list are McCoy Tyner, Pharoah Sanders, Rahaan Roland Kirk, the Pazant Brothers, Ted Curson, Jimmy Heath, Cecil Taylor, Howard Johnson, and Herbie Hancock. Last-named has appeared at the school several times and has a personal affection for the school, probably because he is a former student having left in his senior year to pursue a professional career.

In 1972, Hancock was awarded a special honorary degree in an academic ceremony that was followed by a concert.

The Heath family also has played an important part in Grinnell's development of an educational jazz program. Percy Heath visited the school in the early sixties with the MJQ and since that time he, as well as Jimmy Heath and his son Mtume and various other group members have made visits.

Several jazz artists have played solo concerts at the school, like pianist Stanley Cowell, and Cecil Taylor was oncampus for three days of workshops, demonstrations and concerts.

Another musical area developed by Grinnell is the blues. It was one of the first schools in the country to give recognition to the great inher-

itance which American music has from the blues.

Blues artists began appearing on-campus in the early sixties and Grinnell sponsored a blues festival in 1964 with many of the idiom's biggest names presented. Since that time, a wide assortment of Chicago blues artists have appeared including Hound Dog Taylor, Luther Allison, B.B. King, Koko Taylor, Son Seals, Big Mama Thornton, Big Walter Horton, John Littlejohn, Buddy Guy and Junior Wells.

Similarly, Grinnell has pursued the ethnic folk musician having presented at least once, and often more than once many top-name performers. These include Doc Watson, Pete Seeger, Bill Monroe, Buffy Saint-Marie, the New Lost City Ramblers, Maybelle Carter of the Carter Family, Son House, Mike Seeger, Billie and Dede Pierce of Preservation Hall fame, John Prine, Michael Cooney, Shawn Phillips, Brian Bowers, Leon Redbone and Koerner, Ray and Glover.

According to Dentel, one of the most impressive "finds" for Grinnell was its discovery of the Baalfa Brothers, a group of four fiddlers-singers of Cajun descent from rural Louisiana. Having appeared only locally and on regional radio, the brothers played their first college date on a Grinnell College Folk Festival and have since been booked on several Midwestern tours and a tour of France.

Because of a still comparatively-limited budget, which through con-

stant effort through the years has grown to approximately \$20,000, Grinnell is not always able to obtain the groups rising to the top.

Recently, efforts to obtain Airtio, Roxy Music and Patti Smith with her producer John Cale (formerly of the Velvet Underground) have failed, but the committee and Dentel are still pushing ahead.

Dentel's feelings are that a professional full-time activities counselor or director of programs is a necessity.

"It has been my experience that schools who have such well-qualified, ongoing supervision are able in the long run to develop much better programs than are schools who depend solely either on student leadership which tends to be new every year, or on well-meaning but unqualified school personnel whose major duties lie in other areas," she asserts. "A good activities program, whether the school be large or small, consists of a good program of concerts; a good, both entertainment and educationally-oriented program of films; and various programs which supplement the academic offerings of departments."

She says such a program requires constant attention, both with regard to planning, organization, booking and production, and it needs professional supervision to be successful.

"Especially important, I have found, are the professional contacts with managers, agencies and artists which such an adviser builds up over the years," Dentel states.



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FABLE LABEL

Texas Jazz Comes To the Fore Under Mordecai And Rockhill

By PAUL ZAKARAS

AUSTIN—With the release of its third album in four months, fledgling Fable Records has taken wing and begun to help turn this mecca of progressive country music toward contemporary jazz.

The label's latest album, "Star-crost," recorded by a popular jazz group of the same name, was officially introduced Feb. 26 with a big hoop-la party. Featured were Star-crost and two other local jazz combos.

Previously listed by Fable are albums by a group called 47 Times Its

Own Weight and jazz-funk group Steam Heat. The label was also released its first rock single by Zeus and set June as the target date for forthcoming LPs by Freedom Express (soul) and Denise and Backbone (pop)—both Austin-based acts.

Despite such diversification into other kinds of music, Fable's primary emphasis is on jazz. Headed by trombonist Mike Mordecai and partner Patrick Rockhill, Fable handles a half-dozen jazz acts under its subsidiary, BBA Management, and has been so successful in booking its

talent that it has significantly redrawn Austin's musical map in the past few months.

Several years ago, when Mordecai started BBA, local jazz was almost nonexistent and his main goal was to find any kind of work for unemployed young jazz musicians. "The best we could do was get jobs playing pop music at dinner clubs," he says.

"It was either that or not eat. Then 1½ years ago, a local club booked a jazz-rock group called Electromagnets that got a very good reception. After that people wanted to hear more jazz and now they can get it in Austin every night of the week."

Besides the Armadillo, major Austin clubs booking jazz regularly are Castle Creek, the Texas Tavern (on the Univ. of Texas campus) and the new Boondocks Club. Occasionally booking jazz are the Soap Creek Saloon, the Rome Inn and the Paramount Theater.

Castle Creek, formerly a showcase of progressive country, now books 75% jazz and leaves Sunday nights open for jams by the various groups connected with Fable-BBA.

"The jams have been so popular," says Mordecai, "that the Rome Inn, a club which used to book mostly country, wants us to start regular Saturday night jam sessions at its place.

"It's really a unique situation here in Austin now—instead of being just a one-night stand for touring jazz groups, we've developed a thriving jazz scene of our own. How many other cities can say that in 1976?"

To make sure the scene has a future Fable recently arranged to provide the Caravan Club with forties style swing for the rest of the year. "We've created a swing band called Mirage to play nostalgia jazz for them. Mirage is made up of people from our various jazz groups who aren't working someplace else on a given week plus some young musicians just starting out—it's our way of ensuring that everybody can make a living."

The popularity of jazz in Austin has not surprised Fable's publicist Cheryl Nelsen. "Progressive country led the way in creating a large college-aged audience that doesn't pay much attention to labels like 'rock' and 'country' but insists on good music," she says. They're interested in experimentation and innovation and it's inevitable that they'd appreciate improvised music like jazz."

Nelsen adds that Fred Bourgeois' popular jazz show on KUT-FM, which has been aired nightly since 1970, has been of much help. "All the local media have been great but Fred has helped jazz more than anyone else in town—he's really educated a lot of people and turned them on to a new kind of music."

Only recently established on the local scene, Austin jazz is already gaining notice throughout Texas. Several of the Fable-BBA groups have performed in clubs and on campuses of such cities as Houston, Dallas, San Antonio, Corpus Christi and El Paso.

Mordecai, a prize-winning trombonist in college who has played with the Thad Jones-Mel Lewis orchestra, among others, is delighted by the turn of events.

"We're up to nine full and part-time employees at Fable-BBA and we've just taken on management of several new groups." Among the newcomers signing on with Mordecai's jazz company are three progressive country acts—an indication, perhaps, of how the scheme of things is beginning to change in Austin.

Jazz Beat

LOS ANGELES—KUER-FM in Salt Lake City is expanding its jazz programming, reports Don Coyner, music director. Stereo station airs the music from 7-8:30 a.m. and from 8-10:30 p.m. "We will begin an afternoon drive-time jazz show from 4-6 p.m. beginning in June," Coyner says. Station is owned by the Univ. of Utah.

Solo pianist Steve Merriman is working the college scene, spearheaded by the Frothingham Management Co. of Weston, Mass. He's just released his first LP.

John Handy returns to recording with a new LP on ABC/Impulse produced by Esmond Edwards. Working with the saxophonist are Hotep Cecil Bernard, Mike Hoffman, Chuck Rainey, Jimmy Gadsen and Eddie "Bongo" Brown. Charles Earland, recently signed to Mercury, is on the road doing shows. His April 12 gig at the Village Gate in Manhattan will be broadcast by WRVR.

Don Schlitten, head of Xanadu Records, will produce a series of concerts in Japan, working with Honma Kogyo. Slated for the first date in April are Barry Harris, Jim Raney, Charles McPherson, Sam Jones and Leroy Williams. The concert will be taped for later release on Xanadu. Schlitten hopes to bring the packages to the U.S. and Europe.

George Wein's second annual KOOL festival in San Diego, cosponsored by the cigarette company, is set for June 18-19 at San Diego Stadium. The lineup includes on opening night: Marvin Gaye, Smokey Robinson, Nancy Wilson, Harold Melvin and Dizzy Gillespie. The second night: Al Green, The Temptations, Staple Singers, B.B. King and Archie Bell & the Drells. Tickets range from \$8.50 to \$6.50.

VeeJay's policy of booking acts into the Sutherland Lounge West of the Speakeasy in L.A., enters its fourth week Monday and Tuesday (22-

23) with the appearance of the John Gross quartet. The Pat Britt quintet follows March 29-30. The Vince Wallace quintet opened the talent program March 8-9.

Hal Schaefer, composer/arranger, now leading a trio on piano, played Donte's in North Hollywood Wednesday and Thursday (17-18). The L.A. All Stars played the Hacienda Hotel March 14 as part of the Las Vegas Jazz Society's continuing series of Sunday afternoon jazz concerts. Members include Herb Ellis, Hampton Hawes, Leroy Vinnegar, Harold Land, Oscar Brashear and Santo Savino. The Hacienda is one of the few hotels on the Strip which was not hit by union strikes.

Vibist/percussionist Tommy Vig led a big band featuring Don Ellis at Howard Rumsey's Concerts By The Sea Monday (15). The Church of Scientology in Las Vegas is presenting jazz concerts Sunday/Monday mornings at 2:30 a.m. Local players already showcased include Carl Fontana, Sam Most, Billy Traggesser, Chuck Foster, Danny Skea, Vince Falcone and Kenny Hing.

KTEP-FM in El Paso, Tex., has four jazz shows a week. Mondays at 9 a.m. Louie Valles spins music for three hours; Tuesday at 8:30 p.m. Antonio (no last name) plays modern and avant-garde music for four hours; Wednesday at 9 a.m. Louie Valles returns with the "Jazz Bag" show and Saturday at 4:30 p.m. a 30-minute program titled "Jazz Revisited" delves into historical recordings. Station is owned by the Univ. of Texas.

Monterey Jazz Festival's board of directors will give out \$26,000 for grants and scholarships. Its 19th annual stand will be Sept. 17-18-19. Jazz Laboratory At Bennington begins July 5 and runs through Aug. 15. The six-week program for technically qualified students costs \$1,500. Among the musicians guesting on the program are Billy Cobham, Garnett Brown, Lou Donaldson, Roy Brooks, Jaki Byard, Jimmy Giuffre, Melba Liston, Jimmy Owens, Charlie Persip, Larry Ridley, Billy Taylor, Ernie Wilkins.

Flora Purim's first concert since her release from prison took place Friday (19) at the Paramount Theater in Oakland. Then she does a concert at Terminal Island prison where she was formerly housed. Hubby Airoto Moreira and his band are accompanying her. They play UCLA Wednesday (24) and she makes her New York bow at the Bottom Line April 13-15. Cecil Taylor brings his esoteric sounds to UCLA March 30.

Bill Holman has been fronting a big band in the L.A. area and brought it out for patrons at King Arthur in Canoga Park Friday (19). The Dave Mackay duo with Frank De La Rosa is working newly opened Derricks near Laurel Canyon on Sunset Blvd. in L.A.

Seawind, a seven piece jazz/rock band from Hawaii, has been playing Tuesday nights at the Baked Potato in North Hollywood. Group is gaining favor with locals and is playing additional dates when the Don Randi band takes nights off.

Hinshaw Music of Chapel Hill, N.C. is the sole selling agent for Kysar Publications' vocal charts for school groups. Eric Kloss jams against alto saxman Richy Cole at John's Place in New Hope, Pa., March 25.

Celebration Records has opened shop in Bloomington, Minn. First act: Natural Life, a group including drummer Eric Gravatt. Bill Evans, his trio and a 34-piece orchestra are heard on a new BASF LP, "Symbiosis." Bethlehem continues a reissue program through parent Caytronics Corp. Among the new titles are works by Herbie Mann, Frances Fay, Chris Connor and Charlie Shavers. Pianist Barry Miles is now on London with his group Silverlight.

Send items to Jazz Beat, Billboard, 9000 Sunset Blvd., L.A., Calif. 90069.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	10	3	THE LEPRECHAUN Chick Corea, Polydor PD 6062
2	2	21	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
3	1	19	CITY LIFE Blackbyrds, Fantasy F 9490
4	3	19	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
5	5	16	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
6	6	19	TOUCH John Klemmer, ABC ABCD 922
7	7	10	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
8	4	29	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
9	11	6	BACK TO BACK Brecker Brothers, Arista AL 4061
10	12	6	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
11	8	23	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
12	9	21	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
13	25	3	I HEAR A SYMPHONY Hank Crawford, Kudu KU 26 S1 (Motown)
14	17	10	BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy)
15	NEW ENTRY		OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
16	26	3	AGHARTA Miles Davis, Columbia PG 33967
17	27	7	TROPEA Marlin 2200 (TK)
18	40	3	LAND OF THE MIDNIGHT SUN Al DiMeola, Columbia PC 34074
19	19	7	MARCHING IN THE STREETS Harvey Mason, Arista 4054
20	20	16	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
21	13	23	MAN-CHILD Herbie Hancock, Columbia PC 33812
22	22	16	BELLAVIA Chuck Mangione, A&M SP 4557
23	35	3	L A EXPRESS Caribou PZ 33940 (Columbia/Epic)
24	16	23	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
25	28	3	IN THE LIGHT Keith Jarrett, ECM 1033/34/ (Polydor)
26	NEW ENTRY		LIVE OBLIVION, Vol. 2 Brian Auger's Oblivion Express, RCA CPL2-1230
27	37	6	SUITE FOR FLUTE & JAZZ PIANO Jean-Pierre Rampal & Claude Bolling, Columbia M 33233
28	21	56	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
29	30	3	HOUSE OF THE RISING SUN Idris Muhammad, Kudu KU 27 S1 (Motown)
30	NEW ENTRY		ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
31	NEW ENTRY		THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
32	14	12	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
33	24	6	INNER WORLDS John McLaughlin/Mahavishnu Orchestra, Columbia PC 33908
34	32	3	FOR ALL WE KNOW Esther Phillips with Beck, Kudu KU 28 S1 (Motown)
35	NEW ENTRY		SILVER 'N WOOD Horace Silver, Blue Note BN-LA581-G (United Artists)
36	NEW ENTRY		WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312
37	15	23	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
38	18	23	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
39	NEW ENTRY		LONG YELLOW ROAD Toshiba Akiyoshi/Lew Tabackin Big Band, RCA JPL1-1350
40	NEW ENTRY		TRANSFORMATION (The Speed Of Love) David Sancious & Tone, Epic PE 33939 (Columbia)

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Quits Jazz For Publishing Push

SAN FRANCISCO—Hillel Resner, head of Tulip Records here, has stopped doing jazz reissues and most of his energy is now going into his publishing company, Perennial Music.

Perennial administrates Herman Eberitzsch's Pulsation Music and Billy Robert's Practice Music. Eberitzsch wrote four of the tunes on the recent Coke Escovedo LP (Mercury), including both sides of the single release from the album.

Linda Tillery sang lead on those songs.

Roberts, best-known as the author of "Hey Joe" some 10 years ago, has a new tune, "Good God Have Mercy" on the upcoming Roy Buchanan LP on Atlantic. Roberts came out with a solo LP on Tulip last June.

Roberts also has Better Mousetrap Recording, an 8-track studio, used mainly for demo projects he or Resner are working on. Sandy Bull, though not officially connected to the organization, has been working there recently.

THE PROGRESSIVE R&B MOVEMENT OF LONNIE LISTON SMITH

BDL1-0934
WHERE IT'S BEEN

WHERE IT'S AT
 BDL1-1196

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Soul Sauce

Personality Sought For UA Records

By JEAN WILLIAMS

LOS ANGELES—John Smith, recently appointed to the post of director of black promotion and artist development for United Artist Records, plans to give the label a "personality" within black communities across country through new marketing concepts and point of purchase material in record shops.

According to Smith, promotion representatives will also be more visible in black areas.

"I feel that UA being in the black record business with acts such as Bobby Womack, Brass Construction, Hidden Strength, Mandrill, War and Bruce Fisher plus Blue Note artists Carmen McRae, Ronnie Laws, Donald Byrd, Bobby Humphrey and Marlena Shaw, has an obligation to the black community. We are going into the community to create an image," he says.

Smith notes that it is difficult for people to relate to a formal structure where the identities of the persons involved are unknown.

"If we can build a personality for the label within the black community, the community will relate to UA," he asserts.

The label in the past has maintained a director of promotion dealing with black product. But according to Smith, the position has now been broadened to include artist development plus dealing with the total idea of promoting artists and the label.

"UA has always had this 'other' side, but in the past, it has not been made known to the black community.

"Of course we will make more money, but we also realize that the more money we make, the greater our responsibility to the community," says Smith.

New talent is another area under UA's microscope. "We will encourage new writers to submit fresh material," he claims, while indicating the label is also interested in scout-

(Continued on page 88)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	34	51	3	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI)	88	87	2	SPANISH HUSTLE—Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI)
2	2	8	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tama 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	35	28	8	MERRY GO ROUND—Monday After (M. Tennant, A. Smith), Buddah 512 (John Davis/Barbro, ASCAP)	69	65	8	THE POWER OF LOVE—The Dells (L. Williams), Mercury 73759 (Phonogram) (Groovesville, BMI)
3	5	7	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	36	40	5	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	70	80	3	WORDS (Are Impossible)—Donny Gerrard E. Ricordi, L. Albertelli, D. Janseen, B. Hart) Greedy 101 (ATV, BMI)
4	4	8	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	37	44	6	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	71	71	5	BOHANNON BEAT—Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
5	8	6	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	38	48	3	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)	72	82	4	DISCO HOP—3rd World Band (T.W. Stewart, B.R. Wnght), Abraxas 1701 (For Better or Worse/Fudge Tips, BMI)
6	10	7	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Egny, BMI)	39	42	6	DAY AFTER DAY (Night After Night)—Reflection (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	73	73	3	HOW CAN I BE A WITNESS—R.B. Hudmon (R.B. Hudmon), Atlantic 3318 (East Memphis/Candlestick, BMI)
7	6	18	BOOGIE FEVER—Sybers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	40	66	2	GET UP AND BOOGIE—Silver Convention (S. Levay, J. Prager), Midland International 10571 (RCA)	74	59	8	HIPIT, Part 1—Hosanna (J. Hartnett), Calla 12078 (Shakat) (Little Joe, BMI)
8	3	10	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	41	34	9	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	75	76	6	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fum)
9	12	5	LET'S GROOVE (Part 1)—Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	42	15	14	LET THE MUSIC PLAY—Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	76	74	5	I CHOOSE YOU—Chicago Gangsters (W. Hutch), Gold Plate 1949 (Amherst) (Jobete, ASCAP)
10	7	15	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	43	38	9	DON'T GO LOOKING FOR LOVE—Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tamerlane, BMI)	77	NEW ENTRY	NEW ENTRY	(I Love You) FOR SENTIMENTAL REASONS—James Brown (W. Best, D. Watson), Polydor 14304 (Duchess, BMI)
11	11	12	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	44	30	13	JUST YOUR FOOL—Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	78	84	5	I FOUND LOVE ON A DISCO FLOOR—Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
12	23	5	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	45	55	8	QUALIFIED MAN—Lalimore (B. Lalimore), Glades 1733 (TK) (Sherlyn, BMI)	79	89	2	LET YOUR MIND BE FREE—Brother To Brother (B. Jones), Turbo 045 (All Platinum) (Gambi, BMI)
13	13	9	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Daurouge), Vitor 1728 (PIP) (Sister John/Vignette, BMI)	46	68	2	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI)	80	90	3	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)
14	19	5	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	47	35	8	TRAIN CALLED FREEDOM—South Shore Commission (B. Sigler, R. Tyson), Wand 11294 (Scepter) (Mighty Three, BMI)	81	85	3	MASADA—Joe Thomas (J. Thomas, B. Baker), Groove Merchant 1035 (PIP) (Music Of The Times, ASCAP)
15	17	7	THE JAM—Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Foe, BMI)	48	45	17	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	82	86	3	MELLOW MADNESS—Quincy Jones (Q. Jones, T. Bahler, P. McWilliams, A. Ciner), A&M 1791 (Kidada, BMI)
16	32	3	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	49	53	8	FINDERS KEEPERS—Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	83	91	3	I CAN'T SEEM TO FORGET YOU—Heaven & Earth (J. Shelton, M. Commander), Gec 1000 (20th Century) (20th Century/Jason Sean, ASCAP)
17	21	6	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	50	61	4	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)	84	92	4	MAKE IT SWEET—Coke Escovedo (H. Eberitzsch), Mercury 73758 (Phonogram) (Perennial, BMI)
18	24	4	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	51	43	7	I'M SO GLAD—Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	85	NEW ENTRY	NEW ENTRY	YOUNG HEARTS RUN FREE—Candi Staton (O. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)
19	20	6	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	52	58	9	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)	86	NEW ENTRY	NEW ENTRY	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)
20	37	4	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	53	60	4	CRADLE OF LOVE—Gwen McCrae (C. Reid), Cat 2000 (TK) (Sherlyn, BMI)	87	NEW ENTRY	NEW ENTRY	DO WHAT YOU FEEL—Atlanta Disco Band (E. Young), Ariola America 7616 (Capitol) (DaAnn, ASCAP)
21	9	15	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	54	54	11	TANGERINE—The Salsoul Orchestra (J. Mercer, V. Schertzinger), Salsoul 2004 (Caytronics) (Famous, ASCAP)	88	88	7	STORYBOOK CHILDREN—Sam Dees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
22	14	17	TURNING POINT—Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	55	63	7	IT'S BEEN A LONG TIME—Stiff 'N Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)	89	95	2	STAR BRIGHT, STAR LITE—Syl Johnson (E. Randle, O. Roberts), Hi 2304 (London) (Jec, BMI/FI, ASCAP)
23	26	7	MIGHTY HIGH—Mighty Clouds Of Joy (O. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	56	72	7	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond, ASCAP)	90	94	2	EASY LOVIN'/WE GOT THE RECIPE—Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
24	31	6	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	57	67	3	CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI)	91	NEW ENTRY	NEW ENTRY	LOVE WILL KEEP US TOGETHER—Wilson Pickett (N. Sedaka, H. Greenfield), Wicked 8102 (TK) (Don Kirshner, BMI)
25	27	11	DO IT WITH FEELING—Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	58	69	2	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	92	NEW ENTRY	NEW ENTRY	I WISH YOU WELL—Bill Withers (B. Withers), Columbia 3-10308 (Golden Withers, BMI)
26	36	5	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	59	57	7	DR. LOVE POWER—Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/Petmar, BMI)	93	93	3	MUTHAH'S LOVE—Boby Franklin (B. Franklin), Columbia 3-10285 (Blackwood/Steve Caspi/Woodsongs, BMI)
27	16	19	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	60	70	3	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)	94	NEW ENTRY	NEW ENTRY	SUNSHINE DAY—Osibisa (Osai, Tontoh, Amarfo), Island 053 (Warner Bros., ASCAP)
28	25	8	FEEL THE SPIRIT (In '76)—Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Sient Giant/Aopa, ASCAP)	61	79	2	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (M. Masser, P. Sawyer), Motown 1367 (Jobete, ASCAP)	95	NEW ENTRY	NEW ENTRY	HURT SO BAD—Philly Devotions (T. Randzoo, B. Hart, R. Wilding), Columbia 3-10292 (Vogue, BMI)
29	18	10	PARTY HEARTY—Oliver Sain (O. Sain), Abel 9463 (Nashboro) (Excellorc/Saico, BMI)	62	81	5	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	96	97	2	IT'LL COME, IT'LL COME, IT'LL COME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8179 (Nick-O-Vat, ASCAP)
30	29	14	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	63	NEW ENTRY	NEW ENTRY	YOU SEE THE TROUBLE WITH ME—Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)	97	NEW ENTRY	NEW ENTRY	HOW ABOUT LOVE—Chocolate Milk (A. Castenell Jr., E. Dabon, R. Dabon, J. Smith III, E. Richard, D. Richard, M. Tio, K. Williams), RCA 10569 (Marsaint, BMI)
31	22	10	WHEN I'M WRONG—B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	64	NEW ENTRY	NEW ENTRY	CAN'T HIDE LOVE—Earth, Wind & Fire (S. Scarborough), Columbia 3-10309 (Alexcar/Unichappell, ASCAP)	98	NEW ENTRY	NEW ENTRY	UNION MAN—Cate Bros. (E. Cate, E. Cate, S. Cropper), Asylum 45294 (Fiat River, BMI)
32	33	10	(Call Me) THE TRAVELING MAN—Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson), Hot Buttered Soul 12157 (ABC) (Incense, BMI)	65	75	4	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)	99	NEW ENTRY	NEW ENTRY	THANK YOU BABY Part I & II—Leone Thomas (L. Thomas), Don 102 (ITT) (Nuwaupu/Lloyd Price, ASCAP)
33	41	4	QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sherlyn, BMI)	66	83	2	HEAVEN ONLY KNOWS—Love Committee (R. Psyson, M. Frazier), Ariola America 7608 (Capitol) (U.S. Arabella, BMI)	100	NEW ENTRY	NEW ENTRY	MIDNIGHT LADY Pt. 1—David Morris Jr. (E. Smith, J. Tindel), Buddah 518 (Lone Wolf, BMI)



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Crystal Jukebox

Philly Firm Goes To the Young

Workshops In Schools Designed To Find, Help Acts

By JEAN WILLIAMS

LOS ANGELES—In an effort to acquire a better selection of talent by developing it themselves, We Men Of Talent Productions (WMOT) and WMOT Records, in conjunction with Atlantic Records, is initiating entertainment workshops in high schools in Philadelphia.

According to Alan Rubens, WMOT president, the workshops, being coordinated through station WDAS in Philadelphia, are set up to instruct high school students in the ways of the entertainment industry.

"Through these workshops, we can pull kids into the industry at a younger age, while educating them in the correct way to go about getting into the record industry," says Rubens.

He contends the low to middle income black schools tend to be "under-musically educated" and WMOT will teach them what to do with their talents.

He points out that the Philadelphia firm intends to go into schools on a weekly basis, and to give students added incentive WMOT is offering record scholarships to talent contest winners.

He notes that he is contacting colleges in the area to aid with scholarships.

The program, which is set to begin in the fall, will involve several schools in the Philadelphia area.

Rubens says that not only will the workshops benefit the students but

WMOT with its new label may look forward to new acts coming aboard.

He explains the label hopes to secure young new acts as opposed to established groups, feeling it's easier to groom new acts that have not become set in their style.

Several industry personalities have committed to lecture during the workshops including: Joe Tambouro, WDAS executive, on communications; Bobby Eli, writing/production; Len Barry, writing; Major Harris, on what it is to be an artist minus the glitter; Damon Harris and his vocal group and Blue Magic which will lecture on acts; Arnie Roberts, art direction; John Manning, publicity; Ron Kersey, arranging; Steve Bernstine, contracts; Keith Beaton, group choreography, and Rubens, management/record production.

Acts already signed to WMOT and recording on Atlantic are Blue

Magic, Major Harris and Impact, a new group signed to the firm that features Damon Harris, former Temptations member. Impact recently completed its first album on Atlantic with a May 1 release date set.

Rubens feels there is an advantage to having a management company, production firm and label under one roof.

"Most new labels do not manage their groups themselves. I have been told by other labels that this is a disadvantage because all problems dealing with the acts come directly to them.

"It is good for us because we do not have separate entities pulling in different directions. This way, we know the acts and they can sit down with us to discuss their problems. But most of all, the entire creativity is controlled in one place," says Rubens.

Soul Sauce

• Continued from page 86

ing black communities in an effort to acquire new acts.

The label is also taking a serious look at its promotion representatives.

"In the past, UA has used independent promotion representatives," says Smith. He quickly adds

that independents will not be completely eliminated, but an in-house promotion staff is being considered.

"At this point, what we are doing is fact finding and gathering data for our next moves," he notes.

Smith points out that taking a label into the community is no new task for him, referring to his tenure with Stax Records. Smith was responsible for coordinating "Wattstax '72," both the album and the film version. This venture was made with total participation from the black community (in L.A.), he says.

★ ★ ★

The Miracles are back in the studio while still riding the crest of their latest LP "City Of Angels." The new album, completely written by group members Bill Griffin and Pete Moore, will deal with totally new material unlike "City Of Angels," which is a concept LP.

Moore who has been in the music industry 17 years, is producing the new Motown album.

★ ★ ★

Carmen Moore, the black composer who won praise last year for his symphonic works "Gospel Fuse" and "Wild Flowers And Field Songs," joined forces with conductor Isaiah Jackson to write a symphonic essay for a \$250,000 fashion extravaganza.

The composition is a fusion of classic symphonic, traditional Chinese, jazz and rock.

The show, sponsored by the Hong Kong Trade Development Council, is being held at the Waldorf-Astoria in New York, Wednesday (24).

★ ★ ★

Lamont Dozier is producing the new LP by Margie Joseph, who recently crossed over from Atlantic Records to Atlantic's reactivated Cottillion label.

The revived label is headed by Henry Allen, former senior vice president of promotion for Atlantic. ... Aretha Franklin performs in a one-woman concert Saturday (27) at the Masonic Temple in Detroit. The concert is to benefit the building fund of the New Bethel Baptist church. Aretha's father, the Rev. C.L. Franklin, is pastor of the church.

★ ★ ★

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	18	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	18	14	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)
2	2	17	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	33	37	3	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
3	4	8	HE'S A FRIEND Eddie Kendricks, Tama T6-343-S1 (Motown)	34	22	20	MOVIN' ON Commodores, Motown M6-848 S1
4	6	34	INSEPARABLE Natalie Cole, Capitol ST 11429	35	39	4	BACK TO BACK The Brecker Brothers, Arista AL 4061
★ 5	21	2	EARGASM Johnnie Taylor, Columbia PC 33951	36	38	3	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
6	7	18	CITY LIFE Blackbyrds, Fantasy F 9490	★ 37	45	2	THE LEPRECHAUN Chick Corea, Polydor PD 6062
7	5	18	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	38	24	11	BOHANNON Dakar DK 76917 (Brunswick)
8	9	8	LET THE MUSIC PLAY Barry White, 20th Century T 502	39	42	19	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
★ 9	14	7	BRASS CONSTRUCTION United Artists UA-LA545-G	40	23	32	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)
10	11	7	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	★ 41	51	2	CHOCOLATE MILK RCA APL1-1399
★ 11	15	5	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	42	44	3	FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
12	3	17	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	★ 43	NEW ENTRY		LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
★ 13	17	4	DIANA ROSS Motown M6-861 S1	44	32	12	SHOWCASE Sylvers, Capitol ST 11465
14	13	9	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	45	41	20	WHO I AM David Ruffin, Motown M6-849 S1
15	8	8	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653	46	43	13	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
16	16	19	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	47	40	16	THE SALSOUL ORCHESTRA Salsoul SZS 5501
17	10	7	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	48	55	10	RAISING HELL Fatback Band Event EV 6905 (Polydor)
★ 18	28	3	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tama T6-341 S1 (Motown)	49	48	5	BEFORE THE DAWN Patrico Rushen, Prestige P 10098 (Fantasy)
★ 19	25	5	BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)	★ 50	NEW ENTRY		THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
★ 20	26	3	DISCO-FIED Rhythm Heritage, ABC ABCD 934	51	59	2	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
21	19	24	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	52	54	2	BEST ... ISLEY BROS. Buddah BDS 5652-2
22	12	15	SPINNERS LIVE! Atlantic SD 2-910	53	56	3	COLLAGE Eddie Drennon & B.B.S. Unlimited, Friends & Co. FS 108
★ 23	31	3	FEEL THE SPIRIT Leroy Hutson, Curton CU 5010 (Warner Bros.)	54	57	3	2ND RESSURECTION Stairsteps, Darkhorse SP 22004 (A&M)
★ 24	30	5	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)	55	60	2	MASADA Joe Thomas, Groove Merchant GM 3310 (PIP)
★ 25	34	2	FULL OF FIRE Al Green, Hi HSL 32097 (London)	56	58	2	TOTAL EXPLOSION Syl Johnson, Hi HSL 32096 (London)
26	20	10	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	57	50	7	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G
27	27	14	ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)	★ 58	NEW ENTRY		I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311
★ 28	35	3	TRUCKLOAD OF LOVIN' Albert King, Utopia BUL1-1387 (RCA)	★ 59	NEW ENTRY		COLONIAL MAN Hugh Masekela, Casablanca NBLP 7023
29	29	16	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	60	46	7	JEALOUSLY Major Harris, Atlantic SD 18160
★ 30	36	3	LOVING POWER Impressions, Curton CU 5009 (Warner Bros.)				
31	33	3	CONCERT IN BLUES Willie Hutch, Motown M6-854 S1				

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Country

S.F. Mgt. Group Moves To Nashville

By COLLEEN CLARK

NASHVILLE—Following the trend of more pop/rock artists immigrating to the Nashville area, the Ron Haffkine Management Co. moves its entire operation here from San Francisco this month.

The major move includes the Dr. Hook Medicine Show entourage, Grapefruit Productions, Horse Hairs Music and the management company.

Dr. Hook has been recording in Nashville for some time at Glaser Bros. Studios. He recorded his current hit single "Only Sixteen" here under the production of Haffkine and has a country single which will be released soon.

Haffkine says he has been contemplating the move for some time, and after the response they received

4 Acts Recouping From Misfortunes

NASHVILLE—Four music acts continue on the mend from various ailments—three are hospitalized and one is back on the road.

Lester Flatt is in satisfactory condition in a Nashville hospital following gall bladder surgery. Also hospitalized in Nashville is Bob Luman. He's in fair condition and faces surgery to correct damages caused by a ruptured blood vessel in his throat.

Hank Williams Jr. was readmitted Sunday (21) to a hospital in Missoula, Mont., where he'll undergo corrective surgery for facial injuries suffered in his near-fatal plunge down a Montana mountainside last August.

Toy Caldwell is now back on the road with the Marshall Tucker Band after a bout with pneumonia sent him to hospitals in Nashville and Spartanburg, S.C., and forced cancellation of several shows on the band's current tour.

Songwriters Assn. Elects Its Board

NASHVILLE—The new Nashville Songwriters Assn. board of directors has been seated—and president Ron Peterson has appointed committees for various organization projects.

Besides Peterson, the new officers are Marijohn Wilkin, first vice president; John Denny, second vice president; Don Wayne, treasurer; Patsy Bruce, secretary; and Ray Pennington, parliamentarian.

Other board members are Joe Allison, Liz Anderson, Felice Bryant, Larry Butler, Jessi Colter, Mary Reeves Davis, Tom T. Hall, Harlan Howard, Pee Wee King, Eddie Miller, Kenny O'Dell, Frances Preston, Johnny Rodriguez and Dottie West.

Directors at large are Gene Autry, Bob Best, Larry Brown, Jerry Fuller, Bill Mack, Billy Parker, Clarence Reynolds and Don Robertson. David Ludwick is counsel to the board and Maggie Cavender is executive director.

April Lynn Month

LOS ANGELES—MCA has designated April as Loretta Lynn month. Promotion coincides with the release of her autobiography, "Coal Miner's Daughter." In-store displays tie in the book with her similarly titled LP. Radio and tv spots will highlight her catalog plus her newest LP, "When The Tingle Becomes A Chill."

during their surprise guest performance at the Walden House Benefit at the Opry House, the decision was made.

"The wealth of musicians and writers here was a major factor as well. We were talking to Waylon Jennings about a song one night and he said why not go in the studio and do it the next morning. He even showed up himself to pick and sang backup. Nowhere can you find the impromptu and spontaneous atmosphere that you can in Nashville," comments Haffkine.

Haffkine has already purchased a home in Nashville and the other members are looking. Office space is not yet confirmed.

Writer/artist Shel Silverstein, long-time associate who is also co-produced by Haffkine, is making the move as well. Silverstein is currently readying an album, which will be recorded here. It will be his first LP since his "Freakin' At The Freakers Ball" some three years ago.

Immediate plans call for Ray Sawyer, lead singer of the group, to do a country single as a solo artist.

Hank Snow New Pres. Of ACE

NASHVILLE—Citing a current membership total of 110, the Assn. of Country Entertainers has named its new slate of officers and directors.

Hank Snow is president; Vic Willis, permanent executive director; Tammy Wynette, vice president; Jan Howard, secretary-treasurer; Roy Wiggins, sergeant-at-arms, and Jean Shepard, assistant to the executive director.

Directors are Jim Ed Brown, Jimmy Dickens, Billy Grammer, Grandpa Jones, Charlie Louvin, Barbara Mandrell, Jesse McReynolds, Justin Tubb, Faron Young—and alternate directors are Stu Phillips, Jeannie C. Riley and Del Wood.

Jack Norman Jr. is the counsel for the association.

First Syndicated TV Show In Miss.

NASHVILLE—The first nationally syndicated tv series to be produced in Mississippi will be shot starting in May, according to Show Biz, Inc. of Nashville.

Thirteen weekly programs of the Show Biz production "Nashville On The Road" will be produced on the Mississippi Gulf Coast with Jim Ed Brown and Jerry Clower as co-hosts.

Reg Dunlap, Show Biz president, reports the show reaches more than 4 million viewers in more than 100 major tv markets. Earlier programs have been taped at Six Flags Over Georgia and in Daytona, Fla.

Special Promotion For Camel Package

LOS ANGELES—Janus Records has set an extensive promotional campaign centering around the forthcoming Camel LP, "Moon Madness."

The campaign includes strong promotion from parent firm GRT's salesmen, an in-store campaign with a national display contest, billboards, national consumer advertising and various posters and stickers.

Radio spots will also be placed on a national basis.

Nashville Scene

By COLLEEN CLARK

The Roy Clark Show, with Hank Thompson and his Brazos Valley Boys, sold out the 11,000-seat Mabee Center on the Oral Roberts Univ. Campus, Tulsa, 10 days ahead of its March 20 concert there. . . . For the first time in several years, Loretta Lynn has written and recorded a song. A variation on the bicentennial theme, it's called "Red, White And Blue," from her latest LP "When The Tingle Becomes A Chill." She will be among the performers at the bicentennial summer at the Elkhart County 4-H Fair in Indiana City July 25 through 31 and the 100th Fairbury Fair in Illinois. . . . Olivia Newton-John began her spring tour aboard a specially designed private jet known as the Starship. The jet has been renamed "Olivia" in her honor and includes such comforts as her own suite in the back of the plane, video equipment and a plush lounge for her guests.

MCA artists Jack Greene and Jeannie Seely will host the eighth International Festival of Country Music at the Empire Pool, Wembley, England, April 17-19. The show will be videotaped and aired by the BBC in three prime time programs. . . . Mel Tillis is guest on ABC's "The American Sportsman," Sunday, March 28. The show was filmed on location in Patagona, Ariz., with Curt Gowdy.

Monument artist Billy Swan met his idol, writer Doc Pomus, while performing at the Other End in New York. Pomus wrote such rock standards as "This Magic Moment" and "Young Blood," currently on the charts by Bad Company. . . . Roy Orbison, who had 16 top 10 singles on Monument in the early '60s, returns to the label and producer Fred Foster. His first single is Dennis Linde's "Belinda."

Veteran Charlie Walker and wife Virginia welcomed their third child last week, Christina Lynn. . . . Former Kingston Trio member Bob Shane recording in Nashville under direction of Chuck Glaser. . . . Lester Flatt is recovering from emergency gall bladder surgery last week. Flatt had open heart surgery last July. . . . Loretta Lynn was hospitalized with the flu recently. . . . Paul English, drummer for Willie Nelson, was admitted to an Austin hospital last week with ulcers.

Johnny Tillotson opens for two weeks at Harrah's in Lake Tahoe. . . .

1,000 'Gold' Disks For Act

NASHVILLE—Not only did Stoney Edwards receive a Billboard pick on his new Capitol release "Love Still Makes The World Go 'Round," the record was gold when it was shipped to radio stations.

The eye-catching record is a gold-colored see-through vinyl specially pressed for 1,000 radio stations.

Though it costs roughly three times as much as a normal record to process, Capitol officials used the more expensive route for three reasons: this type vinyl lasts longer and will insure more radio plays, the color makes the record stand out when programmers receive it, and "We wanted to present Stoney with a gold record plaque because everybody around here loves him," notes Bill Williams, head of national promotion and sales for Capitol's country product.

TABBED FOR MAY 1

President To Hear Opryland Troupe

NASHVILLE—Opryland musicians will take their show to the 62nd annual White House Correspondents' Assn. dinner honoring President Ford, May 1.

The 25-minute performance will mark the third time the Opryland troupe of singers and dancers has appeared before the President.

Tennessee Ernie Ford, who performed with the group at both previous White House appearances, will join the Opryland crew in taking the park's new bicentennial musical "Liberty's Song" to the Washington audience.

The 14 singers and dancers, a 12-piece orchestra and a technical crew will make the journey for the dinner to be attended by the President, Mrs. Ford, Cabi-

net members, Supreme Court members, government officials, and other guests of the White House Correspondents' Assn.

Attendance is expected to hit 1,600. Invitation for the trip came through Garnett Horner, dinner chairman for the event, after he contacted Ed Shea, Southern director of ASCAP.

"Mr. Horner said the association wanted the Opryland Singers to be the dinner entertainment along with Ernie Ford," Shea comments. "He asked if I would sound them out about doing a bicentennial musical program for the President, and if I'd put him in touch with the appropriate Opryland personnel. I knew about the new musical planned for the park this season, and it sounded like just the show they wanted."

BY AIRLIFT FROM LONDON

Sweden Will Host U.K. Country Fest

STOCKHOLM—The eighth annual International Country Music Festival, to be staged at London's Wembley Empire Pool (April 17-19), is to be airlifted to the Scandinavium Arena in Gothenburg afterwards.

Says promoter Mervyn Conn, "I feel the interest in country music in Scandinavia generally is so keen that I think it is worth staging the event at this indoor arena, which has a seating capacity of 14,000."

Swedish organizer is Peter Lundin, of the MEF-ROA agency. Ticket prices range from \$5.60 to \$13.60 and Lundin expects at least 11,000 to be sold.

Artists appearing in the seven-hour Swedish production are: Waylon Jennings, Don Williams, Vernon Oxford, Marty Robbins, Dolly Parton, Tammy Wynette, Wanda Jackson, George Hamilton IV, Skeeter Davis, Jeanne Pruett, Red Sovine and Jessi Colter, along with Swedish acts Rankarna (Polydor), Samuelsons (Pilot) and Curt and Roland (Pilot).

Along with the concert, a country exhibition is to be arranged with exhibitors including record companies and audio firms.

Of the Swedish record companies, Grammfon AB Electra has most of the country artists included. Electra represents RCA, MCA and ABC-

Eastern Country Folk In Parley

NASHVILLE—Record attendance is expected at the 1976 Eastern Country Music annual convention slated for April 8-11 at Kutsher's Country Club in Monticello, N.Y.

Highlights include the annual golf tournament, board meetings, general membership meetings, panel discussions on the trends in country music, showcases for promising entertainers, a workshop for musicians and an awards show.

Registration fees run \$10 for membership and \$15 for nonmembers.

Dot here. On March 22, Electra started its four-week "Country Campaign," which culminates at the festival. It included at eight-page booklet as a country catalog, in-store displays, and 100,000 plastic record bags with the campaign logo.

And during the festival, Electra is arranging activities such as autographed record sales. Swedish Radio is to make a 16-track recording of the festival, to be broadcast later this year.

If this year's event works well, Conn is planning to arrange future festivals in Gothenburg as well as in London.

Song Festival Goes To Dallas

NASHVILLE—The International Gospel Music Song Festival, an annual midsummer convention for singing groups, is moving from Nashville to Dallas this year.

J. W. Whitfield, promoter, says "The people in Nashville were good to us, but I thought with this being the bicentennial year it was appropriate to schedule the festival in Dallas, where the concept of the all-night sing originated. Too, the No. 1 Exchange Club and the Chamber of Commerce in Dallas invited us."

The Festival has been held at the Municipal Auditorium here since 1971. Whitfield points out that "although the festival did not show a profit any of the five years here, we attracted groups from Europe, Canada, Mexico and one year Elvis Presley dropped in to take a bow. We were very pleased with Nashville."

Column One Firmed

NASHVILLE — International Record Distributors has completed a distribution deal with Column One Records of Springfield, Mo.

The first release on the label is "Break-One-Nine" by Urel Albert, country imitator. The record features Albert doing the voices of Roy Acuff, Ernest Tubb, Hank Snow, Grandpa Jones and Bill Anderson.

After All The Good Is Gone

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OWNED BY BLACKS

Swim Pool May Be Lure To a Unique L.A. Club

LOS ANGELES—Bikinis may soon become as prominent in one disco on the West Coast as computerized dance floors are at others.

Juke Box Jury, a black-owned disco in nearby Marina Del Rey, opened in December 1975, complete with swimming pool. Club is currently seeking a pool license and negotiating with officials to operate the swimming facility.

Ron Glymph, one of Jury's four owners, says the club, which took over a year to build, has adopted a concept of comfort for its guests. And at the same time it is creating an environment of exclusivity and plushness.

The club, which serves no hard liquor, preferring only wines, including champagne, closes its doors after filling its 200 seats.

Juke Box Jury opened with a maitre' d and a staff that speaks eight languages. With this type of atmosphere the owners, Dwight and Dwain Harris, John Brown and Glymph, felt an exorbitant cover charge of \$15 was in order.

Glymph feels Jury's high cover charge initially hurt business. "We have had to adjust our values. We were in contrast with good business and since then, we have lowered our cover fee to \$2.50."

Glymph contends the impact of having a black-owned business in the Marina drew negative response

from the residents of the predominantly white area.

"We spent most of our time fighting people who didn't want us in the all-white Marina," notes Glymph.

He points out that the club's patronage is 90% black. Yet in the past month whites and orientals have started to drop in.

The quartet has designed and installed rainbow bars in Jury. A neon grid 11 feet tall and 2 feet wide that drowns the dancers in light is also an attraction.

A chaser consisting of 300 lights operating in sequence along with the rainbow bar is a source of pride to the owners.

Glymph contends that the club's 1,400 square feet of dancing space is large enough to accommodate every person in the room, as deejays Bobby Sonic and Dr. D. spin r&b records on Dual turntables with Altec speakers and JBL amplifiers.

In two months, the club will add live entertainment to its music format. Glymph notes that well-known acts will be employed.

To give additional comfort to its patrons, Jury now sports suede directors chairs.

"We are attempting to attract local residents, which we have been unable to totally accomplish.

"We are trying to let them know that we are offering an atmosphere conducive to people having fun as opposed to getting drunk," says Glymph.

He notes that the club's game room has played a major part in pulling customers. And although Jury intends to do a limited amount of advertising, preferring a word-of-mouth situation, it has taken ads on KDAY and local television.

NASHVILLE'S ANDREA TRUE

Porno Film Star Sees Her Disk Move Up the Charts

By GERRY WOOD

NASHVILLE—A Nashville girl who made X-rated movies is doing well on the disco, pop and soul scene—and that's good news for her label, Buddah Records, and for herself: Andrea True.

"More. More. More" sounds like the name of an X-rated movie, but it's the title of True's single that, according to Billboard's Disco Action survey, has drawn top audience response in New York, Washington, and L.A./San Diego discos. The catchy dance number has garnered enough action to land it on the Hot 100 pop chart and the Hot Soul Singles chart.

She studied music and drama in school, moved to New York City and followed various pursuits until beginning a career in pornographic movies in 1969. Her X-rated movies include "The Seduction Of Lynn Carter" and "Illusions Of A Lady."

"I got a lot of success out of the film industry," True confesses. "It

Le Jardin Is Dark

NEW YORK—Le Jardin, well-known disco and tourist attraction here, has been closed, reportedly by state authorities.

While owners of the club have been unavailable for comment, it's been said that the shuttering involved possible State Liquor Authority violations.

The City In S.F. Adds Supper Club

By JACK McDONOUGH

SAN FRANCISCO—The City, one of the city's most popular discos, is now operating a cabaret-style supper club called the Showroom on the downstairs level of the building.

Local act Pamela Pollard (who performs as Melba Rounds), New York's musical revue act Gotham, new singer Loverde and his band and San Francisco transexual star Sylvester have all appeared recently. The Don Piestrup Orchestra, an 18-piece band, made a one-night appearance March 15 and Ann Jillian & Deborah Shulman were in March 17-28.

The Showroom thus joins the Fairmont Hotel's long-established Venetian Room as the only venues in the city offering contemporary music acts in a quiet, dinner-club atmosphere.

The Fairmont, of course, headlines national acts like Peggy Lee, Anthony Newley and Jose Feliciano and the Showroom will not be competing on that level.

Shows at the Showroom generally run Wednesday through Sunday at 9:45 and 11:45 p.m. Owner Tom Sanford has been able to keep the cover to \$2 so far, with drinks going for \$1.25. The room can comfortably accommodate 200 on three different levels. There are full dressing room facilities.

H&H Adds Clubs

• Continued from page 82

chisee of the successful Burger King fast food chain in N.Y. It borrows its marketing and merchandising techniques for the 99X operation from this venture.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 3/27/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
2	2	9	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
★ 3	5	6	ROCK N' COUNTRY—Freddie Fender, ABC/Dot. DOSD-2050
4	3	9	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
5	4	8	JESSI—Jessi Colter, Capitol ST-11477
6	7	7	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34055
★ 7	10	6	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
★ 8	11	6	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
★ 9	15	4	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
★ 10	20	3	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
★ 11	14	5	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
★ 12	16	5	MARVEL THE MARVEL—Marvel Felts, ABC/Dot. DOSD-2033
13	6	20	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
14	8	15	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
15	17	7	STEPPIN' OUT—Gary Stewart, RCA APL1-1225
16	18	5	JASON'S FARM—Cal Smith, MCA 2172
★ 17	22	4	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
18	12	12	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
19	9	10	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
20	13	9	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
21	23	4	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
★ 22	36	2	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
23	19	16	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
★ 24	30	3	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
25	21	24	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
26	24	7	I LOVE YOU BECAUSE—Jim Reeves, RCA APL1-1224
27	25	20	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
28	27	41	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
29	28	10	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
30	34	3	THE SWEETEST THING—Dottsy, RCA APL1-1358
31	29	17	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
32	26	23	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot DOSD 2044
33	31	6	RAY GRIFF—Ray Griff, Capitol ST-11486
34	38	4	BEST OF BUCK OWENS, Vol. 6—Buck Owens, Capitol ST 11471
35	40	2	TEXAS COUNTRY—United Artists, UA-LA574-H2
★ 36	NEW ENTRY		COME ON OVER—Olivia Newton-John, MCA 2186
★ 37	NEW ENTRY		LONGHAIRED REDNECK—David Allan Coe, Columbia KC-33916
38	32	23	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
39	35	34	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
★ 40	NEW ENTRY		HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
41	43	2	OLD NO. 1—Guy Clark, RCA APL1-1303
42	37	7	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL1-1242
43	NEW ENTRY		THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
44	NEW ENTRY		BLACKBIRD—Stoney Edwards, Capitol ST-1149
45	46	2	NO SIGNS OF LONELINESS HERE—Marty Robbins, Columbia C-33476
46	NEW ENTRY		'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
47	33	33	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
48	NEW ENTRY		ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
49	NEW ENTRY		SWANS AGAINST THE SUN—Michael Murphey, Epic PE-33851 (Columbia)
50	48	19	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G

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General News

Tarnopol Files An Appeal

• Continued from page 6

the fraud and conspiracy charges which rested on the premise that such purchases had not been properly recorded in the company's books and consequently were untaxed.

Tarnopol's motion states that it was necessary for the defense to question the distributors in order to show the power they hold in the industry and that it was necessary for the company to enter into cash deals with them in order to stay in business.

Court observers are doubtful that this contention will be upheld since the hearing is before Judge Lacey who ruled against the questioning of the distributors. Should he accept the defense's contention, he would in effect be overruling himself.

Irving Wiegman has also appealed his conviction in the same trial and it is expected that the other two defendants found guilty in the case will

file appeals prior to the scheduled sentencing date of April 12.

Tarnopol must still face income tax evasion charges in Federal Court for the Southern District of New York.

Others facing trial shortly as a result of the nationwide investigation of the recording industry spearheaded by the Newark U.S. Attorney's office are Kenny Gamble and Leon Huff along with several of their associates and coworkers. Their trial starts in Philadelphia April 1.

Clive Davis, former head of Columbia Records who now heads the Arista label, also is set to face income tax evasion charges in federal court in a trial scheduled for May 24. He has a civil suit pending too, filed against him by his former employees.

And in Los Angeles, Fred Rector, independent r&b promotion man, faces sentencing March 29 before Judge Malcolm Lucas after being found guilty of three income tax counts by a federal district court jury.

Sound Waves

• Continued from page 81

of its series 20A Control Console, designed for tv production and sound reinforcement application. The series consists of several stock input and output modules, which may be inserted in various size mainframe cabinets, depending on the user's requirements. The cabinets range in size from 2½ to 6 feet, and accommodate from 21 to 47 modules.

In addition to the usual equalization and echo-send facilities, each input module contains a set of four preset switches. By depressing one of these switches, a module may be assigned to a master preset control, which turns those modules assigned to it on or off. By assigning each preset group to a different submaster, cross-fades of the various preset groups are readily accomplished.

As another interesting variation, a set of patch points are found at the top of each input and output module. These may be used to insert external signal processing devices in any signal path. Or, the same signal may be routed to two input modules. With each module preset at a particular level and equalization setting, rapid setup changes may be made even with a limited number of microphones.

Prices vary according to the number of inputs and outputs specified, with the following examples among those listed in the Cetec catalog—22 in/4 out, \$13,299; 24 in/4 out, \$20,436; 36 in/4 out, \$26,801. Linear-to-rotary slide faders are standard, with conductive plastic faders available as an option, at \$60 per module. Mainframe pricing varies from \$4,419 to \$6,552.

Modular Audio Products has also introduced a new series of recording console modules. Sales manager Rick Belmont notes that the 8422 series has been designed to incorporate all switching, amplification and control functions into one set of easy-to-install modules. Faders, equalizers, and other signal processing facilities are not included in the 8422 series, leaving the designer free to choose the models best suited to his needs.

New York's Rosebud Recording Studio has recently completed the construction of a 20 in/16 out console, using the series 8422 modules, plus Modular's Model 3000 equalizer.

The next meeting of the New York section of the Audio Engineering Society will be on Tuesday (23) at Mastertone Recording Studios, beginning at 7:30 p.m. The meeting will be on the subject of loudspeakers, with a look at some fundamental questions on application, evaluation and performance of modern speaker systems.

Jukebox Programming

2nd Service School Set

CHICAGO—Plans for a second annual ICMOA Service School are being prepared because of the success of the initial venture here in February which drew 181 servicemen, averaging 60 to 75 students per session.

A heavy attendance from neighboring Michigan, Wisconsin and Indiana will lead to future service schools in these states as well, Wayne Hesch, MOA vice president, says.

The five-day, 13-session clinics were planned and coordinated by Rob Rondeau and Ben Rochetti, both of Empire Distributing.

Named to the legislative committee of the ICMOA are Bud Hashman, chairman; Lynn Smith, Dough Cramzer, John Strong and Stan Williams.

The annual meeting, to be held June 11-13 at the French Lick Sheraton, is under the guidance of Gene Piedler, chairman, and committee members Walt Lowry and Kem Thom.

Rock-Ola Wallbox Is Simplified

CHICAGO—A simplified design to eliminate service problems in the new Rock-Ola wallbox model 507 has increased wallbox sales by 12½% this year, according to company sources.

The unit, initially introduced as a prototype at the firm's new product show in Miami in November, is coming off production lines now.

According to distributors, diner and tavern locations are replacing boxes that have been on the walls 15 to 20 years.

To minimize service problems the unit is designed with printed circuit boards concentrated in an upfront location. Back board slides in and out of a deck for fast inspection and replacement. Other parts have been relocated for simple installation.

The 160-selection unit shows one-third of the selections at a time, and changing title strips is done by snapping the entire holder assembly out of the box. A newly designed program system drive belt and positive action clutch, keeps the title holders in alignment.

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MOA State Meets Listed Into Nov.

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April 9-11, Wisconsin Music Merchants Assn., Scotsland Resort, Oconomowoc, Wis.;
April 24-25, Kansas Amusement & Music Assn., site not set;
May 7-8, Ohio Music & Amusement Assn., Carousel Inn, Columbus, Ohio;
May 14-16, Music & Amusement Assn. of New York, Stevensville Country Club, Swan Lake, N.Y.;
June 11-13, Illinois Coin Machine Operators Assn., French Lick Sheraton, French Lick, Ind.;
July 23-25, Montana Coin Machine Operators Assn., West Yellowstone, Mont.;
Aug. 27-29, North Carolina Coin Operators Assn., Charlotte, N.C. Site not set;
Sept. 9-12, Florida Amusement-Merchandising Assn., Sheraton Towers Hotel, Orlando, Fla.;
Sept. 16-18, Music Operators of Virginia, Hyatt House, Richmond, Va.;
Oct. 14-16, West Virginia Music & Vending Assn., Sheraton Inn, Clarksburg, W. Va.;
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Opera Exchange Now On Successful Note

By SYLVIA MANASSE

MILAN—Before curtain-up on the first of three performances at La Scala here by the Royal Opera House, Covent Garden, company from London. ROH director John Tooley and conductor Colin Davis were awarded the "Commendatore della Repubblica," one of the highest awards from the Italian Republic for artistic contributions.

Attending the opening night performance of "Benevenuto Cellini," by French composer Hector Berlioz, were Giovanni Spagnoli, president of the senate; Adolfo Sarti, minister of culture, representing the Government, and other political, ministerial, military and diplomatic personalities.

The production featured Jules Bastin, Elizabeth Harwood, Nicolai Gedda, John Dobson, Robert Lloyd, Robert Massard, John Lanigan, Annel Howells, Nichel Trempont and David Ward.

In an interview at the Piccolo Scala, John Tooley said the exchange between the Scala and Covent Garden was of mutual importance and that cultural exchanges were essential in developing the artistic challenges and goals of all artists and producers.

There were questions asked about the financial aspects of the two companies. La Scala director Paolo Grassi said the costs of La Scala were substantially more than at Covent Garden. And whereas Covent Garden can receive personal and company donations, even though they are not tax deductible, Grassi pointed that when the Montedison Group, a government-run multi-national organization, donated 500 million lire, much-needed, to La Scala last year, a veritable scandal broke out in government circles.

But it was stressed that the exchange of the two great opera companies was much more than a search for financial gain, but a need to exchange cultures at the highest possible level.

Each company paid its own expenses in the exchange and the "home" theater kept the box-office take.

Colin Davis was asked whether the "man-in-the-street" in London had emotional feelings about the visit of the Italian company and replied that "the favorite sport in London is still football. But immediately the announcement of the visit by La Scala was made, all tickets were sold."

J. Halliday Faces Tax Fraud Suit

By HENRY KAHN

PARIS—When a record company announces this or that artists is to tour the United States or anywhere else in the world, the Minister of Finance's department takes note.

This has been revealed following yet another tax-fraud charge being leveled against a performer—this time, Johnny Halliday.

It seems the tax authorities now note every gala played and since each artist is required to bring back every dollar earned and pay tax on it, offenders are charged with tax evasion.

It is not possible to keep these prestigious tours a secret and it is obvious that record companies should make the most of personal appearances of contracted artists in order to boost record sales.

What is surprising to industry executives is that the tax authorities quote the figures of money earned. For instance, Halliday is said to have earned \$800,000 from these foreign appearances, more than half of which should have been paid in tax.

But often these advertised appearances, for whatever reason, do not in the end take place and ticket money has to be refunded and in many cases, according to Halliday's lawyer, Gilles Dreyfus, the artist and promoter suffer losses. These are not taken into account.

Halliday is the third important French artist to be "hounded" in this way. The first, Michel Polnareff went to live in California and the second, Charles Aznavour, is still fighting his battles with the tax authorities.

The artists involved seem to find little sympathy even among their most enthusiastic fans. But if a Halliday or an Aznavour were sent to prison, it could have far-reaching effects on the whole industry.

International Turntable

Fran Papier has joined Decca Records in London as press office assistant, based in the company's Great Marlborough Street offices, and she was formerly regional press officer for Atlantic.



Phonogram photo

10cc's OF SILVER—Just two weeks after release of their latest album "How Dare You" in the U.K., 10cc was awarded a silver disk for British sales. Interestingly enough, two hours after the silver disk presentation, the LP was certified gold in the U.K. Shown here before the group's sellout date in Manchester recently are, from left: Danny Betesh and Ric Dixon, managers of 10cc; Syd Lawrence, band leader, Eric Stewart, Graham Gouldman and Kevin Godley of 10cc and Harvey Lisberg, manager.

DIAL-AN-UPCOMING-HIT

U.K. Service a Success

• Continued from page 5

had product played by the service, but not been charged for it. One well-known independent label turned down the paid airplay opportunity, only to be asked by the Post Century, Pye, Atlantic, Asylum, RCA and Harvest.

It is expected the newer scheme will spread through the country. Nine different titles are played each week, one each day during the week and two on Saturdays and Sundays.

Several record companies which have had material played by the service believe the majority of callers are bored office workers, passing away idle minutes by listening in. One marketing manager says: "It is difficult to imagine anyone going into a call box specially to listen.

"Particularly when the caller has no idea what the record will be."

As for the value of the scheme to record companies paying to have repertoire aired—it costs \$100 a title, plus a \$20 tape production fee—it is felt that any promotional device helps when trying to break a hit.

Not everyone believes this, however. Ken Maliphant, Phonogram marketing director, says he tried the system with Mercury and Avco releases but decided it was not cost effective.

One fascinating aspect is the num-

ber of cases where disk firms have Office advertising agency if it minded having one of its titles played free of charge.

No objection was raised. Records were played free on three occasions. And all three records subsequently reached the top 20.

Naphtha Price Hike Has French Worried

PARIS—It is somewhat early yet to predict effects on the record-selling market here of the latest rise in the price of naphtha.

But it seems certain that the increase to \$132 a ton will not be the end of the story and at least a further \$10-\$15 can be expected during the first six months of this year.

This is just one of the production increases affecting the industry. There are others and they will certainly be reflected in the retail price. The big question here is about possible public reaction if, indeed, record prices rise to around \$12 per album.

Should this new ceiling be reached, perhaps the Minister of Finance will take a second look at his tax policies. Increased prices might possibly lead to a sales run on budget-line albums but it has to be remembered that these too will increase in retail prices.

Jazz Flurry To Hit U.K.

LONDON—A flurry of U.S. jazz releases will be hitting the U.K. market in the next few weeks as Warner, Atlantic and Anchor prepare to mount major jazz campaigns.

Warner is releasing albums by Antonio Carlos Jobim, Pat Martino, Alice Coltrane, Miroslav Vitous, Rahsaan Roland Kirk, David Newman and George Benson—all contract artists. The product will be marketed, as in America, as California Soul. A further jazz release, on Reprise, will be "Souvenirs," a five-LP package recorded by the Duke Ellington Orchestra between 1962 and 1964 and compiled by WEA France. The boxed set will retail at about \$16.

Atlantic is releasing 20 jazz albums, beginning in April, under the generic title of That's Jazz. They include LP's by John Coltrane, Ornette Coleman, Charles Mingus,

Milt Jackson, Art Blakey, Thelonious Monk, Freddie Hubbard, Erroll Garner and Lennie Tristano.

Anchor is releasing a set of 12 impulse albums, featuring among others Gil Evans, John Coltrane, Sonny Rollins, Oliver Nelson, Charles Mingus and Albert Ayler.

CBS is planning more intensive involvement in the jazz field and is currently mulling plans for the release of selected material from the Bethlehem catalog. European releases from the 186-album Bethlehem repertoire will be co-ordinated by CBS France jazz a&r director Henri Renaud, the man who masterminded the Aimez-Vous Le Jazz series of 45 albums of old Columbia jazz masters.

Finally Bell/Arista is preparing plans for the issue of items from the extensive Savoy repertoire later this year. **MIKE HENNESSEY**

• Continued from page 6

which, Abbe claims, cost Contempo "thousands of pounds."

Yet no common link emerges from the current parade of cancelled gigs. The April tour by Brass Construction, whose debut United Artists album is selling well on both sides of the Atlantic, was called off after the group's leader, reported illegal immigrant to the U.S., was told he could leave for Britain but that he certainly would not be allowed back.

He, and the rest of the band, chose to stay put in the U.S. John Abbey is still optimistic that the band will sort out its problems soon and make a trip to the U.K., perhaps by September.

Saxophonist Grover Washington fell foul of the reciprocal exchange program operated between the U.K. and U.S. musicians unions. Under this plan, a working trip to Britain by an American artist must be matched by a working trip to America by a British artist.

But in this case, according to Abbey, no arrangement could be finalized. In the absence of an exchange proposal, the Dept. of Trade in Britain just cannot issue work permits. So Washington, his band, and supporting act Ron Carter stayed in the U.S.

This added up to further losses for Contempo, which had already advertised and promoted the musicians' shows at the New Victoria. Ticket refunds had to be made. Abbey says: "I don't blame the musicians' union. They've got a job to do. But we ended up just not getting the breaks."

Gloria Gaynor was an influenza victim, according to promoter Stuart Dingley. She made scheduled appearances at Leicester and Sheffield, but was too ill to conclude further engagements. Shows on the Baileys club circuit, and at London and Birmingham theaters, had to be scrapped.

Particularly annoyed at most of the cancellations, along with the Contempo operation, is Polydor Records here. Phillips, Carter, Washington and Gaynor all record for labels distributed in the U.K. by the company.

Polydor also lost out when Contempo's hopes of bringing label artist James Brown to the U.K. were dashed when the veteran performer sacked his backing band, the JB's. He subsequently could not give John Abbey the names of his replacement musicians in sufficient time to smooth out the two union reciprocal agreement.

Now Abbey admits he has been deeply disillusioned about the future of Contempo's agency operation. He even closed it down completely for a time. Now he has opened up again for business but says: "We may be more selective about future commitments. We're not a big company. We just can't afford these kinds of incidents."

But Contempo still plans to bring in Al Green in late April and Millie Jackson in May. Abbey certainly is "99% certain both will be on." But the one reservation, he says, is to take into account the kind of "freak element" which has struck at the Brass Construction and Esther Phillips trips.

Additionally Joni Mitchell has cancelled her U.K. and European tour, planned for May, on medical grounds. She was advised to do so because of physical exhaustion, following a recent bout of influenza. Her four U.K. concerts at London's Hammersmith Odeon and Glasgow's Apollo were sellouts. European dates to be scrapped included Paris, Amsterdam, Munich, Frankfurt, Copenhagen and Stockholm.

The Mitchell tour was being promoted by MAM and executive Barry Dickens hopes the concerts can be rescheduled for later this year.

Numerous Soul Acts Cancel U.K. Concerts

Promoters Are Doleful; Losses Are Mounting

From The Music Capitals Of The World

LONDON

Alvin Stardust has extended his recording pact with Magnet for a further four years, the singer currently involved in discussions about a new musical and a new film. ... German organist **Klaus Wunderlich** in for promotion on his albums and for a concert (April 9) at the Royal Albert Hall, his first U.K. appearance.

Songwriter/producer **John Carter**, associated with hits for the **Ivy League**, **Mary Hopkin**, **First Class** and the **Flowerpot Men**, now contracted to United Artists, first single for the group **Kincade**. ... **Tony Barrow International** appointed to handle U.K. press and publicity for the MPS jazz label, licensed worldwide to BASF.

Former **Tremeloes** member **Alan Blakley's** new group, **Dolphin**, signed to Private Stock for a three-year worldwide recording deal, first release being a revival of the **Crystals' "Then He Kissed Me."** ... Four times winner of network television talent program "New Faces," group **Sparrow** has signed with Bronze Records.

Lena Zavaroni now with BBC label Beeb, following expiration of her Phonogram contract, and her first single links the old **Sophie Tucker** song "Some Of These Days" and "Something 'Bout You Baby." ... New producer for chart group, **Mud**, with **Pip Williams** replacing **Phil Wainman**. ... New U.S. Ambassador **Anne Richardson** to attend **Mervyn Conn's** pre-Country Festival party.

Rumored deal on the way at Chrysalis involving non-classical material from avant-garde composer **Karl Stockhausen**. ... Pickwick now into the double-albums market here with an initial release of 18 titles, including **Dionne Warwick**, **Perry Como**, **Johnny Mathis** and **Gene Pitney**, first batch available only through Woolworths on a limited period offer, retailing at \$4.

CBS managing director **Maurice Oberstein** announced the appointment of **Norman Stollman**, with CBS in New York since 1973, as senior director of CBS U.K. ... Limited edition of 50,000 of the "Carpenters" Collection," three-record set of 36 **Karen** and **Richard** tracks, out through A&M. ... **Mike Seaton**, head of Private Stock in the U.K., in the U.S. looking for new label product. ... Chrysalis Records president **Terry Ellis** has signed singer-writer **Lee Garrett**, former disk-jockey known as The Rocking Mr. G., first U.S. artist pacted to the company.

Leo Sayer opens the first leg of his 1976 world tour at Ipswich (April 8), preceded by Australian dates, and then to the U.S. ... Sell-out business for **Neil Sedaka's** upcoming tour, which opens April 18, preceded by his first appearances in Paris, Frankfurt and Amsterdam. ... **The Animals**, 1960s band who hit the world charts with "House Of The Rising Sun," back together for an album with original personnel (**Eric Burdon**, **Chas Chandler**, **Alan Price**, **John Steel** and **Hylton Valentine**). ... **Les Humphries Singers**, resident vocal team on new networked International Pop Proms tv series, undertaking first British tour in May, and the group represents West Germany in the Eurovision Song Contest this year.

Elton John to be billed as "louder than Corcorde" on his upcoming U.K. tour, the title suggested by **Princess Margaret**, an old friend of the performer. ... New dance craze building is the **Swat**, based on the theme of U.S. tv series "S.W.A.T." ... **Charles Aznavour** signed three English girls (**Eleanor Kaenan**, **Sue Martine** and **Lavinia Rodgers**) to his production company and will record them as **Promises**. ... Show-jumper and professional wrestler **Harvey Smith** cutting an album here for producer **Vic Lewis**.

Fun car rally, with the working title "Midem Or Bust" being organized for next February by **Desmond Cox** of Stallion Records, in co-ordination with Midem chief **Bernard Chevry**, the event open to the whole music business. ... Newly-formed **Wombles Music Club** formed, with Womble producer/composer **Mike Batt** as president. **PETER JONES**

BRUSSELS

RCA's **Julos Beaucarne** has just been awarded the highest possible award from the French record industry, the Grand Prix du Disque honoring his outstanding recorded works. ... Beaucarne has started a three-week tour in Canada to play different venues in Quebec, along with radio and television shows. He follows with a tour of Switzerland in May and the whole of June will be devoted to a feature movie "Portrait Of Julos," for tv networks through the French-speaking countries.

Inelco launching a special promotion on selected French repertoire albums, featuring names like **R. Charlebois**, **yves Simon**, **Juliette Greco**, **David McNeil**, **Helene Martin**, **Julos Beau-**

carne, as well as another campaign on **John Denver**, tying-in with his first European visit.

The **David Bowie** (RCA) concert in Brussels, May 11, is the high spot of a full-month campaign on the artist, with poster-action and substantial publicity about him. ... **Sylvie Vartan** (RCA) sales have increased hugely over recent months here, following her success with her new show at the Palais des Congres in Paris and her three-day tour of Belgium earlier this month.

The **Louis Hayes-Junior Cook Quintet** gave two excellent concerts here, in Pol's, Brussels, and Hnita (Heist-op-den-Berg), the last one captured live during the Sesjun broadcast of Dutch TROS radio. ... Dutch artist **Rob De Nijs** in the BRT-television program "Labyrinth". ... "Another Lonely Night" by **Somerset** in the BRT Top 10, the group appearing in the BRT television show "Muziekien."

"Go Leila," by the Belgian team **Garnets**, much played on radio here. ... Belgian artist **John Terra** signed to Phonogram, his "Verliefd Voor De Eerste Keer" growing as a Flemish hit. ... Selling well here: "Bye Love," by **5000 Volts**; "Patrick Mon Cheri," by **Kiki and Pearly**; and "Love Hurts," by **Nazareth**.

Steve Harley and Cockney Rebel here for a concert in Forest-National. ... **Hello and Jesse Green** in the BRT-tv "Sialom" show. ... **Rapsat** the star of two RTB shows, "Feu Vert" and "7". ... And another Forest-National guest was **Frank Zappa**.

Chick Corea and Return To Forever pulled a full house audience for the concert at the Brussels Palace of Fine Arts. ... CBS artists **Annie Cordy**, **Major Lance**, **Bertice Reading** and **Cara-velli** guesting in the "Labyrinth" television series. **JUL ANTHONISSEN**

STOCKHOLM

Though Sweden is not taking part in this year's Eurovision Song Contest, and though the event is not being televised by link with national host Holland, Swedish television is sending an "official observer", the producer of last year's contest, **Bo Billten**. This suggests Sweden may reconsider the earlier decision not to take part in or televise any further festivals. Swedish Radio is covering this years event and both Danish and Norwegian tv is transmitting coverage, so some two million Swedes in the south or west will be able to see the event on television.

The Swedish down-hill racing team, with World Cup winner **Ingemar Stenmark**, has recorded a single, distributed by Metronome, royalties going to the Swedish Down Hill Ski Club, which sponsors youth skiing activities. ... RCA in Germany, Holland and Belgium to release the new **Lee Hazlewood** album "20th Century Lee," recorded here at the Studio Electra. ... Phonogram released the new **Jack the Lad** album "Rough Diamonds" (Charisma) to tie in with the group's recent concert tour here, which included a tv recording.

At the international show restaurant Hamburger Bours (April 2-24) is the U.S. band **New Sensation**, other acts due including **Johnny Cash** and **Cliff Richard**. ... **Steve Harley and Cockney Rebel** did three concerts here, coinciding with the release of the band's new album "Timeless Flight". ... Representing Sweden at the international tv festival in Montreux in May is "Made In Sweden," produced by **Leonard Eek** and including **Abba**, **Sylvia Vrethammar**, **Bjoern Skifs** and **Lil Lindfors**. **LEIF SCHULMAN**

BUDAPEST

During the last week of June, the **Leo Weiner** Memorial Competition for string quartets, trios and violin-piano duos is to be held here. Age limit for the quartets and trios in 32, and for the duos 30 years. First prizes in the respective categories are \$1940, \$1450 and \$970. Deadline for entries is April 30, with information available from the Music Academy, Liszt Ferencster 8, 1391 Budapest, P.O. Box 206, Hungary.

Between September 15-18, the International **Liszt-Bartok** Piano Competition is to be held in the Music Academy here. The international jury has five Hungarian members, **Pal Kadosa** (president), **Istvan Antal**, **Lajos Hernadi**, **Tibor Wehner** and **Kornel Zempleni**. Foreign members are: **Anton Dukav** (Bulgaria); **Irwin Freundlich** (U.S.); **Ludwig Hoffmann** (German Federal Republic); **Amadeus Webersinke** (German Democratic Republic); **Akiko-Iguchi** (Japan); **Andrzej Jasinski** (Poland); **Rudolf Kerer** (USSR); **Josef Polenicek** (USSR); **Vlado Perlemuter** (France). Apart from Liszt and Bartok, competitors must choose from works by **Jeney Kadosa**, **Jirtag**, **Soproni** and **Szabo**. So far some 80 foreign contestants have registered.

Noted New Zealand baritone **Donald**

McIntyre, a permanent guest at the Beyreuth Wagner Festivals, sang the role of Woten in the "Walkyrie" at the State Opera here, and was hailed by local critics as one of the great artists of all time. ... The Hungarian Record Company presented in its plush shop in Budapest's shopping center all the newest beat, pop and rock recordings manufactured and imported from India, but public reaction was that the pressings were not of the highest standard.

The Fovarosi Operettaszinhaz Municipal Theatre presented the new Hungarian musical "The Dog Who Was Called Mr. Bozzi," book by **Istvan Bekefi**, music by **Szabolcs/Peter/Fenyves**. Story is of a lawyer, named Bozzi, a man cursed to become a dog and to return to human form only when kissed by somebody for an act of unselfish kindness. Western publishers showed a keen interest in the production, choreographed by **Richard Bogar** and with top Hungarian actor **Zoltan Latinovits** in the leading role.

Budapest Opera presented the unjustly neglected opera "The Turk In Italy," by **Giacomo Rossini**. The libretto was translated and the performance directed by **Klara Huszar**, with skill and humor, and from audience reaction in the Erkel Theatre it seems the opera will remain in the company's repertoire. **PAUL GYONGY**

VIENNA

Roger Whittaker (Aves) is booked for concerts in Linz (May 27) and Vienna (28). He will also appear in the TV show "Spotlight". ... **Weinberger Musik** has released albums by trumpeter **Tony Maier** and by the **Richard Oesterreicher Orchestra** with **Willy Fantel** on accordion on its WM-Produktion label. ... In for concerts in April will be **Adamo**, **La Singis**, **Fats Domino** and the **Glenn Miller Orchestra**.

Austrian jazz musician **Fatty George**, who works for the Austrian Radio Company (ORF), is planning to open a jazz cellar. ... Ariola recorded the debut single by the **Blaschek & Svik** duo, singing pop music with a Viennese dialect. ... 03, the pop channel of the ORF, celebrated the 300th edition of "La Chanson", a programme which was inaugurated six years ago.

Italian act **Drupi**, distributed here by Amadeo, will visit Vienna for TV recordings to promote a new single, "Sambario". ... Promoter **Joachim Lieben** announces that the Rolling Stones will finish their European tour in the Vienna Stadthalle with concerts on June 20 and 21. ... **Nikolaus Harnoncourt** and **Concentus Musicus** will give more performances in Austria. During the Carinthian Summer Festival, June 30 to August 28, Harnoncourt will preside over a baroque music seminar.

Moscow Radio Symphony Orchestra under **Vladimir Fedossejev**, present a concert of Tchaikovsky works here. ... The Hugo Wolf Prize of the city of Graz, equivalent to \$3,200 has been awarded to the Styrian composer **Gosta Neuwirth**. ... After five years' absence, the Boston Symphony Orchestra played two concerts at the Vienna Musikverein under the baton of **Seiji Ozawa**.

The Austrian county of Styria is promoting a competition to find new string quartet works to be performed during the Styrian Autumn Festival. First prize is the equivalent of \$14,000. ... The musical "Billy" by **John Barry** and **Don Black** had its first night at the Theater an der Wien. Leading parts are played by **Bela Erny**, **Marianne Becker**, **Eric Pohlman**, **Elisabeth Neumann-Viertel**, **Dany Sigel** and **Fritz Lehmann**. ... Contemporary composer and conductor **Friedrich Cerha** celebrated his 50th birthday. **MANFRED SCHREIBER**

COPENHAGEN

Two sold-out houses for **Paul McCartney** and **Wings** concert arranged here by ICO. ... And four sold-out concerts from **Frank Zappa** (Discreet). ... With further successes on the concert stage here for **Gloria Caynor** (Polydor/MGM) and for **Chick Corea** and **Return To Forever**, a tour set up by **Anders Stefansen** of SBA.

Silver disk for **Walkers** and their second album "A Show Just For You" on Philips, the award made by **Johnny Reimar** of production company Starbox. ... Keyboard man-producer **Tommy Seebach** (EMI) has big success here with his first instrumental album "Wheels," mostly old hits. ... And "Wheels" is to be released in Australia.

Fans waiting here for the new **Abba** (Polar) single "Fernando" to come out, and a Danish version is coming via Starbox. ... Strange to have two French singles in the charts in Denmark: **C. Jerome** (EMI) with "O.K. Miami" and CBS artist **Gerard Lenorman** with "La Ballade." ... Danish rock band **Mabel** supporting **Suzi**

Quatro on tour in Denmark, the local group now signed to Polydor and with a single "The Look In Her Eyes" out as a preface to an album.

"Masters Of Rock" series, with **Pink Floyd**, **Grand Funk**, **Procol Harum**, **Jeff Beck**, **Creedence Clearwater Revival**, **Canned Heat** and the **Band**, now out from EMI at medium-price. ... Record producers **Carlpetter** now with distribution deal with Polydor. ... **Slade** back with a big hit on their album "Let's Call It Quits." **KNUD ORSTED**

BARCELONA

Braulio (Belter) is to represent Spain at this year's Eurovision Song Contest, having been chosen by public voting. Each record company presented one artist with two songs, and Braulio is to present "Sobran Las Palabras." ... Promotional visit of the **Jigsaw** (BASF) group included tv, radio and press on the single "Sky High."

Second album from **Victor Y Diego** (EMI) is "A Vosotros," produced, written and arranged by themselves. ... Strong promotion here for the albums "Rock Of The Westies," by **Elton John**, and **Queen's** "A Night At The Opera," both EMI product. ... Coinciding with the premiere of the film "Stardust," EMI is releasing a double album of the original soundtrack.

One of the top disco records here is "Love To Love You Baby," by **Donna Summer** (Ariola). ... EMI group **Heavy Metal Kids** touring Spain this month, with concerts in Barcelona, Lerida, Madrid, Huesca, Zaragoza, Bilbao and San Sebastian. ... New album from Catalonian actor-singer **Ovidi Montllor** is "live" and titled "A L'Olympia." He is accompanied by guitarist **Toti Soler**. ... Rock band **Compania Electrica Darma** (Edigsa) has completed a new album, "L'Om Com Balla." **FERNANDO SALAVERRY**

ATHENS

Greek record companies Emial, Lyra, Music Box, Minos Matsas and Son, Columbia-EMI and Phonogram, members of the national Inter-

national Federation of the Phonographic Industry, published a paid advertisement in newspapers here informing the public about the pirate cassette and cartridges that have flooded the country. Now every authentic licensed tape product bears a safety-strip piece of paper, signed by IFPI.

Phonogram has released a new budget line album set under the title "Reflections," artists including **Buddy Miles**, **the Turtles** and **Dusty Springfield**, all on the Fontana label. ... CBS, now with a local outlet in Athens, started its first year by selling top-price albums with a 20-drachma (roughly 71 cents) discount, and the company sells singles to retailers at five drachmas (around 14 cents) under usual prices.

Music Box artist **Teris Chrysois** set to appear in a Greek nightclub in Chicago during the summer, and another Greek vocalist **John Tikis** is to

(Continued on page 100)

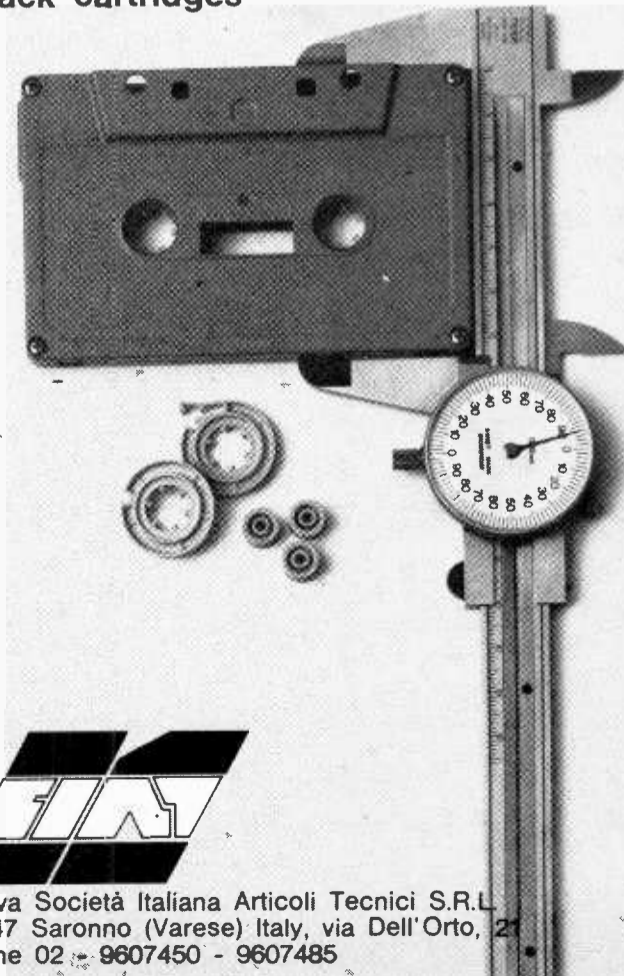
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Canada

BTO Big Winner In Juno Awards

By MARTY MELHUISH

TORONTO—The Juno Awards presentation held this year at the Ryerson Theater in Toronto and televised over the CBC as a 90-minute live special brought a reaffirmation of Bachman-Turner Overdrive's status as Canada's top group, the introduction of Hagood Hardy as a new face to the ranks of Juno recipients and much deserved accolades to Juno Awards founder Walt Grealis.

BTO picked up awards in the category of best selling album for "Four Wheel Drive" and best selling single "You Ain't Seen Nothing Yet" and group of the year.

Hagood Hardy was presented awards as composer of the year and instrumental artist of the year. Peter Anastasoff, the producer of Hardy's hit instrumental "The Homecoming," won a Juno as producer of the year.

One of the highlights of the evening was the two standing ovations given to Juno founder Walt Grealis by the over 1,800 people in attendance. BTO presented Grealis with "a people award" which was a plaque in the shape of a maple leaf on which was inscribed the words "you were always there when we needed you, signed by the musicians of Canada, 1976." One of the show's hosts, Phil McKellar of CKFM, Toronto, and John Allan Cameron, the MC for the CBC televised show also praised Grealis for his efforts in the setting up of the awards.

Gino Vannelli was named the male artist of the year and Joni Mitchell finally received recognition in her country of birth as female artist of the year.

All categories were voted on by members of the Canadian Academy of Recording Arts and Sciences except for the categories covering best selling album and single in which audited sales figures were used to determine the winners. The categories of best album graphics and recording engineer of the year were voted on by panels of experts in those fields.

The 1976 Juno Award winners are: best selling album: "Four Wheel Drive," Bachman-Turner Overdrive; best selling single: "You Ain't Seen Nothing Yet," Bachman-Turner Overdrive; female artist of the year: Joni Mitchell; male artist of the year: Gino Vannelli; group of the year: Bachman-Turner Overdrive; composer of the year: Hagood Hardy; country female artist of the year: Anne Murray; country male artist of the year: Murray McLauchlan; country group of the

year: Mercey Brothers; folk singer of the year: Gordon Lightfoot; best new female artist: Patricia Dahlquist; best new male artist: Dan Hill; best new group: Myles & Lenny; best selling international album: "Elton John's Greatest Hits"; best selling international single: "Love Will Keep Us Together," the Captain & Tennille; producer of the year: Peter Anastasoff for "The

Homecoming"; best album graphics: Bart Schoales for Bruce Cockburn's "Joy Will Find A Way" album; instrumental artist of the year: Hagood Hardy; recording engineer of the year: Don Geptert for Francois Dompierre's album "Dompierre."

Complete coverage of this year's Juno Awards will appear in our next issue.



New Directions photo

Ginette Reno adds drama to her singing at Montreal's Place Des Arts where she played to packed houses for 19 performances.

Ginette Reno Makes Move For Global Fame

By RUDY GARCIA

NEW YORK—Ginette Reno, French-Canadian singing star, is making her move to become an international performer and her first steps in that direction appear to be quite successful.

The weekend of the 5th of March, Reno's new manager, Kevan Hunter, brought a number of state-side critics to Montreal to view her performance at the Place des Arts asking merely for an evaluation of her chances to cross over into the U.S. market. With virtual unanimity, the dozen visiting critics praised Reno's performance and indicated that it was extremely odd that U.S. audiences are virtually unaware of her existence.

Reno has been a reigning superstar in the province of Quebec for a number of years. Her TWI recordings consistently outsell those of internationally better known performers. A case in point is a cover record she made of an Engelbert Humperdinck tune which sold twice as many as the original.

More to the point, in terms of crossover capability, is her fluency in English.

CBS Signs Harmonium

MONTREAL—French-Canadian act Harmonium, formerly signed to Quality Records in Canada, have been signed to CBS Disques, the Montreal-based division of Columbia Records of Canada Ltd.

This recent acquisition by CBS over highly competitive bidding from other labels indicates the companies aggressive a&r policies in the highly lucrative Quebec market.

The band was brought to CBS by John Williams who heads up the Quebec division. Williams was also instrumental in signing Michel Pagliaro, Aut'Chose, Raquel and Beau-regard, Ste. Claire and Violetti as well as a distribution deal for the Nobel label which has as its major act Rene Simard. Patricia Dahlquist, signed to Columbia, now lives in Montreal.

The Dudes and Franke Marino from Montreal are also signed to CBS but through American contracts.

Harmonium has two albums out on Quality Records with the last LP "Les Cinq Saisons" certified gold by the Canadian Recording Industry Association. The band was also nominated for two Juno Awards this year in the categories of Best Selling Canadian Album and Canadian Group Of The Year.

In the past few years, Reno has had at least one English language single which reached number one in Canada and several which have broken the top 10. Moreover, in her more comfortable French language she has consistently reached the top of the charts.

The 29-year-old dramatic pop vocalist left Canada to live in Los Angeles 18 months ago. Since then she has been studying at the Lee Strasbourg acting studio, not with a view towards becoming an actress but to improve her dramatic projection in singing. She has not made any stateside concert appearances.

"I don't really want to be a dramatic actress," she says. "I would love to do musical comedy in the U.S. and, of course, I would not turn down any movie opportunities."

"But I am a singer and that is what I really want to do most of all."

One of the critics at the Montreal appearance, which was sold out, as were the 19 performances scheduled, was heard to comment: "Singers were around long before recordings were invented. Whether or not she ever sells a record, we've seen and heard a singer tonight."

Oddly enough, despite her fluency in French, Reno has not had her disks marketed in France, although her recording product has done quite well in Belgium.

"I think she is ready to make her move in the U.S. and internationally," says Hunter. "She has the most powerful voice I have heard and can sing any type of music written. She's a natural."

From The Music Capitals Of The World

MONTREAL

Dave Evans, director of merchandising for Capitol Records-EMI of Canada Limited, and Karen Ball, that company's publicity director were in Montreal Hotel where they presented Pilot with gold record for their single "Magic." Mark Morell, the eastern Canadian representative for Arista Records, a label distributed in Canada by Capitol, was also on hand to help organize the event. . . . Patsy Gallant has just completed recording an English version of her French hit single "Mon Pays" which was leased by Gallant-Robertson Productions to Kebeck Disques. The English version is entitled "From New York To L.A." and will likely be released on a new independent label to be formed by Gallant and her manager Ian Robertson. . . . Gallant and Robertson along with Gail Mezo, the manager of Montreal's Tempo Studios; Judy Richards; Greg

Addams; Terry Flood, president of Aquarius Records; Bobby Azoff and local agent Skip Snair turned up at a concert date that Moonquake was playing at the Place Bonaventure and turned the whole thing into a quite a music industry party. . . . Drummer Marty Simon has just joined the Leslie West Band. . . . Darek Kendrick, the drummer for Moonquake, is currently producing a five piece rock act known as Shake-down at the RCA studios. . . . George Lagios is one of the co-producers of Walter Rossi's new album which was just recorded at Tempo Studios. An album that Rossi's former band Charles had out a few years ago has been rereleased in the U.S. . . . Shawn Wilson, who left Polydor's promotion department recently, has been replaced by Barbara McKee. McKee, was the former music director at CJAD. . . . Savoy Brown are set to tour Canada from Monday (29) until April 10.

MARTIN MELHUISH

April Wine Platinum Disk Stirs Star System Queries

MONTREAL—Aquarius Records announces that they will ship over 100,000 units of April Wine's new album "The Whole World's Going Crazy" making the band the first English-Canadian act to ever ship platinum in this country. Beau Domage also had their last album go platinum on the date of its release.

A national tour of Canada promoted by Donald K. Donald Productions will coincide with the concerted promotional push being put on by Aquarius and the label's Canadian distributors London Records and Alta Distributors. According to Donald Tarlton, the promoter of the tour, it is expected to gross in excess of one million dollars.

The tour will be run in two segments beginning with Ontario and the Western provinces at the end of March through to mid-May with Mushroom recordings artists Heart acting as the supporting act. The tour resumes in late-June in the Maritime Provinces.

Tarlton indicates that though last year's Stand Back Tour visited over 80 different Canadian centers and grossed approximately \$750,000, because of the logistics and the enormity of stage production this time out, the tour will not be able to visit some of the smaller cities that were played last year. "With the increased capacities afforded by playing the nation's largest facilities at higher ticket prices coupled with April Wine's growing popularity it will deliver a gross in excess of one million dollars," says Tarlton.

A major part of this recent promotional push on April Wine is the whole graphic presentation presented by Bob Lemm of Promotivation Art Studio. The graphic image from the new album has been coordinated through the use of four-color posters, stickers, decals, buttons, press information folders and T-shirts.

According to Terry Flood, the president of Aquarius Records, each date on the tour will receive saturation promotion on the leading Top 40 radio stations in each market as well as effective use of television and print media where it is appropriate. A half-hour radio documentary on the band will be sent out in disc form to radio stations. The documentary was produced by Mediacollege in Montreal.

The concept of a Canadian star system has been talked about frequently by members of the music industry here and it is generally agreed that the only bands that could tour Canada to SRO houses are Bachman-Turner Overdrive, the Stampeders and April Wine. They are, in essence, the nucleus of any star system that exists in this country outside of Quebec, whose media and public fully support most of the French Canadian recording artists.

"There's a lot of money to be made by certain acts in Canada,"

says Terry Flood. "Surprisingly enough that money is not always to be made in the major markets like Toronto, Vancouver or Montreal. This Canadian star system is not so obvious there. The major cities are more exposed to international talent than some of the smaller areas so they are a little spoiled because of the amount of entertainment they see. There is still this attitude in the big cities that if an act is Canadian it can't be that good. BTO is a fine example of not being accepted in most of the major centers in Canada until they were huge in the U.S."

"When you speak of this Canadian star system, I don't think you can include BTO, even though they are Canadian. Their success really happened out of the U.S. through Mercury Records in Chicago and they worked the American market before they worked the Canadian market. They're stars in Canada primarily because they are stars in the U.S. So far the only two acts in the rock field in this country who you could really say have developed this star system are the Stampeders and April Wine. I think next you'll see a group like Heart become an important part of it."

Though these acts become major stars in Canada and have the record sales and drawing power to back it up, many American companies are not altogether anxious to sign them up for distribution.

"It doesn't seem to mean that much to them that an act is successful in Canada," states Flood. "Some of the record companies are very knowledgeable about how the Canadian system works and often can figure out whether a given record is a true hit or just a record getting play because it is Canadian content."

"I think that the Canadian content ruling has hurt our credibility in the U.S. Canadians are basically the same as Americans so Canada should be a very good test market. The Canadian content rulings which commits Canada AM radio stations to play 30 percent Canadian records has distorted that a bit. Now American companies have to figure out what is a true Canadian hit and what is a turntable Canadian content hit that sells 10,000 to 15,000 copies, goes to the top ten on the Canadian charts and then disappears. It's a hit because it's getting a lot of play on a lot of radio stations."

"It's another thing if a record goes top five on stations across the country and sells 25,000 copies. Now that's a hit record and if it's a hit record in Canada, then it's likely a hit record in the U.S. and England. In the end you've just got to look into the realities that make a hit. If a group has an album out in Canada that sells 20,000 copies, that's quite respectable. It's the equivalent of 200,000 units in the U.S. which is not bad sales for a band's first album."

Eddie Palmieri And Coco In Threatened Spli

• Continued from page 1

studio, some almost two years old, and rush the product out just to take advantage of the public I had built up with 'Sun Of Latin Music,' " Palmieri says. ("Sun Of Latin Music" is the album which won the Grammy but "Unfinished Masterpiece" was released last October.)

Since its release, the latest Palmieri album has received good sales response and a single from the LP is hovering at the top of the Latin charts.

Palmieri zeroes in on one of his compositions in the latest album which he claims Coco had lyrics put to without consulting with him. "I had a specific concept in mind with 'Quincamache' which is my composition.

"It was meant to bring in various Latin spiritual influences involving Caribbean animistic religious ceremonies and the lyrics were supposed to bring this out. But Coco just went ahead and had their own words put to it and ruined the concept," he says.

Averne, a musician and former Latin bandleader, takes issue with a portion of the Palmieri complaint. "The arrangement of 'Quincamache' calls for a 'coro' or improvisational singing right from the beginning," Averne says. "No one wrote a lyric. The singer just followed the 'inspirational requirements' at the session. Frankly, it is the first time I ever heard of a coro coming in that quickly. But that's the way he wrote it, without a lead-in verse or lyric—just right to the coro."

Averne also disputes Palmieri's claims of out takes forming the basis of the album.

"The hit single from the album,

'Puesto Vacante,' was done at the same time we did the 'Sun Of Latin Music' album. We just didn't have room for it on the original album, but it was finished. So that one is about a year old.

"Several more cuts were done at one session early last summer and we held them waiting for Eddie to make the changes he wanted.

"The fact is that he was never clear in explaining what he wanted with the music. He has violated his own artistic integrity by not rehearsing his musicians and then by not coming in to the studio the times we set for him to make his changes.

"'Unfinished Masterpiece' was put together substantially like the other Palmieri albums we have done. I have had to go into the studio and do the mixing and call in some of his musicians to redub their parts and piece the whole thing together," says Averne.

Palmieri claims the label heads, Averne and executive vice president Sam Goff, are out to exploit him no matter what harm they do to his reputation as a musician.

"They claim I owe them a number of albums and that they won't let me record for anyone until I fulfill my contract with them, but how can I record for anyone who has so little respect for my music that they would do what they did on this last album?" Palmieri asks.

"If the court says that I must record for them then I guess I'll have to stop recording for as long as they say so, three or five or seven years. I'll study and practice and maybe produce other Latin groups but I won't work for them anymore," he adds.

Goff is visibly upset about the

whole matter yet isn't quite sure what can be done about it.

"The fact is that we have a legal and valid contract with Eddie which we have abided by and which we want him to abide by," Goff says.

"No one wants to keep him from recording; we'd like nothing better than to have him come into the studio and give us the two albums a year he contracted for.

"But, if we fulfill our obligations then why shouldn't he? If someone is interested in buying his contract and is willing to sit down with us to negotiate a fair price we're willing to talk to them but we just don't see why we should take a loss on Eddie after all we have invested in him."

Palmieri claims he and a partner made an offer of money to Goff and Averne prior to the release of "Unfinished Masterpiece" but that they turned it down. It is a claim that Goff categorically denies. "No one came to us with any money offer about that," he says.

Palmieri is obviously a hotter property now that he has won the Grammy and is looking to cash in on it. "This is my chance to begin to make some money," he says. "The big guys in the Latin music industry have been ripping me off for years and I'm tired of it."

He has also threatened to institute a legal search of the books of Tico Records, the label he formerly recorded for, claiming they underpaid

him by allegedly not properly reporting his royalties.

Palmieri admits that "there have been mutual violations" of his contract with Coco and is asking that the pact be dissolved.

"What does an artist really have going for him?" he asks. "The only thing he really has is his integrity as an artist and the quality of the product that comes out under his name. If the label can put out just anything with his name on it then it can ruin his career and exploit him for as long as it lasts."

The doubtful legal aspect of Palmieri's case involves the fact that the contract does not give him final approval rights and designates Averne as co-producer, leaving him with little to stand on. However, the question of artistic integrity has cropped up before in the music industry and has not been fully resolved by the courts as yet.

Adding to the problem is the fact that Palmieri has been loudly disavowing the album hoping to cut into sales. He has taken out ads rejecting the album's nomination for the Latin N.Y. Magazine award as LP of the year and has gone on radio asking people not to buy the record because they would not be getting true Eddie Palmieri product.

This has not really cut into Coco's sales of the LP since the controversy has people curious about the recording.

Fender Finds Mexico Fine

By MARVIN FISHER

MEXICO CITY—In a quest to break a market which would seemingly be a natural for him, Freddy Fender made a whirlwind promotional tour in this country Feb. 22-27. It turned out to be a real reverse of his hit ABC-Dot hit record, which he dubbed for the moment, "Busy Days And Busy Nights."

"We've done it all on the North American continent," openly stated the free talking, happy Fender, "and once we made our dent here it will certainly be a regular stopover for us." As a Mexican-American, the late-blossoming artist has a big plus going for him in the language department.

Although there were a few strains of it in his latest "Rockin' Country" LP, more of the mariachi sound will be brought out in future dates. "In my opinion, the only way to do it with him (Fender) is to keep a good balance of this flavor and mix it properly with the country feeling," interjected producer-manager Huey P. Meaux, along on the junket. He said there was a definite possibility the next mariachi experiment would be more in-depth, done here first and then adding the country mood in Houston.

Besides visits to more than 10 AM and FM stations which play the kind of music Fender projects, there was a major television appearance in the prime-time spot of the "Siempre En Domingo" show. Another tape was made for use late this month.

What sort of indication was shown by the public and deejays of how Fender may fair in the these parts in the future? "Excellent!" optimistically cited attorney Eduardo L. Baptista, one of the general directors of Musart which distributes all ABC-Dot product in the country. "Everyone was enthused with him and his singing—and there's no reason in the world why it should be any different here than it was for him in the U.S. and Canada and other parts of the world in the past

year and a half."

During his "rapido" rounds all over the city, Fender remarked, "I have always had a passionate dream ever since I started in this business to break it big in this country of my heritage." Wherever the mustachioed, bushy-haired singer went there was a definite visual look of pride. There also was a strong indication of acceptance and curiosity by the people and the station personnel.

One of the social highlights of his short stay was a dinner in his honor hosted by the Musart company. Several members of the press and other music personalities attended, among them two of the top Mexican international favorites on the scene, Antonio Aguilar and Flor Silvestre, whose disks also are released via Musart. "I feel this a proud moment for Mexico to welcome a talent of the stature of Fender. Its another step of friendship I hope will grow more between our two great countries," Aguilar commented following his toast to Fender and the gathering at a top restaurant in the Zona Rosa section.

After the hectic three days here, Fender and party, besides Meaux, ABC-Dot* international artists' director Elaine Corlett and road manager Sam "The Phantom" Herro left for a couple of days in Acapulco. There the singer appeared at a special benefit sponsored by Darryl Zanuck at the International Hyatt-Regency. He flew immediately back to Houston for a Friday (27) date at the Astrodome.

On April 17, the day before Easter, the entire Rio Grande Valley, in keeping with the singer's ethnic background, will celebrate "Freddy Fender Day." It will include, amongst several other groups, The Sir Douglas Quintet, according to Meaux. Fender was born in the border town of San Benito, Tex., almost 40 years ago. It's to be his first time back as a star.

Latin Scene

TEXAS

Mike Chavez' Annual Chicano Awards were announced on February 25 at the Corpus Christi Coliseum. The event marked Chavez' five years at KINE Radio in Kingsville. Jimmy Edward, whose rendition of "Memories" on GCP has earned him airplay over some of Texas' top 40 stations, was named Top Male Vocalist of 1975. Top band honors went to the Latin Breed. The album of the year was Latin Breed—USA on GCP. Top single of the year was "El Buque De Mas Potencia" by Los Fabulosos on ARV. Chavez said his awards were based on response from listeners and record sales in the area.

Others singled out for their performance in 1975 were: Roberto Pulido—top band leader, Los Chachos de Cha Cha Jimenez—most promising band for 1976, top conjunto—Tony De La Rosa, Royal Jesters—best arrangement and recording for their two albums titled, "The Second Album" and "The Band" on GCP, Snowball & Company—most innovative group, Oscar Lawson—top road engineer, Manny Guerra—top producer, and Diablo Band—outstanding local band. Freddie Fender was also cited by Chavez for his contributions to Chicano Music on a national level.

And speaking of Fender, he was honored at a barbeque on Feb. 19th at the Lone Star Beer Pavilion in San Antonio. Invitations went out to disk jockeys and others in the media for the event. Fender was one of the featured stars at the annual Rodeo and Livestock Show during that week in San Antonio.

Johnny Canales has been getting good response from his latest single on Freddie Records. This one is titled "Dicen" b/w "Seca Tu Llanto." The song is doing good in terms of airplay across the state, as well as in areas such as Arizona, California, Chicago, and Florida. Canales' next album is in progress and will be released soon by Freddie Records. . . . Manny Davila, station manager for KCCT in Corpus Christi, is planning the next promotion for the station during the first week of May. Also busy on the plans are Roy "Guero Alegre" Davila and the rest of the KCCT staff. . . . Los Tigres Del Norte, recording for Fama Records, have another hot single going for them in Texas. This one is titled "La Banda Del Carro Rojo" b/w "Ya Encontraron A Camelia." . . . Freddie Martinez has a new LP out on Freddie Records titled "Ayudame." It features his top selling single by the same name. Other recent releases at Freddie include singles by Los Hermanos de La Rosa—"La Flor Que Yo Corte," and Los Rayos De Rudy Garcia—"Recuerdo Aquella Noche."

Sol, headed by Joe Gallardo, have just had their first album released on BCP. The effort is titled "Sol" and features compositions by group members Gallardo and Mike Sunjka, as well as works by Ray Barreto and Stevie Wonder. Vocals are done by Ray Romero. LUPE SILVA

MARCH 27, 1976, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 3/27/76

Billboard Hot Latin LPsTM

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	LOS DIABLOS Mexico Es, Latin International-Dlis 2037
2	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	9	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional-SI-8014
3	EDDIE PALMIERI Unfinished Masterpiece, Coco-CLP-120	10	LOS BABYS Un Viejo Amor, Peerless 1849
4	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	11	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480
5	SALSOL ORQ. Salsoul Orquesta, SZS-5501	12	CORTIJO Bochinche, Coco CLP-117
6	BOBBY RODRIGUEZ Lead Me To The Beautiful Band, Vaya XVS-43	13	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020
7	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	14	LOS FELINOS Chicansimo-Musart 10570
		15	FREDDYS Freddys, Peerless 10027

IN NEW YORK

1	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	8	YOLANDITA MONGE Floreciendo, Coco CLP-123
2	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	9	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
3	BOBBY RODRIGUEZ Lead Me To That Beautiful Band XVS-43	10	PUPI Y Su Charanga, Vaya XVS-40
4	TIPICA NOVEL With A Touch of Brass, TR-116XCP	11	ROBERTO TORRES De Nuevo, Salsoul-Sal-4107
5	SALSOL ORQ. Salsoul Orchestra SZS-5501	12	PACHECO El Maestro, Fania JM00485
6	CAMILO SESTO Amor Libre, Pronto, Pts-1013	13	MORRIS ALBERT Dime, Audio Latino 4085
7	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480	14	MONGO SANTAMARIA Afro-Indie, Vaya XVS-38
		15	YAMBU Sunny, Montuno 506

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin

SINGLES		
This Week	Last Week	
1	1	I LOVE TO LOVE—Tina Charles (CBS)—Mautoglad (Biddu)
2	3	CONVOY—C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
3	4	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon)
4	14	SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)
5	9	YOU DON'T HAVE TO SAY YOU LOVE ME—*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)
6	15	YOU SEE THE TROUBLE WITH ME—Barry White (20th Century)—(Barry White)
7	7	PEOPLE LIKE YOU PEOPLE LIKE ME—*Glitter Band (Bell)—Rock Artists (Mike Leander)
8	12	I WANNA STAY WITH YOU—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
9	2	DECEMBER '63—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
10	6	IT SHOULD HAVE BEEN ME—Yvonne Fair (Tama Motown)—Jobete London (Norman Whitfield)
11	10	(Do The) SPANISH HUSTLE—Fatback Band (Polydor)—Clita/Sambo (Fatback Band)
12	19	FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay)
13	13	FUNKY WEEKEND—Stylistics (Avco)—(Hugo/Luigi)
14	5	RODRIGO'S GUITAR CONCERTO—Manuel & the Music of the Mountains (EMI)—Critico (Norman Newell)
15	8	RAIN—*Status Quo (Vertigo)—Shawbury (Status Quo)
16	11	DAT—Pluto Shervington (Opal)—Nems (Paul Khouri)
17	41	YESTERDAY—*Beatles (Apple)—Northern (George Martin)
18	16	MISS YOU NIGHTS—*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)
19	18	I LOVE MUSIC—O'Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
20	17	SQUEEZE BOX—*Who (Polydor)—Eel Pie (Glyn Johns)
21	29	HEY MR. MUSIC MAN—Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)
22	25	CONCRETE & CLAY—Randy Edelman (20th Century)—Burlington (Bill Schnee)
23	26	WAKE UP EVERYBODY—Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
24	21	LET'S DO THE LATIN HUSTLE—M&O Band (Creole)—Darnit (Mufin/Owen)
25	27	TAKE IT TO THE LIMIT—Eagles (Asylum)—Warner Brothers (Bill Szymczyk)
26	20	LET'S DO THE LATIN HUSTLE—Eddie Brennan & BBS Unlimited (Pye)—Darnit (Eddie Brennan)
27	24	SOMETHING'S BEEN MAKING ME BLUE—*Smokie (Rak)—Chinnichap/RAK (M. Chapman/N. Chinn)
28	46	HELLO HAPPINESS—*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)
29	32	SHIPS IN THE NIGHT—*Be.Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)
30	43	HERE THERE & EVERYWHERE—Emmylou Harris (Reprise)—Northern (B. Ahern)
31	—	I'M MANDY FLY ME—*10cc (Mercury)—St. Annes (10cc)
32	37	HEY MISS PAYNE—Chequers (Creole)—Creole (John Mathias)
33	23	LET'S CALL IT QUITS—*Slade (Polydor)—Barn (Slade) (Chas Chandler)
34	31	NEVER GONNA FALL IN LOVE AGAIN—*Dana (GTO)—Campbell Connolly (Geoff Stephens)
35	45	CAN'T SAY HOW MUCH I LOVE YOU—Demis Roussos (Philips)—Leros/Britico (Demis Roussos)
36	—	PINBALL WIZARD—*Elton John (DJM)—Fabulous (Gus Dudgeon)
37	—	CITY LIGHTS—*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
38	49	LA BOOGA ROOGA—*Surprise Sisters (Good Earth)—Rondor/Fair (Tony Visconti)
39	50	WHERE THE HAPPY PEOPLE GO—Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)
40	—	JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)
41	47	YOU BELONG TO ME—*Gary Glitter (Bell)—Leeds/Paul Gadd (Mike Leander)
42	33	SEAGUL—*Rainbow Cottage (Penny Farthing)—Page Full Of Hits (Larry Page)
43	—	DON'T STOP IT NOW—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)

44	—	MUSIC—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
45	—	IF YOU LOVE ME—*Mary Hopkin (Good Earth)—Worldwide/KPM (Tony Visconti)
46	—	LAZY SUNDAY—*Small Faces (Immediate)—United Artists (Marriott/Lane)
47	—	SPANISH WINE—*Chris White (Charisma)—Charisma/Chappell (Shel Talmy)
48	40	LONDON BOYS—*T. Rex (EMI)—Wizard (Marc Bolan)
49	42	THE OTHER SIDE OF ME—Andy Williams (CBS)—Kirshner/Warner Brothers (Jack Gold)
50	—	RIDERS ON THE STORM—Doors (Elektra)—Rondor (B. Botnick/Doors)

LPs		
This Week	Last Week	
1	—	BLUE FOR YOU—Status Quo (Vertigo)
2	4	GREATEST HITS—Eagles (Asylum)
3	6	CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)
4	1	THE VERY BEST OF SLIM WHITMAN—(United Artists)
5	3	A TRICK OF THE TAIL—Genesis (Charisma)
6	2	THE BEST OF ROY ORBISON—(Arcade)
7	5	THE BEST OF HELEN REDDY—(Capitol)
8	10	MUSIC EXPRESS—Various Artists (K-Tel)
9	8	RUN WITH THE PACK—Bad Company (Island)
10	7	DESIRE—Bob Dylan (CBS)
11	14	SCOTCH ON THE ROCKS—Band Of The Black Watch (Spark)
12	25	BREAKAWAY—Gallagher & Lyle (A&M)
13	11	A NIGHT AT THE OPERA—Queen (EMI)
14	19	40 GREATEST HITS—Perry Como (K-Tel)
15	12	HOW DARE YOU—10cc (Mercury)
16	9	24 ORIGINAL HITS—Drifters (Atlantic)
17	13	THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah)
18	15	MOTOWN GOLD—Various Artists (Tama/Motown)
19	35	RAISING HELL—Fatback Band (Polydor)
20	24	GLENN MILLER: A MEMORIAL 1944-1969—(RCA)
21	—	WE ALL HAD DOCTORS PAPERS—Max Boyce (EMI)
22	—	LIVE AT TREORCHY—Max Boyce (One Up)
23	16	SHEER HEART ATTACK—Queen (EMI)
24	18	ELITE HOTEL—Emmylou Harris (Reprise)
25	36	QUEEN—(EMI)
26	30	QUEEN 2—(EMI)
27	43	RODRIGO CONCIERTO DE ARANJUEZ—John Williams (CBS)
28	17	TUBULAR BELLS—Mike Oldfield (Virgin)
29	20	THE FOUR SEASONS STORY—(Private Stock)
30	32	ABBA—(Epic)
31	29	LIVE—Robin Trower (Chrysalis)
32	21	WALK RIGHT BACK WITH THE EVERLYS—Everly Bros. (Warner Bros.)
33	22	OMMADAWN—Mike Oldfield (Virgin)
34	42	ROLLED GOLD—Rolling Stones (Decca)
35	39	FAVORITES—Peters & Lee (Philips)
36	41	WHO LOVES YOU—Four Seasons (Warner Bros.)
37	38	WISH YOU WERE HERE—Pink Floyd (Harvest)
38	40	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
38	45	LOVE TO LOVE YOU BABY—Donna Summer (GTO)
40	28	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
41	50	RAMSHACKLED—Alan White (Atlantic)
42	31	SUNBURST FINISH—Be.Bop Deluxe (Harvest)
43	33	ONE OF THESE NIGHTS—Eagles (Asylum)
44	—	TIMELESS FLIGHT—Steve Harley & Cockney Rebel (EMI)
45	48	GIMME BACK MY BULLETS—Lynyrd Skynyrd (MCA)
46	23	STATION TO STATION—David Bowie (RCA)
47	37	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
48	—	THE VERY BEST OF ROGER WHITTAKER (Columbia)
49	34	THE BEST OF THE STYLISTICS—(Avco)
50	27	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)

ITALY		
(Courtesy Germano Ruscitto)		
As Of 3/9/76LPs		
This Week	Last Week	
1	—	LA BATTERIA, IL CONTRABBASSO—Lucio Battisti (Numero Uno—RCA)
2	—	LILLY—Antonello Venditti (RCA)
3	—	SANDOKAN—Oliver Onions (RCA)
4	—	MINA CANTA LUCIO—Mina (PDU—EMI)
5	—	WISH YOU WERE HERE—Pink Floyd (Harvest—EMI)
6	—	LA MINA—Mina (PDU—EMI)
7	—	XXII RACCOLTA—Fausto Papetti (Durium)
8	—	RIMMEL—Francesco De Gregori (RCA)
9	—	HASTA LA LIBERTAD—Inti Illimani (Vedette)
10	—	A TRICK OF THE TAIL—Genesis (Phonogram)
11	—	FORSE ANCORA POESIA—I Pooh (CBS—MM)
12	—	LET THE MUSIC PLAY—Barry White (Phonogram)
12	—	TARANTELLA CA NUN VA'BBONA—Nuova Compagnia Di Canto Popolare (EMI)
14	—	COME TASTE THE BAND—Deep Purple (Purple—EMI)
15	—	NUMBERS—Cat Stevens (Ricordi)

WEST GERMANY		
(Courtesy Musikmarkt)		
*Denotes local origin		
SINGLES		
This Week	Last Week	
1	—	MISSISSIPPI—Pussycat (EMI)—Roba
2	—	MOVIESTAR—Harpo (EMI)—Melodie der Welt
3	—	ROCKY—Frank Farian (Hansa/Ariola)—Intro
4	—	MAMMA MIA—Abba (Polydor)—Intro
5	—	THE LIES IN YOUR EYES—Sweet (RCA)—Intersong

6	—	FLY ROBIN FLY—*Silver Convention (Jupiter/Ariola)—Meridian/Siegel/Butterfly
7	—	MORNING SKY—George Baker Selection (Warner)—MUZ
8	—	BOHEMIAN RHAPSODY—Queen (EMI)—Francis Day and Hunter
9	—	LOVE TO LOVE YOU BABY—*Donna Summer (GTM/Atlantic)—Sunday/Intro
10	—	KOMM UNTER MEINE DECKE—*Gunter Gabriel (Ariola)—Intro
11	—	MOTORCYCLE MAMA—Harpo (EMI)—Melodie der Welt
12	—	NEW YORK GROOVE—Hello (EMI Electrola)—Melodie der Welt
13	—	A GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell
14	—	YOU SEXY THING—Hot Chocolate (EMI Electrola)—Melodie der Welt
15	—	CHARLEY BROWN—Two Man Sound (Warner Bros.)—Montana

JAPAN		
(Courtesy Music Labo)		
*Denotes local origin		
As Of 3/15/76		
SINGLES		
This Week	Last Week	
1	—	OYOGE TAIYAKI KUN—*Masato Shimon (Canyon)—(Fuji)
2	—	MOMEN NO HANDKERCHIEF—*Hiromi Ohta (CBS/Sony)—(Watanabe)
3	—	KIMIYO DAKARETE ATSUKUNARE—*Hideki Saijo (RCA)—(Geiei)
4	—	FANTASY—*Hiromi Iwasaki (Victor)—(NTV)
5	—	NAKANAIWA—*Junko Sakurada (Victor)—(Sun)
6	—	NAGORI YUKI—*Iruka (Crown)—(CMP)
7	—	ONNA TOMODACHI—*Goro Noguchi (Polydor)—(Fuji, NP)
8	—	ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—(Kitty, NTV, MCA)
9	—	OTOUTOYO—*Yasuko Naito (Columbia)—(JCM, Yusen)
10	—	AI NO SHIHATSU—*Hiroshi Itsuki (Minorophone)—(Noguchi)
11	—	MEMAI—*Kei Ogura (Polydor)—(Kitty)
12	—	HARU ICHIBAN—*Candies (CBS/Sony)—(Watanabe)
13	—	KOI NO YOWAMI—*Hiromi Goh (CBS/Sony)—(PMP)
14	—	ANO HI NI KAERITAI—*Yumi Arai (Express)—(Alfa)
15	—	MUENZAKA—*Grape (Elektra)—(NTV, Bird)
16	—	GOOD-BYE—*Yousui Inoue (For Life)—Nakayoshi Group
17	—	HATACHI NO MEGURIAI—*Signal (Polydor)—(Nichion, If)
18	—	WAKATTEKUDASAI—*Akira Inaba (Disco)—(Yamaha)
19	—	SHIROI YAKUSOKU—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
20	—	TACHIDOMARUNA FURUMUKUNA—*Kenji Sawada (Polydor)—(Watanabe)

ITALY		
(Courtesy Germano Ruscitto)		
As Of 3/9/76LPs		
This Week	Last Week	
1	—	LA BATTERIA, IL CONTRABBASSO—Lucio Battisti (Numero Uno—RCA)
2	—	LILLY—Antonello Venditti (RCA)
3	—	SANDOKAN—Oliver Onions (RCA)
4	—	MINA CANTA LUCIO—Mina (PDU—EMI)
5	—	WISH YOU WERE HERE—Pink Floyd (Harvest—EMI)
6	—	LA MINA—Mina (PDU—EMI)
7	—	XXII RACCOLTA—Fausto Papetti (Durium)
8	—	RIMMEL—Francesco De Gregori (RCA)
9	—	HASTA LA LIBERTAD—Inti Illimani (Vedette)
10	—	A TRICK OF THE TAIL—Genesis (Phonogram)
11	—	FORSE ANCORA POESIA—I Pooh (CBS—MM)
12	—	LET THE MUSIC PLAY—Barry White (Phonogram)
12	—	TARANTELLA CA NUN VA'BBONA—Nuova Compagnia Di Canto Popolare (EMI)
14	—	COME TASTE THE BAND—Deep Purple (Purple—EMI)
15	—	NUMBERS—Cat Stevens (Ricordi)

AUSTRALIA		
(Courtesy Radio 2SM)		
As Of 3/12/76		
This Week	Last Week	
1	—	BOHEMIAN RHAPSODY—Queen (Elek.)—Castle
2	—	CONVOY—C.W. McCall (MGM)—Copy Con.
3	—	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Unit)—Castle
4	—	DARK TOWN STRUTTERS BALL—*Ted Mulry Gang (ALB.)—Allan
5	—	RING RING—Abba (RCA)—Polar
6	—	CHILD'S PLAY—*Sherbet (Infinity)—Razzle
7	—	I WRITE THE SONGS—Barry Manilow (Unit)—Control
8	—	LOVE HURTS—Nazareth (Vertigo)—Acuff; Jim Capaldi (Island)—(Island)
9	—	I'M ON FIRE—5,000 Volts (Phil.)—Control
10	—	JULIE ANNE—Kenny (RAK)—Intersong
11	—	D.I.V.O.R.C.E.—Billy Connolly (Poly)—Sydney Tree
12	—	LOVE IS THE DRUG—Roxy Music (Island)—Essex
13	—	LOVE TO LOVE YOU BABY—Donna Summer (Inter)—Control
14	—	SLIPPING AWAY—Max Merrit & Meteors (Arista)—Festival
15	—	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (A&M)—Rondor

16	—	JUMP IN MY CAR—*Ted Mulry (Albert)
17	—	HOLD ME CLOSE—David Essex (CBS)—April
18	—	THE LIES IN YOUR EYES—Sweet (RCA)—Connolly
19	—	IT SHOULD HAVE BEEN ME—Yvonne Fair (Tama)—Castle
20	—	S.O.S.—Abba (RCA)—Mogull

SOUTH AFRICA		
(Courtesy Springbok Radio)		
As Of 3/5/76		
SINGLES		
This Week	Last Week	
1	—	DARLIN'—David Cassidy (RCA)—Teal
2	—	LET ME INTO YOUR LIFE—The Flood (RPM)—Record & Tape
3	—	ROCKY—Austin Roberts (Private Stock)—EMI/Brigadiers
4	—	LADY IN BLUE—Joe Dolan (Pye)—Record & Tape
5	—	DON'T PLAY YOUR ROCK 'N ROLL TO ME—Smokie (RAK)—EMI/Brigadiers
6	—	SOMEWHERE BETWEEN—The Tumbleweeds (BASF)—Record & Tape
7	—	I'LL RETURN—Michael Holm (RTC)—Record & Tape
8	—	YOU AND ME AND YOU—Main Ingredient (RCA)—Teal
9	—	SHOES—Reparata (Polydor)—Gallos
10	—	TWINKLE TOES—*Roy Bulkin (Casatrophe)—Trutone

HOLLAND		
(Courtesy Stichting Nederlandse)		
SINGLES		
This Week	Last Week	
1	—	LOVE HURTS—Nazareth (Vertigo)
2	—	FOREVER AND EVER—Slik (Bell)
3	—	THE PARTY IS OVER—Sandra (Philips)
4	—	THE ALTERNATIVE WAY—Anita Meyer (Poker)
5	—	GEORGIE—Pussycat (EMI)
6	—	WHY DID YOU DO IT—Stretch (Anchor)
7	—	ICH BIN WIE DU—Marianne Rosenberg (Philips)
8	—	SATURDAY NIGHT—Bay City Rollers (Negram)
9	—	QUIERO—Julio Iglesias (Philips)
10	—	ANNIE'S SONG—John Denver (RCA)

SPAIN		
(Courtesy "El Gran Musical")		
*Denotes local origin		
As Of 3/14/76		
SINGLES		
This Week	Last Week	
1	—	HOY TENGO GANAS DE TI—*Miguel Gallardo (EMI)—(EGO Musical)
2	—	PARA QUE NO ME OLVIDES—*Lorenzo Santamaria (EMI)—(EGO Musical)
3	—	HAY QUE LAVALO—*La Charanga del tio Honorio (CBS)—(Discorama)
4	—	JAMAS—*Camilo Sesto (Ariola)—(Arabella—Southern)
5	—	FLY, ROBIN, FLY—Silver Convention (Belter)
6	—	TORNERO—I Santo California (Ariola)—(Armonico)
7	—	SABADO POR LA TARDE—Claudio Baglioni (RCA)—(RCA)
8	—	I'M ON FIRE—5,000 Volts (Fonogram)—(Canciones del Mundo)
9	—	THAT'S THE WAY—K.C. & Sunshine Band (RCA)—(Sunbury)
10	—	HURRICANE—Bob Dylan (CBS)—(April Music)

SPAIN		
(Courtesy RADIO MIL)		
As Of 2/27/76		
SINGLES		
This Week	Last Week	
1	—	ESCLAVO Y AMO—Los Pasteros Verdes (Gas)
2	—	ESA PARED—Leo Dan (CBS)
3	—	THAT'S THE WAY—K.C. & The Sunshine Band (RCA)
4	—	INTERROGACION—Fresa Salvaje (Capitol)
5	—	COMO TE EXTRANO—Rev. de Emiliano Zapata (Melody)
6	—	MORENA DE 15 ANOS—Los Felinos (Musart)
7	—	CUATRO LAGRIMAS—Los Polifacetos (Capitol)
8	—	THIS WILL BE—Natalie Cole (Capitol)
9	—	VOLVERE—Diego Verdague (Melody)
10	—	QUIERO—Julio Iglesias (Polydor)
11	—	COMO UN DUENDE—Los Baby's (Peerless)
12	—	SATURDAY NIGHT—Bay City Rollers (Arista)
13	—	FLY ROBIN FLY—Silver Convention (RCA)
14	—	RECUERDOS DE UNA NOCHE—Los Pasteros Verdes (Gas)
15	—	POR QUE TE FUISTE—Los Versatiles (IN)

International From The Music Capitals Of The World

Continued from page 97

appear in a New York club in May. ... The National Symphony of French Radio is in Athens this month and the Lyons Symphony is set for the Athens Festival this summer, first cultural-musical events under a three-year plan of mutual exchanges between Greece and France.

Vasilios Toubakaris, former managing director of the Columbia Gramophone Company and the Arion publishing company in Athens has been appointed managing director of EMI, the EMI and Lambropoulos Brothers joint-owned record company. He is the man who, according to a report "has opened the Middle East market by pressing most of the Arabic music production in Greece.

More and more disco-orientated material released here by local record companies following the success of every single and album by such artists as Barry White, Gloria Gaynor and Love Unlimited. ... "Heaven And Hell," the RCA album by Vangelis, to be released here by Phonogram through an exclusive contract by which his product is out everywhere in the world on RCA but in Greece on Philips. ... The Second International Classical Song Contest here (March 23-29).

Lyra and Minos both released on the same day the "Letters From Germany" 10-year-old work by Mike Theodorakis. On the Minos album the songs are performed by Yiorgos Zografos, Anna Vissi and Yiannis Thomopoulos, while the Lyra performers are Antonis Kaloyiannis and Aphroditu Manou. LEFTY KONGALIDES

MADRID A U.K. hit "Happy To Be On An Island In The Sun" is the 'B' side of Demis Roussos' (Fonogram) new single, with the 'A' side here "So Dreamy." ... Flamenco guitarist Manolo Sanlucar (CBS) played two sold-out concerts here at the Royal Theatre.

First single of a new Spanish-produced instrumental sound The Flowers Orchestra is "Love Is A Many Splendored Thing" and now an album, with disco sounds and standards, is out including "Valencia," the orchestra's new single. ... Juan Carlos Calderon (CBS) has finished recording his original soundtrack for the film "Asesinato en Sarajevo." Italian singer Marcella (CBS) here to promote her single "Ninguno Ya." ... CBS released at special price several albums by Donovan, Johnny Winter, History of the Blues, the Byrds and Earth, Wind And Fire. ... Third album of the group Jarcha (Zafiro) has several poems by Andalusian poets, titles "Cadenas." ... RCA running a special country music campaign with competitions in the shops.

Strong promotion for Junior (RCA) with his single "Si No Te Amase," from his new album recorded in London. ... Avco to be distributed from now on by Fonogram here, the previous deal being with Columbia. ... Polydor releasing the first records of the Buddah and Kama Sutra catalogs, including product from the Charlie Daniels Band, Gladys Knight and the Trammps. Mercedes Sosa (Fonogram) and Horacio Guarany (Fonogram) from Argentina working together in a concert tour of Spain, starting with four days at the Monumental Theatre here, coinciding with album releases. ... Ramon Arcusa and Manuel de la Calva are writers and producers of the song "Nada," top side of the second single by Luis Fierro, Zafiro artist and ex-member of the Pop Tops.

Mike Kennedy and Los Bravos recording together for Columbia, though Mike is also a soloist with BASF. Kennedy has a new album "Pinceladas," including the new single "Thank You Baby." ... Richard Cocciante was number one with "Belle Sin Alma" (EMI) and now out through RCA with his new record "L'Alba." ... Flamenco singer and writer Manuel Gerena (Movieplay) out with a new album "Cantando a La Libertad."

Completed is the first album by La Charanga Del Tio Honorio (CBS), including the hit single "Ay, Que Lavallo," to be distributed through the world (excepting Spain and Italy) by Hispavox. ... Big success of Mari Trini (Hispavox) in her South American tour, and coinciding with the dates is the new album "Como el Rocío." ... After the success of the "cover" of "Mariposas Locas," by Blancafort Y Sus Aves Del Paraiso (CBS), the group is producing a satirical album.

THE CATE BROS.' SINGLE
"UNION MAN"
E-45294
WE COCKED THE GUN.
YOU PULLED THE TRIGGER.

BULLETS
ACROSS THE BOARD ...
AND
STILL SMOKIN'!



7E-1050

FROM THE ALBUM "CATE BROS." ON ASYLUM RECORDS & TAPES
PRODUCED BY STEVE CROPPER FOR MIDNIGHT HOUR MUSIC. DIRECTION: ELLIOT ROBERT & RON STONE, LOOKOUT MANAGEMENT.

No Paperboard Shortage

• Continued from page 5

Connecticut and Milwaukee by Newark Boxboard.

Meagher also points out that while it costs in excess of \$100 million to open a bleached board mill producing 500 tons a day, it costs one-third of that amount for a recycle mill of the same capacity. Says

GRT Picks Up Tab Of NARM Winners

NEW YORK—The GRT Corp. will pick up the tab for flying NARM's 1976 scholarship winners to Florida to accept their awards. The recipients will accept their citations at the NARM Scholarship Foundation dinner March 22.

Scholarship winners are selected from applications submitted to the foundation by employes and children of employes of NARM member companies. They will be chosen by NARM's Scholarship Committee March 18.

Heilicher Buy

• Continued from page 5

which are stocking 15,000 album titles.

The 49 additional stores make the Heilicher division of Pickwick International almost four times as large as the largest of his retail rivals, Warehouse, 70 stores, or Record Bar, 75 stores.

The acquisition was for cash and notes. The Discount chain accounted for more than \$15 million in retail sales last year.

Heilicher operates 171 free-standing Musicland stores and 41 leased departments.

Meagher, the \$100 million needed to establish a bleached Board mill does not include the cost of timber lands and foresting.

A bill urging government tax incentives to manufacturers of recycled paperboard products is pending in the House of Representatives, and if passes, promises to further spur the availability of recycled products.

Meagher discounts arguments that record jackets made of recycled paperboard lack stability and versatility.

Last January even before the possibility of a shortage loomed, it was revealed that a growing number of record companies, prodded along by ecology oriented artists, were taking a hard look at recycled paperboard for the packaging of their record and tape products.

John Denver and Olivia Newton-John are said to be among the artists pushing for the use of recycled paper jackets.

CLAUDE HALL

Shadybrook Taps

• Continued from page 5

"In any case, the U.S. market is so large that you have to market here.

"We're basically a publishing house. To be active these days as a publisher, you have to be a production house, otherwise your publishing will be dormant. And we also have a partnership in Morgan Studios, a 24-track operation that has been used by such acts as Jethro Tull and Black Sabbath."

In his marketing strategy for the U.S., Kluger expects to introduce Ann Christy, a leading female record artist in Belgium, to the U.S. with English songs "as soon as Joe can advise us on the right ones."

Close-Up

A Love Trilogy—Donna Summer, Oasis OCLP 5004 (Casablanca).

This LP is both a dancing pleasure and a sitdown listening experience. The mood is sexual, sensual and full of double entendre meanings.

Summer's soft, silken voice, punctuated with oohs and aahs, gives the listener a feeling of eavesdropping on someone's love encounter.

What's fascinating is that this production, credited to Giorgio Moroder and Pete Bellotte and recorded with German musicians in Munich, captures the essence of America's discotheque movement.

For all the tempos are designed for dancing, for body movement which are both stimulating and energetic. In clubs, it will be pure joy. At home, as a backdrop for lovers, the music can bring people together.

This is the American vocalist's second LP and she retains the easy, non-stretched-out quality one heard in her first works.

One of the problems with an LP of this type is the sameness of arrangement, of tempo and mood. But then again this LP is designed for a specific market and it hits the mark.

Giorgio Moroder's arrangements have the electric bass playing right along with Summer as the second lead instrument. Her high soaring voice has an appealing quality which melds into the repetitive rhythm figures played by the electric bass, plunking electric guitar and stick against open top hat.

And behind all the energy are some gossamer strings which play predictable background fills, arranged by Thor Baldursson. A three-gal chorus adds punchy sounds.

The aura of exotica is first depicted on the back cover of the LP. Donna's eyes are closed in rapture; her mouth is open with an ecstatic feeling; come inside and enjoy this sexual sonic experience.

Side one's four cuts run right into each other and comprise a non-stop experience, kicked along by The Munich Machine, a six-piece band of tempo thumpers.

Donna's voice on the opening cut is covered over by the instruments in the beginning, as contrasted with the power and clarity of her tone on the last cut, "Come With Me."

But if you can get past the bump, bump, bass and listen to her boding message of "try me, thrill me," one gets the message of love to be shared.

All of the songs by Summer, Moroder and Bellotte have a simple message, repeated over again but not in a way to become an irritant. There is an infectious quality to this LP based on the happy, body shaking feeling that overrides this lyrical shortcoming.

From "try me" to the positive feeling of "I know we can make it" (in bed or in life?) in "I Know," the mood is constantly upbeat.

Side two's four cuts are banded and have a different flavor on terms of offering stronger listenable material. Especially if you like to hear Donna moan "come, come, come... to my arms" and "oh, oh, come into my life." "Wasted" features some sparkling guitar runs behind her voice which rides along with the bass and "Come With Me" has several new rhythmic elements which play on top of the melody as Donna sings about offering "love guaranteed."

ELIOT TIEGEL

Rack Singles Best Sellers

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As Of 3/15/76

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

- | | |
|--|--|
| 1 DREAM WEAVER—Gary Wright—Warner Bros. 8167 | 21 LET YOUR LOVE FLOW—Bellamy Brothers—Warner Bros./Curb 8169 |
| 2 ALL BY MYSELF—Eric Carmen—Arista 0165 | 22 DEEP PURPLE—Donny & Marie Osmond—Kolob 14840 |
| 3 LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782 | 23 I WRITE THE SONGS—Barry Manilow—Arista 0157 |
| 4 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 | 24 BOHEMIAN RHAPSODY—Queen—Elektra 45297 |
| 5 LOVE HURTS—Nazareth—A&M 1671 | 25 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 |
| 6 TAKE IT TO THE LIMIT—Eagles—Asylum 45293 | 26 YOU SEXY THING—Hot Chocolate—Big Tree 16047 |
| 7 DREAM ON—Aerosmith—Columbia 3-10278 | 27 GOOD HEARTED WOMAN—Waylon & Willie—RCA 10529 |
| 8 ONLY SIXTEEN—Dr. Hook—Capitol 4171 | 28 SQUEEZE BOX—The Who—MCA |
| 9 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 | 29 THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751 |
| 10 MONEY HONEY—Bay City Rollers—Arista 0170 | 30 SHOW ME THE WAY—Peter Frampton—A&M 1795 |
| 11 SWEET THING—Rufus Featuring Chaka Khan—ABC 12149 | 31 FANNY (Be Tender With My Love)—Bee Gees—RSO 519 |
| 12 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 | 32 I DO, I DO, I DO, I DO, I DO—Abba—Atlantic 3310 |
| 13 CUPID—Tony Orlando & Dawn—Elektra 45302 | 33 LORELEI—Styx—A&M 1786 |
| 14 JUNK FOOD JUNKIE—Larry Groce—Warner Bros./Curb 8165 | 34 ONLY LOVE IS REAL—Carole King—Ode 66119 |
| 15 THERE'S A KIND OF HUSH (All Over The World)—Carpenters—A&M 1800 | 35 JUST YOU AND I—Melissa Manchester—Arista 0168 |
| 16 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 36 DISCO LADY—Johnnie Taylor—Columbia 3-10281 |
| 17 SLOW RIDE—Foghat—Bearsville 0306 | 37 GOLDEN YEARS—David Bowie—RCA 10441 |
| 18 LOVE MACHINE (Part 1)—Miracles—Tamla 54262 | 38 SWEET LOVE—Commodores—Motown 1381 |
| 19 ACTION—Sweet—Capitol 4220 | 39 SPIRIT IN THE NIGHT—Manfred Mann's Earth Band—Warner Bros. 8152 |
| 20 CONVOY—C.W. McCall—MGM 14839 | 40 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain—October 1001 |

Rack LP Best Sellers

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As Of 3/15/76

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

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|---|---|
| 1 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 21 WINDSONG—John Denver—RCA Asylum 7E-1039 |
| 2 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 22 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 |
| 3 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 23 GREATEST HITS—John Denver—RCA CPL1-0374 |
| 4 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 24 SOUND OF MUSIC/ORIGINAL SOUNDTRACK—RCA LSOD 2005 |
| 5 DESIRE—Bob Dylan—Columbia PC 33893 | 25 DREAM WEAVER—Gary Wright—Warner Bros. BS 2868 |
| 6 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 26 BETWEEN THE LINES—Janis Ian—Columbia PC 33394 |
| 7 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 27 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 8 MAIN COURSE—Bee Gees—RSO SO 4807 | 28 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 |
| 9 GREATEST HITS—Elton John—MCA 2128 | 29 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 10 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 30 M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078 |
| 11 FLEETWOOD MAC—Reprise MS2225 | 31 FOOL FOR THE CITY—Foghat—Bearsville BR 6959 |
| 12 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 | 32 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 |
| 13 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 33 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 14 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 | 34 ERIC CARMEN—Arista AL 4057 |
| 15 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 | 35 AEROSMITH—Columbia PC 32005 |
| 16 ALIVE!—Kiss—Casablanca NBLP 7020 | 36 ROCK OF THE WESTIES—Elton John—MCA 2163 |
| 17 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 37 THOROUGHbred—Carole King—Ode SP 77034 |
| 18 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 38 STATION TO STATION—David Bowie—RCA APL1-1327 |
| 19 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 39 HAIR OF THE DOG—Nazareth—A&M SP 4511 |
| 20 K.C. & THE SUNSHINE BAND—TK 603 | 40 LED ZEPPELIN (IV)—Atlantic SD 7208 |

WB Sells 2½ Mil 45s In 3 Weeks

LOS ANGELES—Warner Bros. Records has sold more than 2½ million singles during the past three weeks, according to Lou Dennis, WB national singles sales manager. This is "one of the best periods for singles in the company's history," especially since in recent years WB has been primarily known as an albums force, Dennis says.

Leading the hot singles parade for Warner and its affiliated labels this month are the Four Seasons, Gary Wright, Larry Groce, Foghat and the Bellamy Brothers. Close behind are Elvin Bishop, Fleetwood Mac and John Sebastian.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY for Week Ending 3/27/76

Number of LPs reviewed this week **53** Last week **54**

Pop

DONNA SUMMER—A Love Trilogy, Oasis OCLP 5004 (Casablanca). The latest disco queen didn't keep us waiting long for her followup LP to the hit "Love To Love You Baby." Backed by the Munich Machine, there's another full-side song production. "Try Me, I Know We Can Make It" running 17:55 with a short AM singles edit sure to come. Side two is the trilogy, three longish cuts with a brief opening introduction by the instrumentalists. As in the debut Summer album, the long, hypnotic cuts with heavily sexy vocal and wide-ranging instrumental fills cleverly use the potentials of the LP and disco situation for building strong pop music moods.

Best cuts: "Try Me, I Know We Can Make It," "Wasted," "Come With Me," "Could It Be Magic."

Dealers: Summer is back in the U.S. from Europe and touring heavily.

MAC DAVIS—Forever Lovers, Columbia PC34105. A smooth, evenly paced set finds Davis in mellow voice but with less of the dynamic peaks he has hit in past successes. Rick Hall's Muscle Shoals production manages to provide a sleek and surprisingly cheery musical background for lyrics that are almost unrelentingly sad. For example, the title cut is about a bride who commits suicide because her hubby got run over and killed while going out to bring champagne to the honeymoon bed. Surprisingly, Davis wrote only three of the LP's 10 songs.

Best cuts: "Forever Lovers," "I'm A Survivor," "The Good Times We Had."

Dealers: Davis starts a new tv network series next month. Lots of exposure.

DONNIE & MARIE OSMOND—Donnie & Marie, Featuring Songs From Their Television Show, Kolob PD6068 (Polydor). A cheerful, consistently rollicking and pleasingly playful set surrounds the LP release of hit single "Deep Purple." No other revived standards on the package, but lots of relatively unfamiliar older songs like "Butterfly" are combined with perky originals like the tv theme of Donny & Marie's show, "May Tomorrow Be A Perfect Day." Each singer has some solo numbers along with the predominating duets.

Best cuts: "Deep Purple," "It Takes Two," "Sunshine Lady."

Dealers: The Osmonds spinoff duo is riding high with its "Deep Purple" and the LP is cleverly packaged for maximum tie-in with the strong tv series.

NEKTAR—Recycled, Passport PPS-9811 (ABC). Spacey group gets help on synthesizers from Larry "Synergy" Fast and comes up with most commercial product yet. Better written, more rock oriented, with electronics more of an enhancement than a focal point. Good rock guitar, good keyboards, very expressive music. Some choruses and good rock vocals. Symphonic rock at its best. The fact that the vocals fit in well is unusual enough in this musical format, but the group handles it all well. Can be listened to as a flowing piece or in parts. Good FM fare.

Best cuts: "Flight To Reality," "Automation Horoscope," "Costa Del Soul," "Marvelous Moses."

Dealers: Group has large cult of fans and LP has had wide air exposure through import copies.

KOKOMO—Rise and Shine, Columbia PC34031. If second albums are crucial, things bode well for this group. While once again the comparison on certain cuts AWB is unavoidable, other selections, in both the soft rock and ballad veins, are equally strong. Without a doubt, one of the strongest things going here is the unpredictability involved from one cut to the next. Production and arrangements are solid. Radio should be pleased with the wide range of pickings.

Best cuts: "Use Your Imagination," "Rise And Shine," "Little Girl," "Without Me" and "That's Enough."

Dealers: Take the initiative—display and give in-store play.

BILLY COBHAM—Life & Times, Atlantic SD 18166. At long last, Cobham has a band that plays the music he knows best—hard-driving jazz-rock. This four-piece group features Dawili Gongga (George Duke) on keyboards, John Scofield on guitar and Doug Rauch on bass (since replaced by Alphonse Johnson). Much of the material is up-tempo, energetic tunes, although there are some very fine pensive moments. Cobham is a master of propulsion and he does just that throughout the LP. This group's sound is perhaps the closest to the original Mahavishnu Orchestra and is very contemporary in every way. FM radio should have a ball with this one.

Best cuts: "Life And Times," "East Bay," "Earthlings," "Song For A Friend," "On A Natural High."

Dealers: Stock in the Duke section, as well, because he has a following of his own.

THE MEMPHIS HORNS—High On Music, RCA APL1-1335. Five-man studio group, sometime live backing band, a unit that has worked with literally scores of major names over the years, cuts their first live set on their own. LP is funky and commercial, with strong jazz flavor, lots of soul and pop, a little Latin from time to time and enough disco to make it interesting without repetitive. Andrew Love on sax, Wayne Jackson on trumpet, saxmen Lewis Collins and James Mitchell and trombonist Jack

Spotlight



SILVER CONVENTION—Midland International BKL1-1369. It's a back-to-back winner for the kids of "Fly Robin Fly" fame. Several of the cuts are an instant turn on for discos, and you can expect the strongest, "Get Up And Boogie," to make a super splash on radio. Generally the same sound and feel of their last album is here but it's good enough not to come off as repetitive. A third try might be a different story, though. While Silver Convention is touted as the three female vocalists Penny McLean, Linda Thompson and Ramona Wolf, it's hard not to believe that Germany has come up with its own version of MFSB. The sidemen here are that good. You'd almost think that any three good singers could make it happen with this group of musicians, not to mention with the arrangements and material provided by Silvester Le Vay and Stephan Prager. Production is excellent through out.

Best cuts: "Get Up And Boogie," "No No Joe," "San Francisco Hustle," "Play Me Like A Yo-Yo" and "You've Got What It Takes (To Please Your Woman)"

Dealers: Expect both pop and disco attention.

OUTLAWS—Lady In Waiting, Arista AL 4070. This is southern rock and roll at its finest. Based on the chart success of their premier LP, this one should prove to be even bigger with the group continuing to grow musically. There is no filler material and the group has established itself as a power to be reckoned with. They've developed their own sound that no one can mistake for another southern rock outfit. The twin lead guitars, lilting harmonies and driving sound makes them a winner on all types of radio—from top 40 to progressive. The one asset that they feature over most other groups is the ability to have several musical sounds due to the different vocal styles of the members. Lead singers Hughie Thomasson and Billy Jones each have their own sound, while the four-part harmonies and split second instrumental breaks keep their name in the minds of the public. Expect an onslaught of buyers from the moment this is released. The blend of rock, country and blues makes for some fine listening.

Best cuts: "Breaker-Breaker," "South Carolina," "Freeborn Man," "Lover Boy" (portable single), "Prisoner"

Dealers: Arista is waging a push on this album and the group is on a cross-country tour with Lynyrd Skynyrd.



Hale show much more of a flair for stepping into the limelight than most studio people. Booker T. Jones, who produced and played organ, is more appealing than he's been in years. Mostly uptempo, with a few mellow sax solos, and mostly instrumental with only a few chanting vocals on several songs. No over-extended solos. Strong album.

Best cuts: "Love's Mood," "Freedom Train," "Keep On Doin' It," "Crystal Mellow," "Beale Street Shuttle."

Dealers: Group has toured with Rod Stewart and the Doobie Brothers, and are familiar to many fans.

Soul

TEMPTATIONS—Wings Of Love, Gordy G6971S1 (Motown). Mix of four fairly standard disco numbers on side one and three excellent production numbers with story ballad leaning on side two. Side two is by far the more impressive part of the set, giving the veteran quintet an opportunity to show off several competent lead singers complicated five part vocal harmonies and the skill they have in playing a song to the limit. Excellent production from Jeffrey Bowen and Berry Gordy. Side one is fun, the tracks are great and it's good dance music. Side two, with the strings, discernible melodies and excellent singing, is a sound only the Temps can get. Still one of the best.

Best cuts: "Sweetness In The Dark," "Mary Anne," "Dream World (Wings Of Love)," "Paradise."

Dealers: Still superstars after 15 years.

OLYMPIC RUNNERS—Don't Let Up, London PS 668. Well, the Runners finally expose themselves (facially at least) as it turns out the soulsters from England are white. Members include Pete "Eighteen With A Bullet" Wingfield and Mike Vernon (who produced this set and has also produced Bloodstone and Savoy Brown) and these two are hardly novices to the world of soul. Set is a tight, fluid, fun package of disco instrumentals with a few one line vocals tossed in. Good Wingfield synthesizer and keyboards. In a twist, George Chandler, who happens to be black, is given honorary Runner status because of his vocal help. Joe Jammer guitars and solid disco bottom from DeLisle Harper and Glen Le Fleus round out the LP, which is the best yet for the group. Good mix of raucous and mellow, for listening and dancing. All around top effort.

Best cuts: "The Runners File," "In The Can," "Back On The Track," "The Kool Gen."

Dealers: Color becoming less of a barrier in crossover, and the Runners have a name.

Country

T.G. SHEPPARD—Motels And Memories, Melodyland ME6-40351. The most rapidly improving entertainer in country music scores with a solid collection of material. T.G. falls into a relaxed style that works well under the production of Jack Gilmer. Recorded in Nashville and Memphis with powerful support from some of the top musicians in each city. Classy background vocal work from Charlie Chalmers and Donna and Sandy Rhodes.

Best cuts: "Motels And Memories," "Cowboy In The Rain," "Little Brown Paper Bag Blues," "We Just Live Here (We Don't Love Here Anymore)," "Wednesday Night Poker."

Dealers: T.G., a former promotion man, knows what it takes to make a record sell—and has put it together here.

MICKY GILLEY—Gilley's Greatest Hits Vol. 1, Playboy PB409. A rich collection of Gilley's best efforts includes the songs that launched his career. Producer Eddie Kilroy keeps everything simply country with a heavy emphasis on Gilley's pumping piano style. All of Gilley's dues-paying is returned in full as this veteran performer gains more of the attention he deserves.

Best cuts: "Room Full Of Roses," "Window Up Above," "I Overlooked An Orchid," "Bouquet Of Roses."

Dealers: Should sell well over a long period, and on a short-range basis, too.

FREDDIE HART—People Put To Music, Capitol ST-11504. Freddie, backed by the Heartbeats, sets his philosophy to music in this personal and personable string of songs. An interesting, diverse assortment from such writers as Roger Bowling, George Soule, Ben Peters, Ray Willis, along with three numbers penned by Hart. A lot of thought and good talent went into this well-produced LP.

Best cuts: "She'll Throw Stones At You," "While The Feelin's Good," "Try My Love For Size," "I Can Almost See Houston From Here."

Dealers: Should move fast.

Classical

R. STRAUSS: ALSO SPRACH ZARATHUSTRA; TILL EU-LENSPIEGEL; DON JUAN—Chicago Symphony—(Solti), London CS 68 6978. Yes, they're all on one disk. Past hit "Zarathustra" have occupied complete records, but here it is mastered on a single side with no apparent loss in dynamic range and effective bass. And there's more than

32 minutes of music on the flip side. "Till" is a new recording; "Juan" has been available before. Solti's dominant boxoffice rank would make this a winner in any case. With more than an hour of music, it's a shoo-in.

Dealers: Show it up front, with plenty of backup stock in reserve.

First Time Around

PHIL CODY—One, Reprise MS 2232 (Warner Bros.). Sometime Sedaka songwriting partner sounds a bit like Leon Russell and Elton John, alternates between ballads and rock and seems to enjoy singing about performers. Produced by Brooks Arthur, who also does Janis Ian. Good blend of jazz, MOR, rock and various other sounds. Backup vocalists include Neil Sedaka and Dusty Springfield, while musicians include Toots Thielmans, Alan Schwartzberg, Charles Larkey and Al Kooper. Good George Young sax work. Expect lots of covers of good songs.

Best cuts: "Bogie," "New York City Blues," "Best Friends," "Years Behind A Smile," "Overnight Sensation."

Dealers: Stress songwriting background.

LENNY LE BLANC—Big Tree, BT 89515 (Atlantic). Country rock, with vocals sounding a bit like Eagle Glen Frey. Good love songs, good production, mid-tempo rock that also sounds somewhat like Jackson Browne in spots as well as Roger McGuinn. Only real problem is the lack of individuality when compared to other country rock artists. Still, vocals and production are far above the average, as are some of the songs. Far better than most new vocalists in this area and lots of promise for becoming one of the better artists in the field. Some country future as well.

Best cuts: "Rag Doll," "Mary, What's Come Over You" (best song on the album), "Hound Dog Man," "Ain't It Funny."

Dealers: Big Tree's first venture into this area.

LES DUDEK—Columbia PC33702. Guitarist Dudek, while known to many from his playing with the Boz Scaggs band and the Allman Brothers, gets the full spotlight here and makes the best of it. Influences from both the Allmans and Scaggs (who produces here) remain, but Dudek's playing skill is, without a doubt, the focal point. The material is nicely varied, and an extra surprise comes with the artist's singing ability. Over-all it's a natural for strong FM play.

Best cuts: "City Magic," "Sad Clown," "Crusin' Groove," "Each Morning" and "It Can Do."

Dealers: Expect strong label support and, if possible, tout Dudek's background to the uninitiated.

FOOLS GOLD—Arista ML 5500. Another backup band to come forward and grab a share of the spotlight. This time it's Dan Fogelberg's group, and don't let the title fool you—they're for real. The material is basically easy-swinging, soft rock. Vocals, both solos and harmonies, are fine throughout, as is the over-all musicianship. FM will have a choice of several good cuts.

Best cuts: "I Will Run," "Old Tennessee," "Coming Out Of Hiding," and "One By One."

Dealers: Don't wait for airplay, take the initiative with your own store play.

Billboard's Recommended LPs

pop

WAYLON JENNINGS—Macintosh & T.J. Original Soundtrack, RCA APL1-1520. Soundtrack to new Roy Rogers movie with good music from Waylon Jennings, Willie Nelson, the Waylors, Johnny Gimble and Ralph Mooney. Should get pop play thanks to recent pop acceptance of Jennings and Nelson. Good vocals and good instrumentals on Jennings produced package. Unfortunately, LP totals less than 25 minutes. **Best cuts:** "All Around Cowboy," "Gardenia Waltz," "(Stay All Night) Stay A Little Longer," "Bob Wills Is Still The King" (studio version).

MIKE DOUGLAS—Sings It All, Atlantic SD 18166. Popular talk show host is still a very credible vocalist with a sense of style most MOR oriented vocalists leave behind when they venture into other musical forms. Douglas has the good sense (along with producers Richard Rome & Harry Chipetz) to mix material from David Gates and Paul Williams (among others) with more standard material. Good contemporary arrangements and backup vo-

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fisher, Jim Melanson, Is Horowitz, Bob Kirsch.

ONLY 100 YEARS UNTIL THE INDEPENDENCE DAY CELEBRATIONS



This week Carole King's "Tapestry" begins its sixth year on the music industry's album charts. During this period, more than 13,000,000 units have been sold, making it—by far—the biggest-selling pop album in history.

All of us at Screen Gems-Columbia Music/Colgems Music are proud of Carole's fantastic achievements as a songwriter and as a performer of her own songs. We look forward to Carole's and "Tapestry's" continuing success...ad infinitum.



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The music publishing division of Columbia Pictures Industry, Inc.



PHOEBE SNOW—Two Fisted Love (4:03); producer: Phil Ramone; writer: P. Snow; publisher: Cosmo Music, ASCAP, Columbia 3-10315. Not far removed from the distinctive pop-jazzy sound texture of Snow's breakthrough "Poetry Man" is this first single from her solidly building new Columbia album. The lyric here is more directly sensual than the yearning-these first hit and Snow sings even more convincingly in her most unusual style.

JOHN SEBASTIAN—Welcome Back (2:48); producers: Steve Barri & John Sebastian; writer: John Sebastian; publisher: John Sebastian Music, BMI, Reprise RPS 1349. This is definitely a season for tv series themes to come across big on the charts. And Steve Barri, who co-produced this with Sebastian is the current champ at making it happen. "S.W.A.T." did it and "Happy Days" is coming. In essence, this is simply a hotter and fuller mix of exactly what Sebastian sings on the weekly show.

SEALS & CROFTS—Get Closer (3:45); producer: Louie Shelton; writers: Seals & Crofts; publisher: Dawnbreaker Music, BMI, Warner Bros. WBS 8190. With the aid of featured vocalist Carolyn Willis, S&C come up with a tasteful and unusual departure for them. It's a soulful disco record that still manages to hold on to the distinctive vocal harmonies and strong production package which has sold millions of disks for this pair.

PAUL ANKA—Anytime (I'll Be There) (3:14); producer: Denny Diante; writer: P. Anka; publisher: Spanka Music, BMI, United Artists UA-XW789-Y. Usual solid and imaginative mass-appeal package from Anka. A worthy addition to his unbroken string of hits in recent years. An artist-writer who consistently appeals to adult audience as well as basic AM programming demographics.

GLEN CAMPBELL—Don't Pull Your Love/Then You Can Tell Me Goodbye (3:18); producers: Lambert & Potter; writers: Lambert-Potter/Loudermilk; publisher: ABC/Dunhill Music. Highly unusual choice for a Campbell single at this point in his career. But for that very reason it's an amazingly effective choice. Glen is pulled out of his comeback country narrative back to a listenable Lambert Potter medley of two major pop hits of a few years back. Both songs are so strong that Campbell is challenged to sing at his best.

HAMILTON, JOE FRANK & REYNOLDS—Everyday Without You (3:00); producers: H, JF & R; writer: Dan Hamilton; publisher: Spitfire Music, BMI, Playboy P 6068. Interestingly, in the same week that Glen Campbell comes out with a remake of this trio's first big hit, H, JF & R arrive with the third single from their "Fallin' In Love" LP. This is one of the best cuts on the album and shows the group at their most catchy. With the trio's wide acceptance, AM should be wide open for fast play listing.

recommended

BOZ SCAGGS—It's Over (2:51); producer: Joe Wissert; writer: B. Scaggs; publisher: Boz Scaggs Music, Columbia 3-10319.

THE 5TH DIMENSION—Love Hangover (5:46); producer: Marc Gordon; writers: P. Sawyer/M. McLeod; publisher: Jobete Music, ASCAP, ABC 12181.

ELVIS PRESLEY—Hurt (2:05); producer: not listed; writers: Jimmie Craine Al Jacobs; publisher: Miller Music, ASCAP, RCA 10601.

SAMMY DAVIS, JR.—Baretta's Theme (2:23); producer: Mike Curb Prod.; writers: Dave Grusin/Morgan Ames; publishers: Leeds Music Corp., ASCAP/Duchess Music, BMI, 20th Century 2282.

BLACK OAK ARKANSAS—Great Balls Of Fire (2:22); producer: Black Oak Arkansas; writers: J. Hammer-O. Blackwell; publishers: Unichappell Music/Chappell & Co., BMI, MCA 40536.

VAN MCCOY—Night Walk (3:31); producers: Hugo & Luigi; writer: Van McCoy; publishers: Van McCoy Music & Warner-Tamerlane, BMI, H&L Records HL-4667.

JULIE BUDD—Music To My Heart (3:07); producer: Herb Bernstein; writers: G. Knight & I. Levine; publisher: A Pocket Full Of Tunes, Inc./MRC Music Inc., BMI, Tom Cat Records YP-10600.



DONALD BYRD—(Fallin' Like) Dominoes (3:14); producers: Larry Mizell & Fonce Mizell; writers: Sigidi/H. Clayton/Mbaji; publishers: Blue Brothers Music, BMI & Airbuy Music, ASCAP, Blue Note BN-XW783-Y. (United Artists). One of the leaders of jazz crossover keeps up his remarkably consistent run of his with a tasty, fast-moving production that matches the Byrd trumpet with a solid unison-sung choral lyric.

HAROLD MELVIN & THE BLUE NOTES—Tell The World How I Feel About 'Cha Baby (3:35); producers: Gamble & Huff; writers: J. Whitehead-C. McFadden-V. Carstarphen; publisher: Mighty Three Music, BMI, Philadelphia International ZS8 3588 (CBS). A disk cut before Teddy Pendergast left as lead singer shows the group at its muscular and sincere peak form. Reminiscent of much of the Blue Notes most successful Philly singles in its well-constructed energy.

recommended

LEE ELDRÉD—How's Your Love Life (3:38); producer: Olgred Productions; writers: L. Eldred & E. Wheeler; publishers: Unichappell Music Inc / Olgred-Spruill/Dot-Le-Ty Music, BMI, Mercury 73770.

PAUL KELLY—Play Me A Love Song (3:46); producer: Paul Kelly; writer: Paul Kelly; publisher: Tree Publishing, BMI, Warner Bros. WBS 8187.

BOBBY PATTERSON—If He Hadn't Slipped Up And Got Caught (3:25); producer: Bobby C. Patterson; writer: Bobby C. Patterson; publisher: ATV Music Corp., BMI, Granite 536

LONNIE LISTON SMITH & THE COSMIC ECHOES—Get Down Everybody (It's Time For World Peace) (3:17); producers: Bob Thiele & Lonnie Liston Smith; writer: Lonnie Liston Smith; publisher: Cosmic Echoes/Unichappell Music, BMI, Flying Dutchman DB-10616 (RCA)



RICHARD COCCIANTE—When Love Has Gone Away (3:54); producer: Catherine Arnoul; writers: R. Coccianté-M. Luberti D. Rouby; publisher: Sunbury Music, ASCAP, 20th Century 2275. This was programmed on KHJ out of the box and what Paul Drew hears is an oddly compelling talk-sing record with sweeping string fills that was a major hit for Italy. The brooding, philosophical lyrics aren't hurt by the artist's accent.

BILLY OCEAN—Love Really Hurts Without You (2:58); producer: Ben Findon; writers: B. Findon-L. Charles; publisher: Black Sheep Music, BMI, Ariola America P-7621. It sounds kind of like Billy Swan singing an old Supremes riff but the effect really cooks in a strange way. A song you can't help smiling to as you hear it.

BRUSSEL SPROUT—High In The Rockies (3:30); producer: Hilly Leopold; writer: Tom Treece; publisher: Balloon Music, ASCAP, MCA Records MCA 40503. Not really a singles act, but this disk serves as an effective calling card for a strong teenybop heavy rock group that ought to do extremely well on LPs and concerts.

LEE GARRETT—You're My Everything (3:00); producers: Eric Malamud & Tom Sellers; writers: Lee Garrett-Robert Taylor; publisher: Island Music, BMI, Chrysalis Records CRS2112 (Warner). Very pretty, slightly disco mid-tempo disk from a writer-artist who has an excellent feel for swooping, ear-grabbing melodies.

SUNDOWN COMPANY—Norma Jean Wants To Be A Movie Star (3:35); producer: Joe Beck; writer: Johnny Cunningham; publisher: Natural Songs, ASCAP, Polydor 14312. Almost Bread-like in its ethereal prettiness, this is the title theme from a new Monroe documentary. Polydor is pushing hard on this.

L.J. JOHNSON—Your Magic Put A Spell On Me (3:23); producers: Ian Levine & Danny Leake; writers: I. Levine-D. Leake; publisher: M.C.P.S., ASCAP, Philips 40806. Nervously riveting soul disco package with heavy production and falsetto vocal harmonies recalling the Temps on "Papa Was A Rolling Stone."

BEVERLY HILLS BLUES BAND—If I Can Just Get Through Tonight (3:05); producer: Bob Gaudio; writer: Peter Anders; publisher: Home Grown Music, Inc., BMI, Warner WBS 8191. Tony Martin Jr., Desi Arnaz Jr. and Dean Martin Jr. are the bluesmen here. The soft, pretty harmonies are pure California rock, somewhere halfway between the Beach Boys and the Eagles.

ANGELA BARCARI—Baby, I'm Yours (3:08); producer: Jerry LaGuardia; writer: Van McCoy; publisher: Blackwood Music, BMI, RCA PA-10608-C. Van McCoy's rock standard gets a disco treatment with lots of bongos and a big-voiced MORish vocal lead.



HANK WILLIAMS, JR.—Living Proof (3:37); producer: Dick Glasser; writer: Hank Williams Jr.; publisher: Bocephus, BMI, MGM M-14845. A strong single yanked from Hank Jr.'s LP "Hank Williams, Jr. & Friends." This autobiographical song with incredibly good lyrics depicts the few pleasures and many problems of being the son of country music's No. 1 legend. Hank Jr. scores as both writer and performer as his career rebounds powerfully from the mountainside plunge that nearly took his life.

BILLY "CRASH" CRADDOCK—Walk Softly (3:02); producer: Ron Chancey; writer: V. McCoy; publishers: Warner Tamerlane/Van McCoy, BMI, Craddock follows his "Easy As Pie" crossover with another soft, meaningful ballad sung in his polished and potent style. Another excellent effort by a craftsman with one eye on his fans and the other on the chart. Ticketed for the top ten.

DON EVERLY—Yesterday Just Passed My Way Again (2:58); producer: Wesley Rose; writers: Sanger D. Shafer Darlene Shafer; publisher: Acuff-Rose, BMI, Hickory H-368. Don—50% of the Everly Brothers follows the solo route of his brother Phil—only Don takes a strong country turn. Yet the song, the singing and production is so simple, clear and effective that this could slide into pop as well as become a giant country chart contender.

NARVEL FELTS—Lonely Teardrops (2:56); producer: Johnny Morris; writers: B. Gordy, Jr.-T. Carlo; publisher: Merrimac, BMI, ABC/Dot DOA-17620. Narvel rocks into country with this Jackie Wilson gem from 1958. Lively production and a soulful singing effort insure another big single.

CONWAY TWITTY—After All The Good Is Gone (2:56); producer: Owen Bradley; writer: Conway Twitty; publisher: Twitty Bird, BMI, MCA 40534. Conway reverts to his '50's style in a slow-paced ballad sound with religious fervor by the high priest of country music. Twitty also wrote this release that's headed for the top ten.

STONEY EDWARDS—Love Still Makes The World Go 'Round (3:03); producer: Chip Taylor; writer: Aaron Allen; publishers: Babcock North/Charlie Fitch, BMI, Capitol 4246. Sensitive song sung convincingly by Stoney, aided by an extremely catchy chorus. Urged on by Chip Taylor's production. Edwards comes through with a soft, yet strong, record.

JEANNIE SEELY—Since I Met You Boy (2:20); producer: Walter Haynes; writers: J.R. Cochran-Cliff Cochran; publisher: Tree, BMI, MCA 40528. Uptempo lament is Jeannie's best release in a long time. Infectious rhythm, the fine producing of Walter Haynes and a good piece of material bolster this Seely song.

ASLEEP AT THE WHEEL—Nothin' Takes The Place Of You (2:59); producer: Tommy Allsup; writers: T. McCall-P. Robinson; publisher: Su-Ma, BMI, Capitol P-4238. A 1950's feel permeates this great song highlighted by the tremendous production touch of Tommy Allsup. Asleep will wake up a brand new group of fans with this impressive outing.

LARRY BALLARD—Booze The Blues Away (3:02); producer: Pete Drake; writer: Michael Clark; publishers: Beechwood/Window, BMI, Capitol P-4247. A relaxed song that's fun to hear will be the biggest yet for Ballard. The potent song and artist deserve a fine fate.

MEISBURG & WALTERS—Jezebel (3:10); producer: Thomas Williams; writer: Wayne Shanklin; publisher: Chappell, ASCAP, Parchment PR 01762-A. A fresh and beautiful arrangement of the Frankie Lane classic by an acoustically oriented twosome that could bring the number back onto the chart. Effective production from Tom Williams keeps Meisburg & Walters from lapsing into an excessively mellow trap. Carries all types of crossover potential.

CRYSTAL GAYLE—I'll Get Over You (3:12); producer: Allen Reynolds; writer: R. Leigh; publisher: Pulleybone, ASCAP, United Artists UA-XW781-Y. The Crystal Gayle-Allen Reynolds collaboration yields another perfectly performed tune. Hailing from Crystal's LP "Somebody Loves You," it's a wise choice of material and will fuel the fires forging Crystal into one of the hottest new talents on the countryside.

recommended

DONNA FARGO—Mr. Doodles (2:46); producer: Stan Silver; writer: Donna Fargo; publisher: Prima-Donna, BMI, Warner Bros. WBS-8186.

JOE DOUGLAS—The Devil Brought You In Here (But I'm Gonna Take You Home) (2:07); producer: Grady Martin; writer: Larry Gatlin; publisher: First Generation, BMI, Monument ZS8 8686

DICK FELLER—Some Days Are Diamonds (Some Days Are Stone) (2:56); producer: Larry Butler; writer: Dick Feller; publisher: Tree, BMI, Asylum E-45306-A.

JIM MUNDY—I'm Kneep Deep In Loving You (2:27); producer: Don Gant; writer: Sonny Throckmorton; publisher: Tree, BMI, ABC/Dot DOA 17617.

RAY SMITH—Walking Into Your Life (2:51); producer: Joe Gibson; writer: Rusty Thornhill; publishers: Music Craftshop/Pen Shanty, ASCAP, Corona CR-226

JEAN SHEPARD—Mercy (2:30); producer: Larry Butler; writer: Bill Anderson; publisher: Stallion, BMI, United Artists UA-XW776-Y.

WILLIE NELSON—I Gotta Get Drunk (2:20); producer: Felton Jarvis; writer: Willie Nelson; publisher: Tree, BMI, RCA JH 10591

PERRY COMO—The Grass Keeps Right On Growin' (3:11); producer: Chet Atkins; writer: Gloria Shayne; publisher: September, ASCAP, RCA JB 10604.

BARBARA FAIRCHILD—Under Your Spell Again (3:32); producer: Billy Sherrill; writers: D. Rhodes-B. Owens; publisher: Central Songs, BMI, Columbia 3-10314

GARY S. PAXTON—Too Far Gone (To Care What You Do To Me) (2:56); producer: Chet Atkins; writers: Gary S. Paxton-Karen Adams; publisher: Brushape, BMI, RCA PB 10449

MIKE LUNSFORD—Comin' Down Slow (2:32); producer: Tommy Hill; writer: Earl Conley; publisher: Blue Moon, ASCAP, Starday SD-138

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 104

cals from Barbara Ingram, Carla Benson and Evette Benton. Even a few disco slanted cuts. LP is one of the few workable combinations of contemporary and standard. **Best cuts:** "Smile, Smile, Smile," "Philadelphia," "My Mother's Eyes," "Easy Come, Easy Go."

RARE EARTH—Midnight Lady, Rare Earth R6550S1 (Motown). Rather unusual but generally effective mix of white rock, soul and disco. Group is still reasonably new (at least in current form) but are working well together. Veteran Jerry La Croix is handling lead vocals and sax, with other instruments including guitar, bass, drums, another sax, congas and keyboards. Produced by Norman Whitfield, who brings an occasional "Ball Of Confusion" touch to the set, gets La Croix to sing more soulfully than

ever before and lets the band play their mix of rock, soul, disco and Latin. Most cuts written by Whitfield, who has done a fine job here. **Best cuts:** "Do It Right," "Midnight Lady."

LYDIA PENSE & COLD BLOOD—ABC ABCD-917. Solid enough effort in the mode of belting San Francisco fem singers backed by horn bands. Producer Bob Monaco set up a transparent sound for the energy to come through. Those who enjoy this hardworking approach to funk will find much to satisfy here. **Best cuts:** "I Get Off On You," "Fee! The Fire," "Let Me Be The One."

PABLO CRUISE—Lifeline, A&M SP 4575. Second LP for the group shows some leaning towards blue-eyed soul some similarities to Van Morrison and David Clay Thomas. ability to handle mild disco, good rockers and slower tempos. Excellent production from Val Garry and

four-man group on this set of goodtime rock. No overuse of strings or horns, simply a set of economical songs. Lead vocalists Bud Cockrell and David Jenkins are commercial without being derivative, singing alone or together. Basic rock with a few frills that enhance. **Best cuts:** "Crystal," "Don't Believe It," "Never See That Girl Enough," "Tearin' Down My Mind."

RUSH—2112, Mercury SRH1-1-1079. Hard, crashing heavy metal rock from trio that sounds like a lot of other groups but still stands out because of lead singer Geddy Lee's uncanny vocal resemblance to Robert Plant and the better than average musicianship. Lots of fun, but group, which has a large group of fans now, will need a bit more of a distinctive sound if they are to progress much more. Still, after huge successes of Kiss, Aerosmith and others, it is difficult to count any skilled heavy metal group out. **Best cuts:** "Soliloquy," "Lessons."

RANDY SHARP—Just About Love, Equinox/RCA BEL1-1390 (RCA). New singer sounds a bit like Jose Feliciano and Elton John. Mid-tempo and ballad material (plus a few rockers) shows a good deal of promise for the future, especially in the writing. Folk rock and countryish tinge predominant. **Best cuts:** "Do We Really Have To Dance" (strong humorous song), "I Just Want To Love You."

KELLY GARRETT—Kelly, RCA APL1-1424. Mix of pop, soul and supper club MOR, with the emphasis on MOR. Lady has an exceptionally good voice, easily adaptable to varying tempos and moods, alternately powerful or soft. Songs and singing appear ideal for a Vegas type audience, with even the rockers showing a strong degree of polish. Versatility shown here acceptable to several radio formats. Bones Howe production and Mike Melvoin arrangements add to over-all package. **Best cuts:** "In A Quiet Way," "Keep Him Like He Is," "He Moves Me," "Leavin' On Your Mind" (the old country hit redone).

GOLDEN EARRING



SLEEP WALKIN'

MCA-40513

A new single

April 1976 tour:

April 1 Vancouver, B.C.; PINE GARDENS
April 2 Seattle, WA; PARAMOUNT THEATRE
April 3 Portland, OR; PARAMOUNT THEATRE
April 6 Fresno, CA; WARNER THEATRE
April 7 San Diego, CA; CIVIC THEATRE
April 8 Phoenix, AZ; CELEBRITY THEATRE
April 9 Santa Monica, CA; CIVIC AUD.
April 10 San Francisco, CA; WINTERLAND
April 14 St. Louis, MO; KEIL
April 15 Lincoln, NE; PERSHING
April 18 Cleveland, OH; COLISEUM

MCA RECORDS

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TWO FISTED LOVE—Phoebe Snow (Columbia 3-10315)
GET CLOSER—Seals & Crofts (Warner Bros. 8190)
ANYTIME (I'll Be There)—Paul Anka (United Artists 789)
EVERYDAY WITHOUT YOU—Hamilton, Joe Frank & Reynolds (Playboy 6068)
SEE TOP SINGLE PICKS REVIEWS, page 106

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

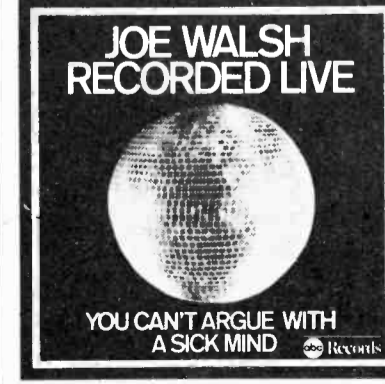
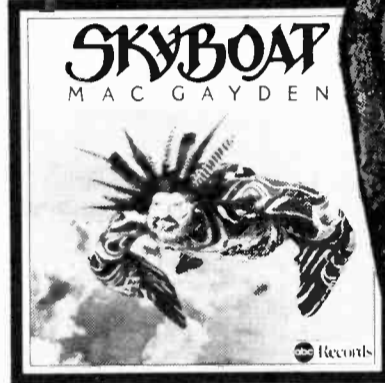
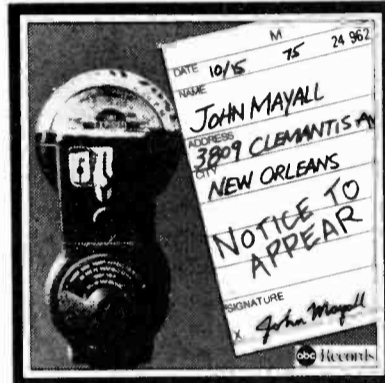
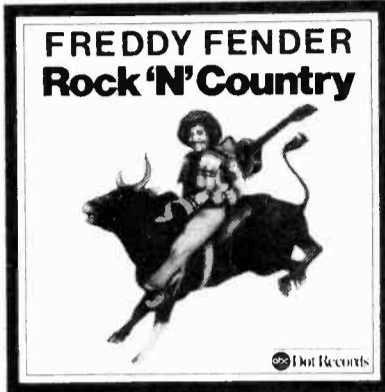
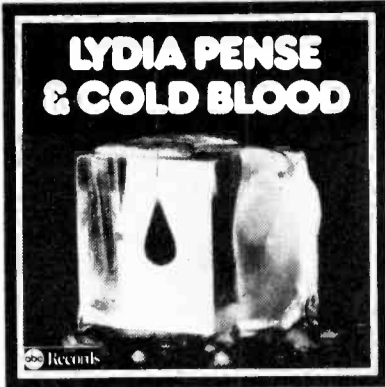
STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino, Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymuth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions across the three main columns.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



ABC has some hot numbers for you.

NAMES AND ADDRESSES		TEL. NO.
LYDIA PENSE & COLD BLOOD	ABCD-917	
DIRK HAMILTON	ABCD-920	
FREDDY FENDER	DOSD-2050	
JIMMY BUFFETT	ABCD-914	
JOHN MAYALL	ABCD-926	
MAC GAYDEN	ABCD-927	
BUFFY SAINTE MARIE	ABCD-929	
RHYTHM HERITAGE	ABCD-934	
ISAAC HAYES	ABCD-925	
JIM & GINGER	ABCD-938	
NEKTAR	PPSD-98011	
JOE WALSH	ABCD-932	



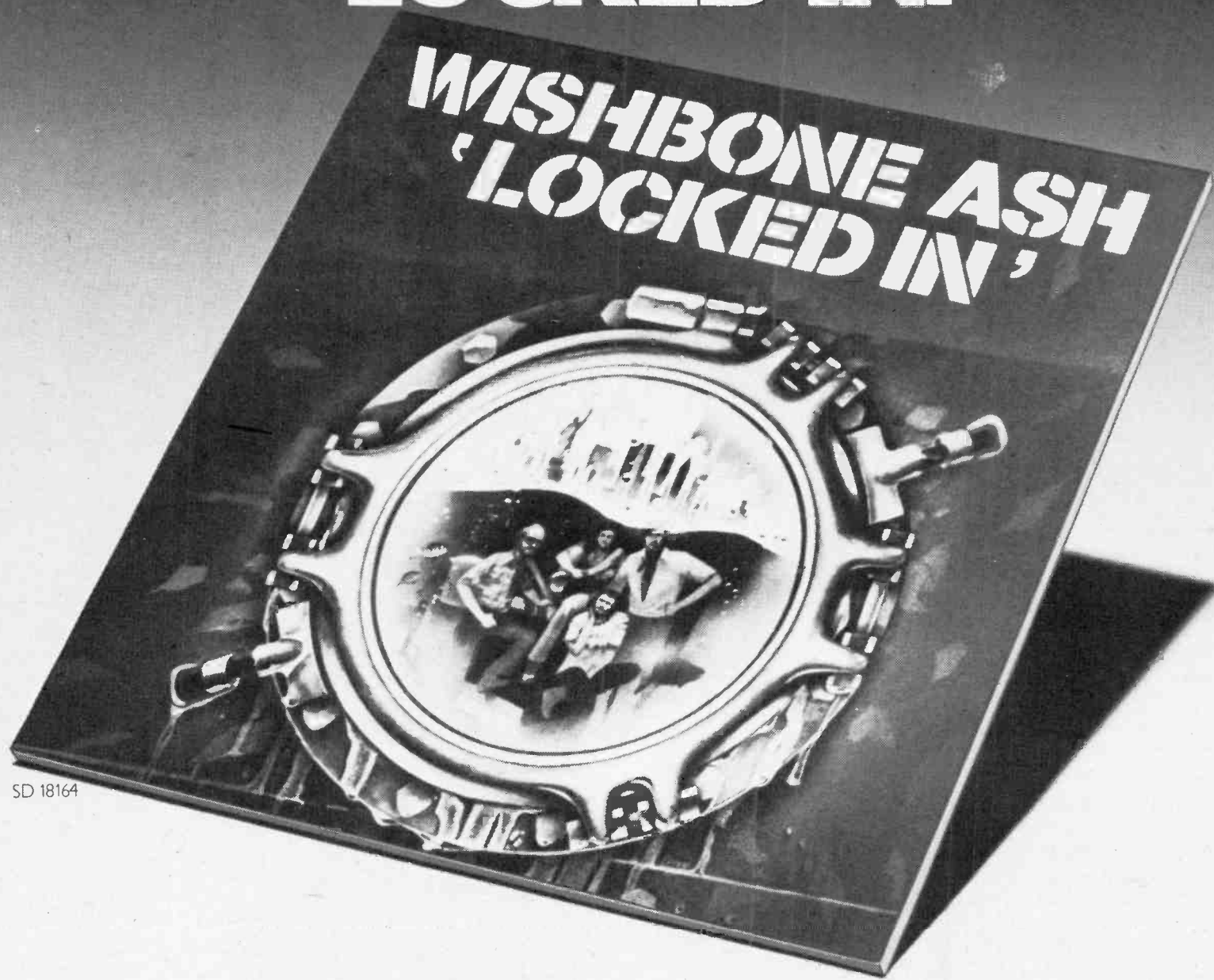
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL							
★	1	4	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97			★	38	8	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653	6.98		7.95		7.95		★	82	4	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98		7.98							
★	2	9	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98			★	42	4	DIANA ROSS Motown M6-861 S1	6.98		7.98		7.98		★	72	70	14	KANSAS Masque Kirschner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98						
★	4	8	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98		7.98			★	40	4	SWEET Give Us A Wink Capitol ST 11496	6.98		7.98		7.98		★	129	3	MARIA MULDAUR Sweet Harmony Reprise MS 2235 (Warner Bros.)	6.98		7.97		7.97							
★	7	23	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98			★	97	2	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98		★	74	78	18	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97						
5	5	10	BOB DYLAN Desire Columbia PC 33893	6.98		7.98		7.98			★	40	24	10	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98		7.97		7.97		★	75	71	7	SAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95					
6	6	8	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95			★	41	22	49	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98		★	86	4	SMOKEY ROBINSON Smokey's Family Robinson Jama 16 341 S1 (Motown)	6.98		7.98		7.98						
★	8	7	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97			★	42	44	31	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98		★	77	57	16	SPINNERS LIVE! Atlantic SD 2-910	11.98		13.97		13.97					
★	9	14	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97			★	43	41	16	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	6.98		7.98		7.98		★	88	10	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97						
★	10	32	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97			★	48	19	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98		★	89	3	LAURA NYRO Smile Columbia PC 33912	6.98		7.98		7.98							
10	3	35	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97			★	45	47	7	BARRY WHITE Let The Music Play 20th Century 1-502	6.98		7.98		7.98		★	173	2	GENESIS A Trick Of The Tail A&M SD 36-129	6.98		7.97		7.97						
★	12	8	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95			★	46	46	6	ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95		★	81	69	10	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98		7.97		7.97					
12	13	17	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95			★	47	49	7	LO CC. How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95		★	82	62	8	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95		8.95					
★	15	7	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98		7.98		7.98			★	49	39	23	MIRACLES City Of Angels Jama 16 339 S1 (Motown)	6.98		7.98		7.98		★	83	72	15	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98					
★	18	40	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97			★	52	7	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	6.98		7.98		7.98		★	84	73	37	JEFFERSON STARSHIP Red Octopus Gunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95						
15	11	19	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97			★	51	51	20	DAVID RUFFIN Who I Am Motown M6 849 S1	6.98		7.98		7.98		★	85	77	16	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98					
16	16	17	EARTH, WIND & FIRE Gratitude Columbia PC 33694	7.98		8.98		8.98			★	52	34	8	JOAN BAEZ From Every Stage A&M 3704	7.98		9.98		9.98		★	86	87	20	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98					
★	19	26	MAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98			★	63	9	EDDIE KENDRICKS He's A Friend Jama 16 343 S1 (Motown)	6.98		7.98		7.98		★	102	54	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98							
★	20	18	THE SALSOUL ORCHESTRA Salsoul SZS 5501 (Caytronics)	6.98		7.98		7.98			★	64	5	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. 285 2923	9.98		10.97		10.97		★	101	2	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98		7.98							
★	19	17	JANIS IAN Aftertones Columbia PC 33919	6.98	7.98	7.98		7.98			★	55	55	42	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98		★	89	91	25	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98					
★	23	6	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98			★	56	56	8	LOU REED Coney Island Baby RCA APL1-0915	6.98		7.95		7.95		★	90	80	36	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98					
★	21	21	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98		7.98			★	66	6	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98		★	91	79	17	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98						
★	58	2	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98			★	58	60	15	STYX Equinox A&M SP 4559	6.98		7.98		7.98		★	92	93	25	NEIL SEDAKA The Hungry Years Rocket PIG 2157 (MCA)	6.98		7.98		7.98					
★	29	34	AEROSMITH Columbia PC 32005	6.98		7.98		7.98			★	67	7	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97		★	93	92	20	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98						
★	26	6	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98		7.98			★	94	2	BAY CITY ROLLERS Rock 'N' Roll Love Letter Arista AL 4071	6.98		7.98		7.98		★	94	96	2	TONY ORLANDO & DAWN To Be With You Elektra 7E-1049	6.98		7.97		7.97						
★	28	25	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97			★	61	50	16	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	7.98	7.98	7.98		7.98		★	105	5	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98	7.98		7.98						
★	33	8	BRASS CONSTRUCTION United Artists UA-LA545-G	6.98		7.98		7.98			★	62	37	26	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95		★	96	98	121	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95					
★	27	9	LOGGINS & MESSINA Native Son Columbia PC 33578	6.98	7.98	7.98		7.98			★	63	53	9	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97		★	113	2	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98						
★	28	14	40	BEE GEES Main Course RSO SD 4807 (Atlantic)	6.98		7.97		7.97		★	75	21	COMMODORES Movin' On Motown M6 848 S1	6.98		7.98		7.98		★	150	2	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98		6.98							
★	29	31	23	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98		★	65	68	7	JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	6.98		7.95		7.95		★	NEW ENTRY	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97							
★	30	30	18	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98		★	66	43	13	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95		★	100	100	21	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98					
★	31	32	19	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98		★	67	61	23	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98		★	101	90	20	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97					
★	45	3	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98		7.98		7.98			★	68	65	21	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98		7.98		★	102	104	25	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95					
★	35	8	PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247	6.98	7.98	7.95	7.95	7.95			★	81	4	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95		★	126	4	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98							
★	34	36	18	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98			★	70	59	5	FREDDY FENDER Rock 'N' Country ABC/Dot DOSD 2050	6.98		7.95		7.95		★	104	106	71	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				
★	35	25	10	EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	6.98		7.97		7.97												★	105	74	18	ROXY MUSIC Siren A&M SP 4567	6.98		7.97		7.97						

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally

IN CASE YOU FORGOT ABOUT ROCK AND ROLL, WISHBONE ASH HAS IT "LOCKED IN"



SD 18164

Good hard rock and roll albums and a super-charged live show, have been the backbone of Wishbone Ash for years. Now comes their debut album with Tom Dowd producing, for Atlantic Records and the only



thing that's changed is that Wishbone Ash is better than ever. "Locked In." It's going to make you forget about any other kind of rock and roll.

On Atlantic Records & Tapes.



ON TOUR

Date	Place
March 13-14	The Warehouse, New Orleans, La.
March 17	Yankton College, Yankton, S.D.
March 18	RKO Orpheum, Davenport, Iowa
March 19	Milwaukee Arena, Milwaukee, Wisc.
March 20	Metropolitan Sports Center, St. Paul, Minn.
March 23	Spectrum, Philadelphia, Pa.
March 24	Madison Square Garden, N.Y.
March 25	West Virginia Coliseum, Morgantown, W. Va.
March 26	Theatre for the Performing Arts, Elizabeth, N.J.
March 28	Convention Center, Indianapolis, Ind.



Date	Place
March 29	Capitol Center, Largo, Md.
April 2	Cow Palace, San Francisco, Calif.
April 3	Sports Arena, San Diego, Calif.
April 6	Salt Palace, Salt Lake City, Utah
April 8	Celland Arena, Fresno, Calif.
April 9	Long Beach Arena, Long Beach, Calif.
April 14	Coliseum, Portland, Ore.
April 16	Vancouver Gardens, Vancouver.
April 18	Coliseum, Seattle, Wash.

TOP LPs & TAPE

POSITION
06-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	76	22	DONNA SUMMER Love To Love You Baby Dasis OCLP 5003 (Casablanca)	6.98		7.98		7.98
107	99	23	THE WHO BY NUMBERS MCA 2161	6.98		7.98		7.98
108	83	16	PATTI SMITH Horses Arista AL 4066	6.98		7.98		7.98
109	7	7	OURNEY Look Into The Future Columbia PC 33904	6.98		7.98		7.98
111	95	12	ARCHIE BELL & THE DRELLS Top PZ 33844 (Epic/Columbia)	6.98		7.98		7.98
112	123	4	CREDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR 2	6.98		7.98		7.98
113	85	11	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95
115	84	9	DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95		7.95
117	107	18	BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98
118	110	72	C.W. McCALL Black Bear Road MGM M3G 5008	6.98		7.98		7.98
120	111	35	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97
121	114	26	CAROLE KING Tapestry Dede SP 77009 (A&M)	6.98		7.98		7.98
122	122	18	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98
124	115	30	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97
126	117	27	NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98		7.97		7.97
127	124	44	JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic)	6.98		7.98		7.98
129	125	16	MORRIS ALBERT Feelings RCA APL-1018	6.98		7.95		7.95
130	112	13	KINGFISH Round RX-LA564 G (United Artists)	6.98		7.98		7.98
131	118	6	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98
132	128	67	DAVID BOWIE Young Americans RCA APL-0998	6.98	7.98	7.95	7.95	7.95
133	103	8	KGB MCA 2166	6.98		7.98		7.98
135	135	18	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98
136	146	7	HARGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98
137	144	14	JOHN McLAUGHLIN & MAHAVISHNU ORCHESTRA Inner Worlds Columbia PC 33908	6.98		7.98		7.98
138	141	7	AEROSMITH Get Your Wines Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
139	108	21	PARIS Capitol ST-11464	6.98		7.98		7.98
140	120	16	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
141	131	20	TEMPTATIONS House Party Gordy G6-973 S1 (Motown)	6.98		7.98		7.98
142	142	29	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
147	6	6	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97
148	141	7	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97
149	108	21	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98
150	132	17	JIGSAW Sky High Chelsea CHR 509	6.98		7.98		7.98
151	156	14	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98
152	152	16	SOUND OF MUSIC/ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSPD 2005	6.98	7.98	7.95		7.95
153	157	5	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98
154	229	3	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98		7.97		7.97
155	148	6	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98
156	137	125	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95		7.95
157	153	27	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98
158	163	36	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97
159	149	17	JESSI COLTER JESSI Capitol ST-11477	6.98		7.98		7.98
160	3	3	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98	7.98	7.97	8.97	7.97
161	161	24	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
162	162	21	THE FOUR SEASONS STORY Private Stock PS 7000	6.98		7.98		7.98
163	165	6	MAJOR HARRIS Jealously Atlantic SD 18160	6.98		7.97		7.97
164	2	2	TROPEA Martin 2200 (TK)	6.98		7.98		7.98
165	168	3	CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.95		7.95
166	166	12	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98
167	185	2	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98
168	171	4	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98
169	149	17	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	6.98	7.98	7.97	8.97	7.97
170	170	5	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	6.98		7.97		7.97
171	167	32	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98
172	NEW ENTRY	NEW ENTRY	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98
173	176	3	PRETTY THINGS Savage Eye Swan Song SS 8414 (Atlantic)	6.98		7.97		7.97
174	174	3	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98
175	178	8	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98
176	180	4	THE BEST OF URIAH HEEP Mercury SRM-1-1070 (Phonogram)	6.98		7.95		7.95
177	177	2	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
178	183	4	MIGHTY CLOUDS OF JOY Kickin' ABC/Peacock ABCD 899	6.98		7.95		7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	169	6	REVERBERI Pausa 7003	6.98				
170	170	5	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98
171	167	32	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98
172	NEW ENTRY	NEW ENTRY	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97
173	176	3	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion Vol. 2 RCA CPL-2-1230	6.98		7.95		7.95
174	174	3	MILES DAVIS Agharta Columbia PC 33967	6.98		7.98		7.98
175	178	8	CLEO LAINE Born On A Friday RCA LPL-1-5113	6.98		7.95		7.95
176	180	4	LEROY HUTSON Feel The Spirit Curton CU 5010 (Warner Bros.)	6.98		7.97		7.97
177	188	2	ALBERT KING Truckload Of Lovin' Utopia BUL-1-1387 (RCA)	6.98		7.95		7.95
178	183	4	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98
179	189	2	THE BAND OF THE BLACK WATCH Scotch On The Rocks Private Stock PS 2007	6.98		7.98		7.98
180	190	2	JOHN DENVER Back Home Again RCA CPL-1-0548	6.98		7.95		7.95
181	NEW ENTRY	NEW ENTRY	DONNA SUMMER A Love Trilogy Dasis OCLP 5004 (Casablanca)	6.98		7.98		7.98
182	NEW ENTRY	NEW ENTRY	WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97		7.97
183	194	3	COLD BLOOD Lydia Pense & Cold Blood ABC ABCD 917	6.98		7.95		7.95
184	184	6	GAYLORD & HOLIDAY Second Generation Prodigal PLP 10009 (Motown)	6.98				
185	NEW ENTRY	NEW ENTRY	BILL WYMAN Stone Alone Rolling Stones COC 79103 (Atlantic)	6.98		7.97		7.97
186	NEW ENTRY	NEW ENTRY	SERGIO MENDES & BRASIL '77 Homecoming Elektra 7E-1055	6.98		7.97		7.97
187	NEW ENTRY	NEW ENTRY	AL DIMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98
188	192	42	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98
189	NEW ENTRY	NEW ENTRY	LARRY GROCE Junkfood Junkie Warner Bros. BS 2933	6.98		7.97		7.97
190	138	46	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98
191	191	43	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98
192	193	13	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97
193	196	27	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
194	198	25	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98		7.95		7.95
195	197	3	IMPRESSIONS Loving Power Curton CU 5009 (Warner Bros.)	6.98		7.97		7.97
196	140	55	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98
197	NEW ENTRY	NEW ENTRY	McKENDREE SPRING Too Young To Feel This Old Eye 12124	6.98				
198	142	29	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98
199	143	8	MANDRILL Beast From The East United Artists UA-LA 577-G	6.98		7.98		7.98
200	145	17	DAN HILL 20th Century T 500	6.98		7.98		7.98

TOP LPs & TAPE

Aerosmith	23, 41, 132	Commodores	64	Dan Hill	200	Love Unlimited Orch.	164	Elvis Presley	82	Spinners	77
Morris Albert	124	Chick Corea	71	Dr. Hook	167	C.W. McCall	117	Flora Purim	146	Bruce Springsteen	198
Paul Anka	132	David Crosby/Graham Nash	194	Hot Chocolate	144	McKendree Spring	197	Pure Prairie League	33	Chris Squire	81
America	15	Credence Clearwater Revival	112	Leroy Hutson	176	John McLaughlin	131	Queen	8	Starcastle	165
Brian Auger	173	Miles Davis	174	Jigsaw	140	Barry Manilow	68	Helen Reddy	91	Cat Stevens	85
Roy Ayers	143	John Denver	62, 96, 180	Jefferson Starship	84	Melissa Manchester	24	Lou Reed	56	Barbra Streisand	48
Bachman-Turner	66	Al DiMeola	187	Waylon Jennings/Willie Nelson	11	Mandrill	159	Reverberi	169	Styx	58
Bad Co.	7	Bob Dylan	5	Janis Ian	19, 87	Cledus Maggard	155	Rhythm Heritage	69	Donna Summer	106, 181
Joan Baez	52, 190	Creedence Clearwater Revival	112	Impressions	195	Bette Midler	63	Linda Ronstadt	121	Sweet	38, 90
Band Of The Black Watch	179	E.L.O.	29	Bros. Johnson	103	Mighty Clouds Of Joy	168	Smokey Robinson	76	Sylvers	136
Band	145	Earth, Wind & Fire	1, 14, 172	Elton John	100, 104, 191	Harold Melvin & The Blue Notes	61	Roxy Music	105	Supertramp	129
Bay City Rollers	60, 126	Fleetwood Mac	10	Hovie Newton-John	39	Harold Melvin & The Blue Notes	61	Diana Ross	37	Johnnie Taylor	32
Be Bop Deluxe	116	Foghat	25	Journey	109	Miracles	186	David Ruffin	51	10CC	47
Bee Gees	28	Four Seasons	74, 152	Kansas	72	Rufus	12	Rufus	12	Temptations	135
Archie Bell & The Drells	111										

EYE OPENERS



Top Add On-National

BILLBOARD
Album Radio Action
3/20

National Breakout

BILLBOARD
Album Radio Action
3/20

BRAVO! ...DON'T MISS THIS ONE. ALL THE HEAVIES ARE ON IT.
RADIO & RECORDS 2/27

... Purim is one of the most distinctive vocalists to come along in any
musical field in years. ...

BILLBOARD 3/6

The album delivers, from its cover and liner information to the
impassioned joy of the music.

EVERYBODY'S RECORD CO.
(Portland) NEWSLETTER 3/2

Top Add On-Western, Midwest, Northeast

BILLBOARD 3/20

Breakouts-Western, Midwest

BILLBOARD 3/20



Billboard Pop Album



Cash Box Pop Album



Record World Pop Album

M-9065

Flora, Purim
Open Your Eyes You Can Fly



with
AIRTO
DAVID AMARO
RON CARTER
GEORGE DUKE
EGBERTO GISMONTI
ALPHONSO JOHNSON
NDUGU (Leon Chanceler)
LAUDIR de OLIVEIRA
ROBERTO SILVA
and special guest artist
HERMETO PASCOAL

OPEN YOUR EYES YOU CAN FLY
TIME'S LIE
SOMETIME AGO
SAN FRANCISCO RIVER
ANDEI
INA'S SONG
TRANSITION
CONVERSATION
WHITE WING / BLACK WING
Produced by ORRIN KEEPNEWS
Distributed by Fantasy Records



U.K.'s ATV Eyes U.S. Disk Distribution, Master Deals

NEW YORK—In a move aimed at broadening its scope on the U.S. market, England's ATV Records hopes to acquire U.S. product, while possibly distributing small independent labels, reports Marv Schlachter, label's new president.

The label's top executives, including Louis Benjamin, chairman of Pye Records, parent of ATV; Jack Gill, one of the managing directors of the ATV Corp.; Fred Marks, the label's international director; Car-

men LaRosa, ATV's marketing vice president, and Walter O'Brien, its national promotion manager, were expected to be at NARM to further explore the possibilities of product acquisition and distribution deals.

The label, with such European acts as Brotherhood of Man, Carl Douglas and Sweet Sensation, has already signed several U.S. artists including McKendree Spring and Lavada.

12 Las Vegas Hotels Dark

• Continued from page 5

local union with threatening other musicians not participating in the current strike.

The charge arose over alleged threats levied against Columbia artists, the Oakridge Boys, namely vocal leaders Duane Allen and Bill Golden along with banjoist Skip Devol, who also was appearing at the Landmark's "Country Music U.S.A." series. Frontier lounge

4-Cent Royalty

• Continued from page 20

The association is also seeking further support from such groups as local musician's unions, two of which have already come out in favor of a higher mechanical rate. AFM locals in Nashville and Los Angeles are backing the AGAC positions, even though the national federation has advised against increases.

Letters from songwriters included in the congressional mailings take issue with influence on copyright revision said to be exerted by the record industry.

"The recording companies' posture is difficult to credit," writes Richard Rodgers. "The price of records has increased nearly 100% in the last 10 years and their sales continue to mount. And yet we are expected to honor their contention that ... a 2-cent per record increase would raise prices and adversely affect their sales."

Jerry Bock tags the long-standing 2-cent royalty as "statutory rape." In his letter, he says: "After a series of panels and studies, constantly accompanied by the whine and static of the record industry, the House saw fit to raise the ante one-half cent. We must not stoop for this concessionary scrap. As long as we are stooping, let's stoop to conquer."

group Amy also claimed harassment, Charles Pederson an orchestra leaders spokesman said.

Pederson says the complaint charges the local and parent AFM with secondary boycott violations and attempting to force working musicians to join a labor organization.

Meanwhile, most hotel entertainment directors found themselves joining other payroll employees in undertaking non-specialized daily work such as Las Vegas Hilton's Dick Lane painting the massive showroom stage.

"We're going straight ahead with our bookings," says Lane. "There'll be no makeup dates."

Connie Stevens with Ike & Tina Turner are next in at the Hilton March 29, reports Lane. The Ann-Margret show, which moved its opening one night to work out special effects, never debuted.

Joining the musicians union Wednesday (10) was the 350-member Stagehands Union Local 720 while the Bartenders Union Local 165 went out with the Culinary group the next day.

Both management and union officials met several times at the MGM Grand in attempts to iron out differences over lockout clauses, wages, and possible arbitrations by a third party, but negotiators report no progress with the two parties far apart on all issues as of Friday (19).

The Resort Assn. nixed offers by the governor to arbitrate.

The current musician scale is \$350 a week, the country's highest with the union calling for at least a 20% raise. Hotels, according to some officials, offered a \$20 per week cost-of-living increase.

Also at issue was contract termination calling for the length of the agreement: the union wanting a three-year stipulation and the Hotel Resort Assn. standing on a five-year length.

Supplier Hurt By Grant Fold

NEW YORK—Audio Magnetics will reportedly lose more than \$1 million a year in private label accounts because of the premature demise of the W.T. Grant chain of retail shops.

Audio Magnetics was reportedly the principal producer of private label blank tape products for the giant chain, which was last month ordered to liquidate by a U.S. bankruptcy judge here.

Audio Magnetics officials are shying away from discussing the Grant situation and its effects, if any. But sources close to the company claim that Audio Magnetics does close to \$60 million a year in private label blank tape business, and they discount the theory that one lost million would unduly affect the blank tape firm.

Inside Track

The number of name acts visiting the office of **Ahmet Ertegun** these days has the industry wondering who Atlantic/Atco's chairman is going to sign next. ... Rumors from generally reputable sources that the **Who** may be shifting management.

Johnny Mathis broke a leg rehearsing for his L.A. Shubert Theater gig and played the week's run before finding out from an M.D. ... **Mike Lipton** and **Bernie Wexler** are trying to start an independent distributorship in L.A. Lipton recently left Musical Isle and Wexler was with Polydor and Surplus Records.

Wings album number five ships Thursday (25) from Capitol as the **Paul McCartney** group finishes a European tour. "Wings At The Speed Of Sound," produced by McCartney at London's Abbey Road Studio, follows two gold and two platinum LPs. ... The **Rolling Stones** tour England and Europe from late April through June, their first dates there since 1973. Following the 36 shows will probably be a short U.S. tour this summer.

Loeb & Loeb, the Los Angeles legal firm, is suing the **Jackson 5** in superior court, claiming it is owed \$11,106 for services rendered. ... **Alan Warner**, UA Records' U.K. chief of pop music, honeymooning in Los Angeles at the home office with his new bride, **Sandy** last week.

It was incorrectly reported hereabouts last week that **Buzz Willis** has exited CTI Records. He remains involved with the label's promotional activities. ... **Leo Sayer's** first American-made album is being produced by **Richard Perry**. ... Warner Bros. is giving away in music outlets nationwide sheet music for **Handel's** "Sarabande" theme from the "Barry Lyndon" film.

KHJ Radio won a California Legislature award for charitable endeavors. ... **RKO network** chieftain **Paul Drew** asked Warner producer **Steve Barri** to come up with a "Happy Days" tv theme single following the acceptance of Barri's "S.W.A.T." and hot new "Welcome Back (Kotter)" tv theme productions. Barri did "Happy Days" with new WB artists **Pratt & McLain** and now turns to cutting **Cher**.

Musexpo '76 president **Roddy Shashoua** has named Pan American World Airways the "official airline of Musexpo '76 for Europe" for whatever that means. ... Jazz trumpeter **Freddie Hubbard** to appear at New York's Beacon Theater April 24 in benefit concert to raise funds for the Louis Armstrong Memorial Project, a nonprofit organization hoping to build a cultural arts center in Corona, Queens, where Satchmo lived. **John Denver** debuts live in London with a concert at the Palladium March 29. ... A campaign to save American Indian artwork got a boost from a **Noel Redding Band** benefit concert in Santa Fe, N.M. ... A&M artist **Kim Carnes** appears on the "Mike Douglas Show" and "Midnight Special" this month. ... Charles Hansen Music adds **Herbie Hancock's** "Greatest Hits" and **Earth, Wind & Fire's** "Gratitude" to its folio line. ... **Jefferson Starship's** "Red Octopus" is reportedly past the two million unit mark ... SESAC will be running a Bicentennial hospitality suite at the 54th annual National Assn. of Broadcasters convention in Chicago March 21-24.

Big European hit "Nostalgia" by **Francis Goya** has been picked up by Morningstar Records for U.S. release. ... And Chrysalis Records planning big merchandising campaign in support of new **Robin Trower** album.

Buddah Sued Over 4 Albums

NEW YORK—Luxford Records has filed suit in excess of \$200,000 against Buddah Records charging infringement of copyright, misrepresentation and fraud in Buddah's re-release of four albums by Monty Python and Genesis.

The suit, filed in U.S. District Court here, claims the defendants fraudulently offered two Python albums, "Monty Python's Previous Record," and "Another Monty Python Album," and two Genesis albums, "Foxtrot," and "Nursery Cryme," in two separate two-record sets, as the Best of Genesis and Monty Python.

This, the plaintiffs argue, constitutes a misrepresentation, as the albums are not compilations of the best selections of the artists.

The plaintiffs further argue that while Buddah still retains rights to the master recordings in contention, the 1976 notice of copyright posted on the re-issued albums is false and misleading; and that the art work on the albums was not approved by plaintiff, and is, in fact, "of poor quality and highly unsuitable."

"Robin Trower Live," just released. Campaign includes four-color posters, window streamers and a major tour.

Tim McGee of Colton, N.Y., was picked as winner of "John Denver Ski Week In Aspen" promotion by Boston branch of RCA Records out of thousands of entries. **Eddie Palmieri**, capitalizing on Grammy award win in Latin music category, set for Beacon Theater April 2 and for two-week tour of Japan in September.

Mark Yandle and **Dana Rasch**, formerly lead singer and guitarist of the disbanded **Marquis De Sade**, have formed a new group called **Excalibur** and have a demo album ready. ... Chelsea Records has one of its largest releases this month, seven albums on Chelsea/Roxbury and custom labels Bee Gee and Eternal. ... **Hoyt Axton's** mom Mae, "Heartbreak Hotel" co-writer, hits the road across the South again to plug Hoyt's new A&M album, "Fearless."

Lyndyr Skynyrd is looking to do consecutive nights in smaller halls on its new tour, regaining some lost intimacy with audiences. ... **Joe Cocker** touring the Southeast with the backup group from his upcoming "Stingray" album. ... **Jumping Joe Gerlach** will do his 50-foot dive onto a six-foot-wide sponge while a marching band plays "Tommy" at the **Who's** Anaheim Stadium concert Sunday (21) for Wolf & Rissmiller.

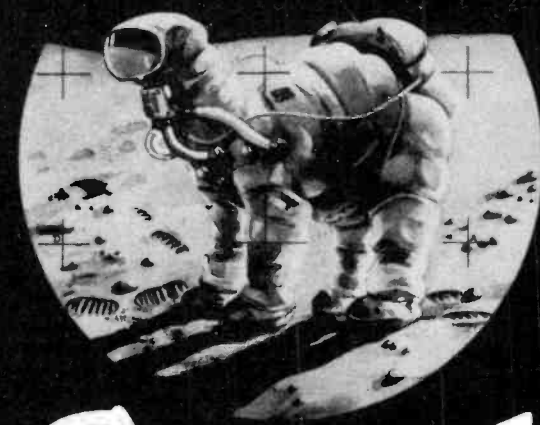
"**Fleetwood Mac**" is platinum after going gold in December. ... **Henry Mancini** to Australia and New Zealand. ... **Johnny Rodriguez** hosts Corpus Christi Cerebral Palsy telethon.

Richard Pryor gets the title role in an all-black remake of "Cyrano De Bergerac" set in Haiti.

Vintage 1954-55 Elvis tracks are coming from RCA soon via the album "The Sun Sessions." ... **Garry Davis** and the **Vendors** (20th Century) in Ft. Lauderdale recently for a cameo role in the forthcoming motion picture "The Great Balloon Race." ... RCA's first release under agreement with **Charles Koppelman's** Entertainment Co. is an LP by the **L.A. Jets**. ... **Robin Kenyatta** will be among the artists appearing at the **Louis Armstrong Memorial Concert** at New York's Beacon Theater April 24. ... The **Starship** kicks off a national tour in June. ... **Natalie Cole**, **Robert Klein** and **Itzhak Perlman** star perform at the RIAA's eighth annual Cultural Award dinner at the Washington, D.C., Hilton April 7.

National marketing campaigns coming up include product by such artists as **Wishbone Ash** (Atlantic), **Michael Pinder** and **John Miles** (London), as well as a host of country acts on RCA. ... Biograph, jazz/ragtime label, purchases the Center Record catalog. ... Flo-Feel Records and Creative Funk Records are promotionally joining forces to push product.

Fred Waring and his drummer, **Poley McClintock**, celebrate 60 years in the profession this week. ... **Johnny Mercer**, lyricist and singer and first president of Capitol Records, was removed from a Pasadena hospital last week after five months and with wife Ginger is now recuperating at his West Los Angeles home. No calls, no visitors, Mrs. Mercer implores. ... **Henry Mancini** begins three weeks of concerts in Australia March 28, fronting two orchestras in six cities. ... Former bandleader **Kay Kyser**, now active in Christian Science work, is frantically attempting to save the historic old Fox Theater in Atlanta from destruction. Funds are needed.



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