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## East To Chair IMIC Indie Label Session

LOS ANGELES—The fate and survival of independent labels globally will be discussed at an IMIC '78 session titled "Independent Labels: Hope Of The Future," chaired by Ken East, vice president

## Hong Kong Halts Pirate Tape Sale

HONG KONG—In a dramatic turnaround, pirate tapes have all but disappeared from the retail scene here.

The practice, which the industry estimates has skimmed as much as \$10 million a year from legitimate producers, came to a near virtual halt in mid-March after a stepped-up enforcement drive was launched by government authorities.

But now industry executives fear that private manufacturers, deprived of their local retail market, will more aggressively promote exports into surrounding territories. While it is illegal to manufacture pi-

(Continued on page 69)

international operations, Tamla/Motown, U.K.

Approximately 400 registrants are expected to be in attendance when the International Music Industry Conference convenes in Venice Monday (1) at the Excelsior Palace Hotel.

Partaking in this vital discussion will be Chris Wright, chairman, Chrysalis, U.K.; Robin Taylor, managing director, Casablanca, U.K./Europe; Harold Lipsius, owner, Universal Distributing, U.S.

(Continued on page 86)

## Suburbs Draw More Pop Acts

By DICK NUSSER

NEW YORK—Exorbitant labor costs and other factors appear to be driving contemporary music attractions from traditional metropolitan venues to the suburbs, where modernized facilities are luring top name acts in increasing numbers.

Many factors are responsible for the seemingly inexorable shift of pop, rock and jazz concerts from big cities to suburbs, including these:

- Promoters find profit margins greater in the suburbs where labor

(Continued on page 42)

## CBS Eyes U.S. Latin Net

By AGUSTIN GURZA

LOS ANGELES—Whether or not current negotiations to purchase Caytronics yield immediate results, CBS International president Dick Asher says his firm intends to work towards eventually controlling its own Latin distribution in the U.S.

"Purely for strategic reasons," Asher says, "I think we would want to control (U.S. distribution) in

terms of CBS (Latin) artists because this is an important Latin market."

The CBS interest for the market provided the initiative some two years ago for the negotiations now underway by which CBS may emerge the owner of the Caytronics Latin operation.

The current distribution pact be-

(Continued on page 85)

## PUBLIC B'CASTER FUSS

# ASCAP's Royalty Demand Cut 50%

By MILDRED HALL

WASHINGTON—ASCAP has offered to reduce its proposed \$3.6 million a year fee for the compulsory licensing of its music to public broadcasters to \$1.8 million—a 50% discount—for the years 1978-79.

The discount would dwindle to 20% by 1982 in the five-year license period, making the total \$2.88 million that year.

The rate would be adjusted up or down, depending on whether present public broadcasting budgets rise or fall. They are currently rising at an annual rate of 10%.

At the same time, the public broadcasters have said they would consider a blanket fee of \$475,000 for the ASCAP music. This is a retreat from their original demands for per-composition rates, which they say would have given ASCAP between \$430,000 and \$450,000 maximum.

These tentative offers were sub-

(Continued on page 36)

## NPR May Share 'Met' By Satellite

NEW YORK—Pending final approval of the National Public Radio's membership and board of directors, commercial classical stations were told that the NPR is "trial ballooning" a new policy that would enable commercial outlets to continue using live performances of the Metropolitan Opera when the program plugs into the NPR satellite system.

NPR vice president Tom Warnock told members of the Concert Music Broadcasters Assn. gathered here that the "100% turnover" in NPR staff and board of directors over the past year is paving the way for a solution to the problem of the Met broadcasts.

(Continued on page 86)



RENEE ARMAND is currently touring the states with John Denver. She also was a featured singer on Denver's historic Australian tour, and has performed on record and in person with Commander Cody and Neil Sedaka. In every city she plays, record sales soar... We know we've got a winner here. IN TIME (BXL1-2708), Renee's debut album on Windsong Records. Renee Armand: to hear her is to love her. (Advertisement)

## Shakeups May Rock 2 Radio Chains

By DOUG HALL

NEW YORK — Management shakeups at two major broadcasting chains—Storer Broadcasting and the Tribune Co. Stations—promise to yield wide-reaching programming changes at several of their stations.

With the naming of Neil Rockoff, general manager of New York's WHN-AM to vice president in

charge of radio for Storer Broadcasting, drastic changes could be implemented at several outlets of the seven-station chain.

Though Rockoff is reluctant to tip his hand as to what changes he is contemplating, the possibilities include Los Angeles' KTNQ-AM go-

(Continued on page 91)

## 2001 Disco Chain Bows Its Own Label

By RADCLIFFE JOE

NEW YORK—2001 Clubs of America has become the first major U.S. disco chain to launch its own record label.

2001 Records was developed out of a concept by entertainer Lou Christie during the planning by 2001 Clubs of a nationwide disco dance marathon to aid the Easter Seal Society.

A similar label concept was created more than two years ago by the now-defunct Dimples disco chain, but was aborted when the operation slipped into bankruptcy.

2001 Clubs has also started Oz, the first known disco franchise aimed exclusively at a teenage clientele. This new chain is expected to play

(Continued on page 65)



An unprecedented five sides of the hottest dance music ever to be recorded for a major motion picture, the soundtrack of "THANK GOD IT'S FRIDAY" (NBLP 7099 3), songs by various Motown and Casablanca artists including Donna Summer, The Commodores, Diana Ross, Paul Jabara, Thelma Houston and more! "THANK GOD IT'S FRIDAY" a Motown-Casablanca Production release through Columbia Pictures. Soundtrack available from Casablanca Record and FilmWorks. (Advertisement)

(Advertisement)

## EVERYBODY WINS AT AL DIMEOLA'S "CASINO!"

On Columbia Records and Tapes.

Produced and Arranged by Al Di Meola for Noonzio Productions, Inc. Exclusive Management: Bandana Enterprises, Ltd. Exclusive Booking Agent: Premier Talent

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**Warren Zevon Gold Excitable Boy** 6E-118

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BEE GEES SPEARHEAD BONANZA

# 'Fever' Sells At White Hot Pace Setting New Record

Coury Claims RSO Set Has Outgrossed All LPs

By PAUL GREIN

LOS ANGELES—Domestic sales of "Saturday Night Fever" are between 10-11 million units, according to Al Coury, president of RSO, plus an additional one-two million internationally.

Coury claims that this may already make the Bee Gees-dominated soundtrack the biggest album of all time in terms of worldwide unit sales. He is certain that it is already the biggest album in terms of gross receipts, because the double-pocket set lists for \$12.98.

Says Coury: "Fleetwood Mac's 'Rumours' has sold between 9-10 million units at \$7.98. Before that the big album was Peter Frampton's 'Frampton Comes Alive,' which did 7-8 million at \$6.98 originally and then \$7.98. And before that it was Carole King's 'Tapestry,' which did 10-12 million, with most of the sales at \$5.98.

"'Saturday Night Fever' became the top-grossing album of all time when it hit 8 million units," he claims, suggesting that it may ultimately outgross the Fleetwood Mac, Frampton and King sets combined, due to its higher list price.

He also claims that the other big albums didn't do as much proportionate business internationally as "Saturday Night Fever" is doing. He foresees eventual international sales of 5-7 million, on top of the 15-17 million he expects to do in the U.S. by November.

At its peak, during the first two weeks of February, the album sold one million units a week. It is now selling at half that rate, or 500,000 units a week, according to Coury.

The three singles from the LP have sold a total of 6.6 million units to date: 1.8 million for "How Deep Is Your Love," 2.8 million for "Stayin' Alive" and 2 million for "Night Fever," according to Coury.

It is not certain if "More Than A Woman," a fourth Bee Gees song on the soundtrack, will be released as a single. Says Coury: "The Bee Gees wrote the song and gave it to Tavares. We wanted to give them a shot; they said they'd bring it home.

"About two weeks ago Bruce Wendell (Capitol's vice president of promotion, who inherited Coury's job in 1976 when Coury left

the label for his present position) called and said it didn't look like he'd be able to bring it home; that we could put out the Bee Gees version if we wanted to.

"I called Robert Stigwood and the Bee Gees and we're exploring the possibility. But we have the new Travolta/Newton-John and Andy Gibb records, why should we fight ourselves? And we'd hate for the Bee Gees to go to number two, when they have a new record in the can (from the upcoming studio album) which we know will go to No. 1."

Coury is pushing for the release, and concedes he wanted to release it seven weeks ago when "Night Fever" was just approaching No. 1. But Stigwood's feeling, he says, is to leave something on the LP which consumers will have to buy the album for.

Coury is aware of the possibility of oversaturating the market with Bee Gees product, as Elton John was overexposed in his 1975 blitz, but shrugs, "we cannot restrict Bee Gees airplay."

(Continued on page 77)

# 'Joan Of Art' Lauds Disks At RIAA Fete

By IS HOROWITZ

WASHINGTON—Joan Mondale accepted RIAA's 10th cultural award here Tuesday (18) with praise for the record industry in making music available to "one-third of the American people" who do not have access to live performances.

The wife of Vice President Walter Mondale, a vigorous protagonist of cultural activities in her own right, lauded the high standards of the industry. It has demonstrated, she said, that "quality and quantity are not mutually exclusive."

As has become customary, the association's annual event drew a large representation from Congress and government agencies. With industry executives they shared a sumptuous banquet at the Washington Hilton and savored a show featuring top recording talent.

Jerry Moss, chairman of A&M Records and board chairman of the RIAA, made the presentation to

(Continued on page 82)



High Honor: Jerry Moss, board chairman of RIAA and A&M Records chairman, presents Joan Mondale, wife of Vice President Walter Mondale, with the association's 10th cultural award, at the annual dinner in Washington.

# Supreme Court Kills Nixon Tape LP Set

WASHINGTON—Any hope of early access to the Nixon Watergate Tapes by record companies and broadcasters was abruptly killed by Tuesday's (18) Supreme Court ruling against release of the tapes.

In Los Angeles, Mickey Kapp, president of special projects at Warner Bros. Records as well as a documentarian, historian and producer of a scrapped two-record set, says it's a "sad day for the first amendment and the record industry."

Kapp reports that his company's project had been in the works for two years and that the package was "all set to go."

Although he declined to comment on production costs incurred on the album, he did say that the legal fees were "costly."

Says Kapp: "The fight we made on behalf of the record industry at the Supreme Court was costly. But we believed in the merits of the case.

"The project is over and done with. It's unfortunate because it

would have set a good precedent for the broadcasting industry and Warner's," he says disappointedly.

The album would have been narrated by George C. Scott.

The Supreme court decided that

(Continued on page 82)

# Franklin Vows 'No CBS LPs' At Conn. Store

By ROMAN KOZAK

NEW YORK—Al Franklin, owner of Al Franklin's Music World superstore in Hartford, Conn., is mad as hell, and he won't take CBS product anymore, he says.

What has aroused Franklin's ire is the new CBS pricing policy (Billboard, April 22, 1978), which he says is making the independent retailer "a sacrificial lamb to help the multiples."

He says that though his 7,000 square foot store, "probably the largest in New England" did more than \$100,000 worth of business with CBS last year, he has to pay the full dealer price of \$4.37 on an LP while his competitors pay 29 cents less even though Franklin in his one store can sell more records than three small outlets put together.

"We are not antitrusting, there is nothing illegal about it, but if Columbia continues with this we will just sell around them. I have been in touch with other dealers to invite them to do the same. What Columbia is doing is destroying the full catalog dealer to help the Kmart and the multiples," he says.

He adds that WEA's, MCA's and others' price increases were more equitable, but in general he is not too happy about any of them.

"At one time when the whole country is crying because of inflation it is wrong for the record com-

(Continued on page 91)

# Spokane Dealers Ask FCC Probe Of 7 Top Labels

By JOHN SIPPEL

LOS ANGELES—Three Spokane independent record/tape dealers have asked the Federal Trade Commission to investigate alleged discriminatory practices by seven "record manufacturers" favoring two chain retailers in the area, Eucalyptus and Odyssey. In a 52-page "complaint," Alfred E. Kitching, Spokane attorney, outlines the dealers' gripes against WEA, CBS, RCA, Capitol, ABC, MCA and Phonodisc. Kitching represents Jerry Gillory, Budget Tapes and Records; Pat Miller, Strawberry Jams; and Rory Berg, Looney Tunes.

# WHITE HOUSE CMA PARTY 'DOWN HOME'

By GERRY WOOD

WASHINGTON—The down-home lyrics and lifestyle of country music captured the White House Monday (17), bringing music and mirth to President Jimmy Carter, Mrs. Carter, several Senators and Congressmen and some 200 guests connected with the country music industry.

The White House reception for the board of directors of the CMA featured a concert by Tom T. Hall, Loretta Lynn and Conway Twitty, a lavish buffet meal and a country jam session that starred Charlie Daniels, Larry Gatlin, James Talley and Gary and Teri Morris.

"When I come back to the White House from a long day at the oval office, I often put on country music," said President Carter in introducing the main acts. "It reminds me of

(Continued on page 56)

Kitching asks the FTC to check into allegedly illegal practices such as the subdistributor prices accorded to big users; transshipping by out-of-area distributors to delinquent big users; preferential credit extensions to volume buyers and disproportionate advertising allowances.

In addition, the FTC is asked to look into the "non-labelling of price on albums by record manufacturers," which the complaint claims enables stores like Odyssey to deceive the consumer as to price.

Odyssey, it's contended, is using a bin pricing system, wherein a header price sign is posted for a certain album, allegedly giving the consumer the impression that all albums in the bin sell for the same price. None of the albums in the bin carry a price

(Continued on page 82)

# Top Court Indecency Flap Involves FCC Rights Issue

By MILDRED HALL

WASHINGTON — Whether the FCC has the right to ban language it defines as "indecent" from being aired when children might be in the audience was the central argument before the Supreme Court Tuesday (18).

The issue was whether the commission could use the U.S. Criminal Code against obscenity (paralleled by a section in the Communications Act) to justify the ban on specific words it judges "indecent."

The U.S. Appeals Court here rejected the FCC's 1975 ruling against the use of "indecent" language aired

in a George Carlin comedy album over Pacifica station WBAT-FM.

The court said the FCC's broad policy, which was ostensibly to protect children in the audience, would in effect censor adult programming.

FCC attorney Albert Morino, the first to speak, insisted that the now famous "seven dirty words" (or language offensively depicting sexual or excretory activities) were the sole targets of its declared policy to protect children in the broadcast audience.

Morino said the FCC invoked the obscenity prohibition in the Com-

munications Act (which parallels that in the U.S. Criminal Code), only so it could "channel out" indecent language from broadcasts heard by children.

But Harry Plotkin, opposing counsel for the licensee Pacifica, argued that the FCC had used a criminal statute prohibiting "obscene, indecent or profane language" from the air in order to censor programming material.

Plotkin said the words would be banned even when they might be properly used in a community discussion or news program, where use

of some of these words is customary—or in artistic contexts.

Justice William Rehnquist wanted to know if the FCC could ever tell a station it cannot present certain material—even in an extreme case where a station might just play one dirty word continuously.

Plotkin countered that the FCC has civil sanctions—fines, revoke or curtailment of license.

Justice John Paul Stevens asked FCC attorney Morino if the FCC could use the criminal code obscenity sanctions against a CB operator

(Continued on page 86)

APRIL 22, 1978, BILLBOARD

# Swallens Swollen By Recorded Music Volume

## Putteet Ups Dept. Store Chain Sales

By JOHN SIPPEL

LOS ANGELES—The seven record/tape departments in the Swallens department store chain in south central Ohio rate among the biggest and best in the U.S.

The departments, which stock only LPs, tapes and some singles, topped \$4 million gross in 1977. That averages out to \$575,000 annually for each of the 3,400 square foot areas.

Sam and Al Klayman, deans of distribution in that area at Supreme Distributing, Cincinnati, point out Jerry Putteet, record/tape manager for the departments, as the catalyst for making the recorded music equation work.

They think their billing has vaulted 400% since the one-time Word Records and Hit Distributors salesman joined Swallens in 1966.

Putteet modestly attributes his vaulting volume to the sophistication conceived by all branches of the industry in the past 12 years. "I've seen it go from a happy-go-lucky, shotgun luck approach to a business where everybody is interested in helping build retail," Putteet says. "Labels and all their representatives deserve our respect."

Putteet isn't even angered by the constant raiding of his employees by labels and distribution entities. Off the top of his head, he recalls such Swallens' alumni as Joe Gagliano, Polygram Distributing Cincinnati salesman; Bill Kennedy, RCA promotion, Atlanta; Larry Ferris, Polygram promotion, Miami; Scott Ferris, merchandising for Polygram, Cincinnati; Kirk Stull and Mary Jane Rafferty, ABC Record and Tape Sales, Indianapolis; Pete Spasoff, Arista Ohio regional rep among those he trained.

For unlike so many discount stores which still operate unmanned record/tape departments, Putteet demands four full-time well-trained employees in each store.

"Good people in the department have been our base. When I started, I remember the departments were eight to 10 feet of aisle. We carried no tape, just records.

"Now we carry up to 5,000 album titles, most of them on both LP and tape. We've got eight to 10 of the 500-pack Genco tape cabinets today. There are long rows of A-frame, back-to-back step-up racks, which we custom manufacture.

"We make a rack which exposes 80% of the front cover to give the artwork a chance to sell. Our racks are more than four feet high, so we can show six covers per 12-inch of width."

A Swallens' department isn't hard for the novice shopper to maneuver in. Giant headers direct the newcomer to various types of repertoire. The gamut runs from classics to soul and there's plenty of chance to select ethnic and specialty albums.

Within one category of repertoire, artists are filed alphabetically. Swallens does not use designated name divider cards. Blanks are used, with artist name tags on the front of the individual album slot. The name tags are stapled on.

Putteet has found it's quicker to make name tags than waiting for printed divider cards. "And there are so many one-shot acts," he adds.

Putteet should know. Among the record marketing fraternity, he's

(Continued on page 86)



**HAPPY BIRTHDAY**—Bee Gees Robin, Maurice and Barry Gibb join the RSO cow to send birthday greetings to Robert Stigwood, via a special television commercial aired April 15 during NBC's "Saturday Night Live." The RSO chief knew nothing of the surprise, implemented secretly by his Polygram colleagues, until he tuned in to the show.

## Alleged Pirates File Suit Against RIAA For \$3 Mil

LOS ANGELES—Joseph James Martin, Pearl Music and National Music Corp., defendants in prior local piracy civil actions, are among the six plaintiffs suing the Recording Industry Assn. of America for \$3 million damages in Federal District Court here.

The pleading charges the defendant violated antitrust laws by hindering the plaintiffs in attempting to do business.

Pearl Music lists its address as Huntington Beach, Calif., a local suburb, while National Music Corp. and Market Research Corp., another plaintiff, are listed in Milford, Conn.

The other plaintiffs are Nordest Marketing, Reading, Mass., and Consolidated Industries, Woodsville, N.H.

Two separate phone calls made to National Music Corp. and Market Research Corp. were taken by a person who identified himself as Jack Muench. Muench would not com-

ment when queried about the companies, but said a "Mr. Morf" would be in Thursday (20).

A federal court civil action dossier here involving Martin and Pearl Music identifies a "Ronald Morf" as an employee of National Music Corp. Information for Massachusetts provided a phone number for Nordest, whose number when dialed elicited a "disconnected" intercept. There is no phone listed for the Woodsville firm.

The brief here contends that the industry does \$1 billion in sales, with RIAA members selling 90% of that total. Four record companies are claimed to sell 60% of the entire RIAA member total.

The plaintiffs argue that they tried to sell consumers on a deal where the party received a stereo sound system

(Continued on page 76)

## Crocker And Tarnopol Trials Set For May?

NEW YORK—Former WBLS program director Frankie Crocker received another postponement of his retrial on federal perjury charges last scheduled for April 17 when U.S. District Judge Frederick B. Lacey last week ordered the case reset for May 15 in Newark.

The U.S. Court of Appeals set aside Crocker's first conviction last November (Billboard, Dec. 10, 1977) and called for a new proceeding.

This new date may not be permanent since Judge Lacey last week scheduled the second trial of Brunswick Records president Nat Tarnopol for May 9. Tarnopol's original proceedings, also set aside by the appeals court, took seven weeks in January and February of 1976.

Tarnopol, if convicted, faces a maximum penalty of a \$10,000 fine and five years imprisonment under the federal Conspiracy Act for allegedly conspiring to defraud artists, writers and publishers of royalties.

Both Tarnopol and Crocker are represented by Michael Pollack. Assistant U.S. Attorneys are John Bowers on the Crocker case and Kenneth Laptok on the Tarnopol trial.

## Executive Turntable

Don Dempsey named to succeed Ron Alexenburg as senior vice president and general manager of Epic/Portrait/Associated labels. Headquartered in New York, he moves from vice president, marketing, at Columbia. Joining CBS as a branch salesman in 1964, Dempsey was made a vice president in 1974. . . . Rick Bleiweiss takes over as national singles director at Polygram

Distribution, New York, as one of four new appointments. He was national singles sales manager. Tim Monnig named Atlanta branch manager, moving from Miami branch manager; Larry Hensley takes over the latter post from sales representative at the Atlanta unit; and Bob Colosi is Cleveland sales manager, stepping from sales representative covering that city and Pittsburgh. . . . Bunky Sheppard is appointed vice president

of CTI Records, New York. He was national promotion director at Motown. . . . Jessica Marlow appointed manager, sales promotion, at RCA Records, New York, from administrator, sales promotion. . . . Byron Blatt named director of marketing for Jet Records in Los Angeles. He comes to Jet from Arista where he served as West Coast regional marketing director for the past year.

. . . Dan Westbrook promoted to vice president/manufacturing for MCA Records, Los Angeles. Prior to joining MCA in 1975, he was vice president, engineering, for Muskin Corp., a division of Amcord, Inc. At the same time, Brent Albright is promoted to vice president/recording operations for MCA. He had been director of recording studios prior to the appointment and has served as studio manager in his nine years with MCA. . . .

Glen La Russo becomes international product manager with Salsoul Records, New York. He comes from Polydor Records, Inc., where he was international product manager. . . . Cortez Thompson appointed national director of promotion for Warner Bros. Records black music division. He comes to the label from WOL in Washington, D.C., where he had been program director for the

past five years. . . . Paul Lorenz becomes a director of the Handleman Co., Clawson, Mich. He's a retired executive vice president of Ford. . . . Kathie Gates becomes assistant director of national credit for WEA in Los Angeles. She has been with the home office's credit department for the past several years. Herb Allen, national credit executive with WEA in Los Angeles, left the label several weeks ago. He's the new credit manager of

A&M's Western branch distribution wing in Sun Valley, Calif. . . . Major changes at Bang Records, Atlanta, Ga., see Sharon Lawrence named to the post of general manager of the label. She comes to Bang after long associations with such artists as Atlanta Rhythm Section, Elton John and Lynyrd Skynyrd. David Powell, formerly with Lifesong Records, and Cathy Moye, who comes to

Bang from WVLD, are new additions to the promotion department. . . . Gary R. Krisel named vice president and general manager of Disneyland Records, Burbank, Calif., replacing Merrill C. Dean who has resigned to form his own marketing organization specializing in direct marketing activities. In his new position Krisel will also head Disney's music publishing and direct marketing record activities. . . . Cynthia Cox and Sharon

Nelson are recent additions to the Salsoul Records, New York, promotion team. Cox assumes the position of national secondary promotion manager coming from Silver Cloud Records where she had similar duties. Nelson will be the label's promotional representative in California. Previously she had been music director for Wolfman Jack's syndicated radio show. . . . Mushroom

Records names Cathy Weidman national secondary promotion manager in Los Angeles. She previously did independent record promotion and was national country promotion director for Warner/Curb Records. . . . Larry Lavan tabbed as Midwest regional marketing and promotion manager. Basing in Chicago, Lavan's prior experience includes West Coast regional promotion for TK Productions. . . . Steve Powell becomes Southern regional manager for ABC Records basing in Atlanta. He has worked in sales and promotion at ABC for five years. At the same time, Bill Williams becomes Southern regional promotion representative basing in Memphis. He was formerly national sales manager at Stax Records. . . . Sonny Woods named manager, r&b promotion, for RCA Records in the Southeast, headquartering in Atlanta. He was Southeast regional promotion director for Mercury. . . . At Elektra/Asylum, Nashville, Bill Williams named general manager of country operations. He was formerly sales and marketing director. David Malloy, who had been general manager, will direct country a&r. Ewell Rousel has been appointed to the new post of national sales manager of Nashville operations. He was formerly sales manager of Hot Line Distributors in Memphis, and prior to that was vice president/sales for Stax Records. . . . At E/A, New York, Mitch Kanner elevated to the new post of artist development representative/East Coast from local promotion representative/New York. Replacing Kanner in his old position is Mike Shalett, formerly E/A's local promotion man in Hartford, Conn. for a year. Prior to that he was program director of WHCN-FM in Hartford and earlier was an air personality at WLIR-FM in Long Island, New York. . . . Sam Harrell is regional promotion marketing manager, Western re-

(Continued on page 77)



Dempsey



Bleiweiss



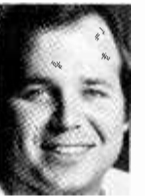
Sheppard



Marlow



Thompson



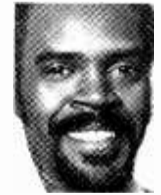
Blatt



Rousel



Kanner



Lavan



Powell

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# LOCAL FAVORITE.



**ALL ROADS LEAD TO  
"TAKE ME BACK TO CHICAGO!"  
THE NEW CHICAGO SINGLE,  
RELEASED BY RADIO DEMAND  
FROM "CHICAGO XI."\*  
ON COLUMBIA RECORDS.**

Management: Wald/Nanas Associates. Produced by James William Guercio. CHICAGO and  are marks registered in the U.S. Pat. Off.

\*Also available on tape.  "Columbia,"  are trademarks of CBS Inc. © 1978 CBS Inc.



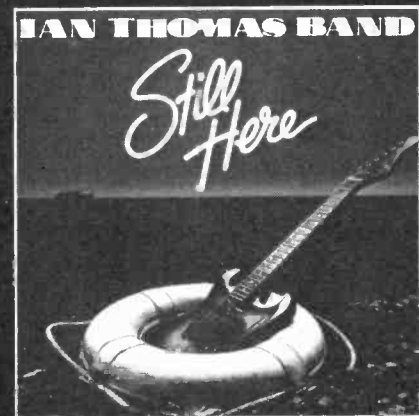
# THE IAN THOMAS BAND IS "STILL HERE"

The Ian Thomas Band is generating a lot of excitement. Here's why. Followers of the international rock scene have always loved Ian Thomas, an exceptionally talented singer/songwriter. He made a lot of good music which earned him a lot of devoted fans.

And the Ian Thomas Band is "Still Here." They've just released their brilliant debut Atlantic album that's sure to win over a lot more fans. It's musically and lyrically multi-faceted, the kind of album a lot of people are going to want to hear again and again.

**The Ian Thomas Band is "Still Here." And they'll be here for a long, long time.**

**On Atlantic Records and Tapes.**



Produced by Ian Thomas

SD 19167







**“IT’S LATE”**

---

**IS ON TIME**

**QUEEN**

---

The follow-up to the largest selling single in E/A's history.  
IT'S LATE. (E-45478) From the Triple Platinum album, NEWS OF THE WORLD.

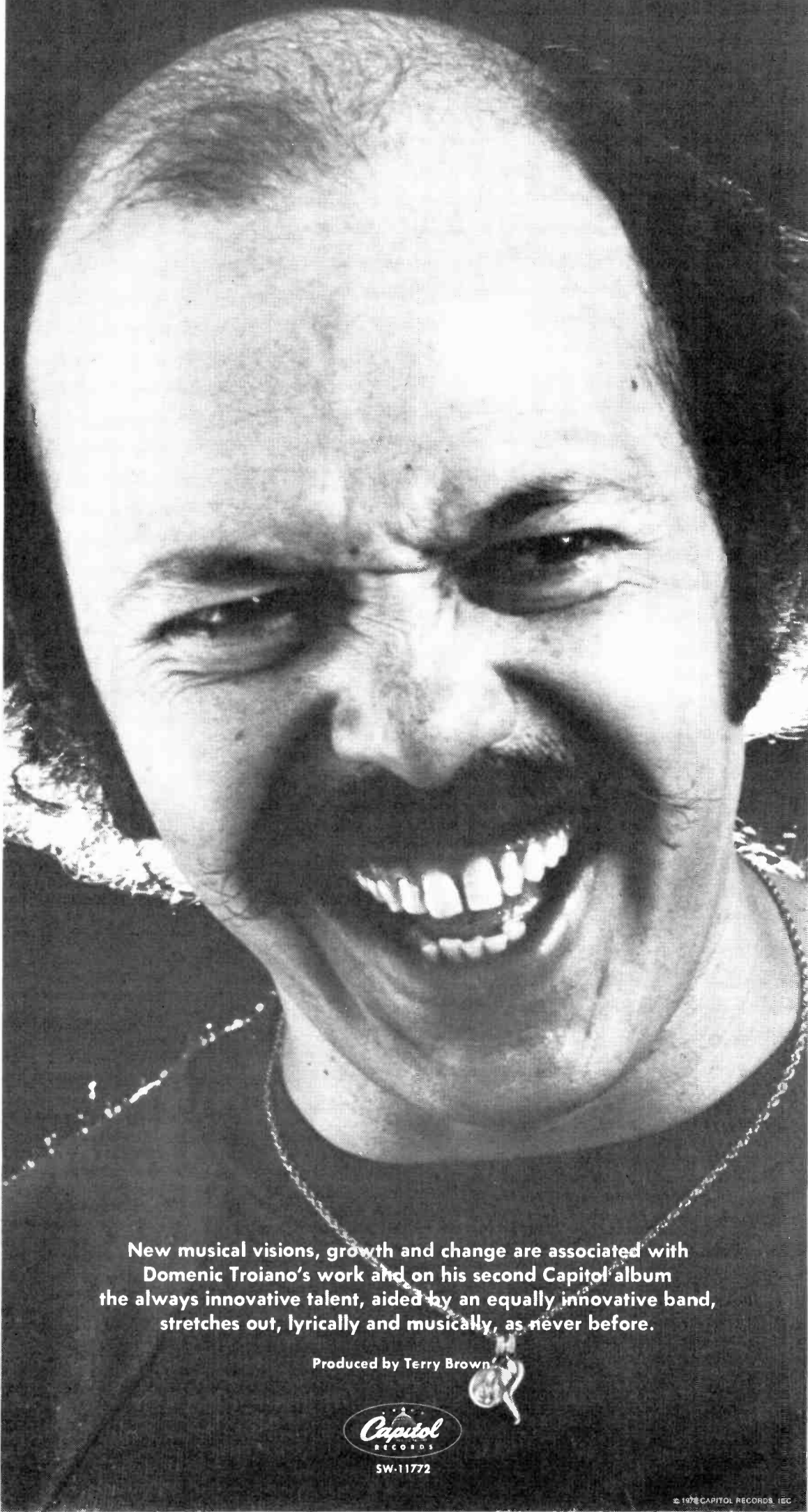
Produced by Queen, assisted by Mike Stone



# THE DOMENIC TROIANO BAND

## THE JOKE'S ON ME

APRIL 29, 1978, BILLBOARD



New musical visions, growth and change are associated with Domenic Troiano's work and on his second Capitol album the always innovative talent, aided by an equally innovative band, stretches out, lyrically and musically, as never before.

Produced by Terry Brown



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## General News



**YANK WELCOME**—British vocalist Kate Bush meets with Don Zimmermann, Capitol's president and chief operation officer, right, and Bob Mercer, EMI Records U.K. director of repertoire and marketing in Los Angeles. Her Harvest LP, a hit in England, is now getting the domestic push.

### ON CAMPUS ROYALTIES

## AFM In Warning To Agents & Acts

LOS ANGELES—In response to collegiate opposition to payment of performance royalties (Billboard, March 11, 1978), American Federation of Musicians' signatories have been formally warned that the union will consider contracts which require musicians to pay performance licenses for college bookings as null and void.

The announcement by AFM president Victor Fuentelba, sent to booking agents earlier this month, was prompted by the Univ. of Tennessee which successfully convinced Dan Hill to abide by the contract's rider and assume the performance fee for his March 9 concert at the Chattanooga campus (Billboard, March 25, 1978).

Fuentelba states that the "problem has been cropping up in various areas in various degrees" in other parts of the country as well. He further states that

"most instances have been cited through correspondence" and that he hasn't seen the actual contracts.

The payment of performance fees by the musician would put the performer in a "violation position" since article 25, section 16 of the AFM bylaws, explicitly states that the performer is not liable for payment of any royalty fees.

In his statement to booking agents, Fuentelba stated: "Any contracts for the services of members of the AFM containing such a clause shall be considered null and void and I would appreciate it if you would notify my office immediately if any purchaser of music insists that the musicians assume this responsibility."

Fuentelba refused to comment on penalties for artists who violate the AFM bylaw by abiding by such riders.

## House Closes Loophole In 1976 Tax Ruling With Disks

WASHINGTON—The House Ways and Means Committee has voted to broaden a 1976 tax ruling to prevent tax shelters for investors in master recordings, and any other activities where the investor is not personally liable for indebtedness.

The 1976 law covered this type of tax shelter only in certain fields, including motion pictures, and oil and gas leasing. It leaves loopholes for use of non-recourse loans and fast tax write-offs in other areas such as recordings and books.

The committee did not make specific mention of recordings in its vote to extend the law's coverage. Instead, it simply says that in all cases, accelerated depreciation deductions would apply only to the extent that the investor puts up his money, and is personally liable for indebtedness.

The law is aimed at the practice of investors who obtain large no risk loans, claim the accelerated depreciation, take a big tax write-off in the early period, and then get out of production.

The IRS last year made new rules to close the loophole in the 1976 law.

The agency tightened its stand against the use of non-recourse loans as a basis for accelerated depreciation for motion pictures, and declared the same principle would apply in licensing arrangements for master recordings.

House Ways and Means spokesmen point out that broadening the base of the law puts the IRS rule-making on firmer ground.

### Karmen Suing Over a Jingle Tune

NEW YORK—Jingle writer Steve Karmen is suing the NBC television network for alleged copyright infringement on his tune "Exxon Energy For A Strong America."

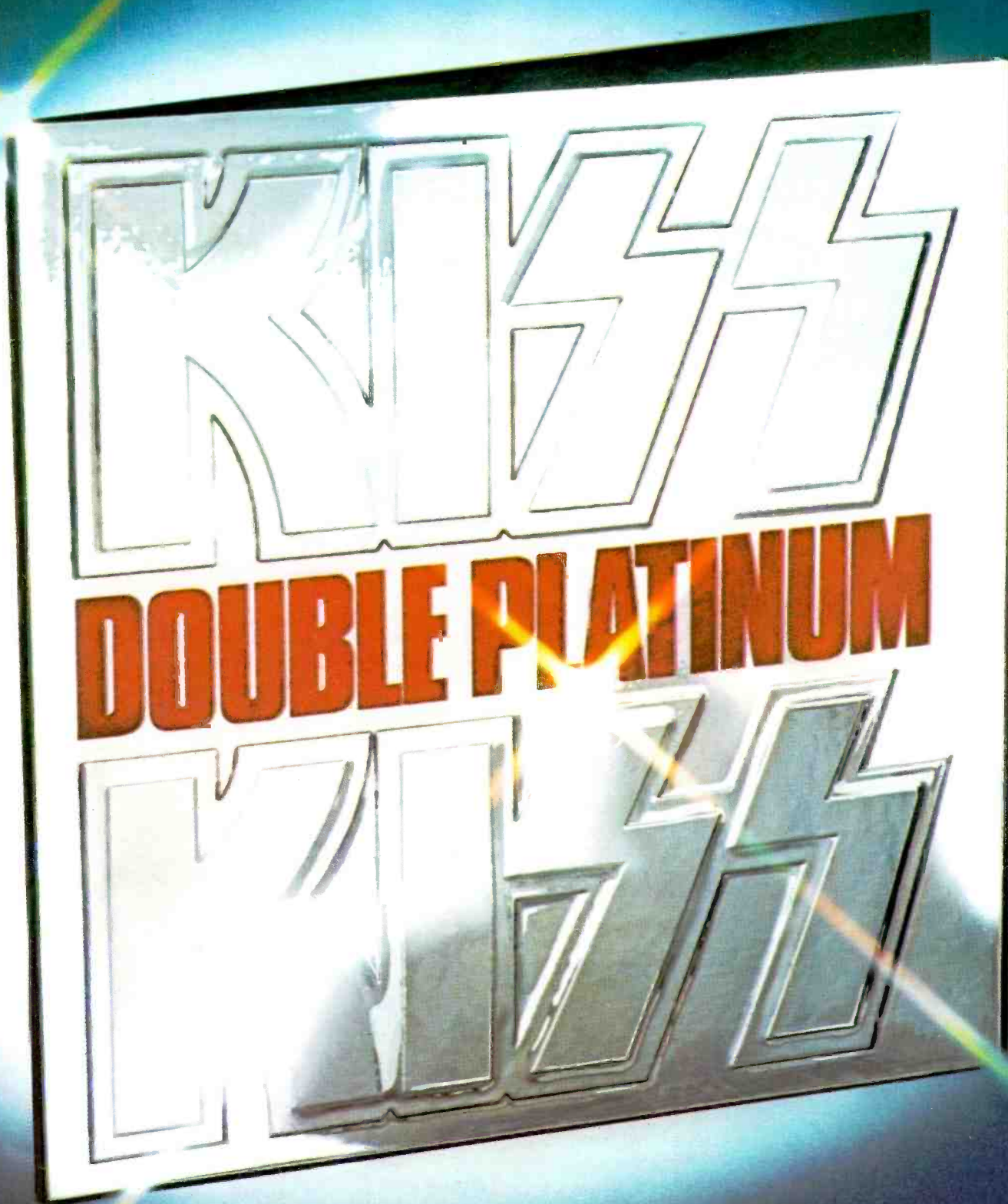
Karmen, through his Elsmere Music Inc., claims the aforementioned jingle, used in a recent "Saturday Night Live" skit, caused "irreparable injury."

Karmen seeks court costs, attorney fees and \$50,000 in damages, plus impoundment of the tapes containing the offending segment.

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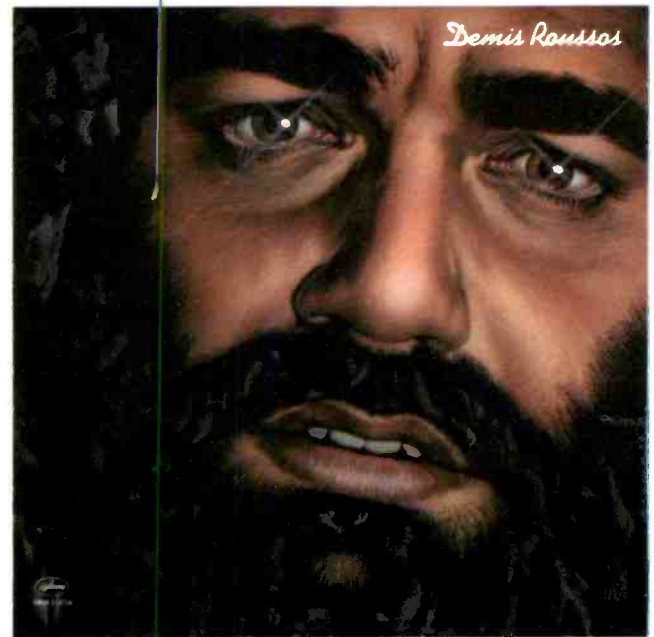
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Every year, Demis Roussos continues to grow. This year, watch him take root throughout America. And watch for Demis Roussos' new single, "That Once in a Lifetime" #73992.



## "Demis Roussos"

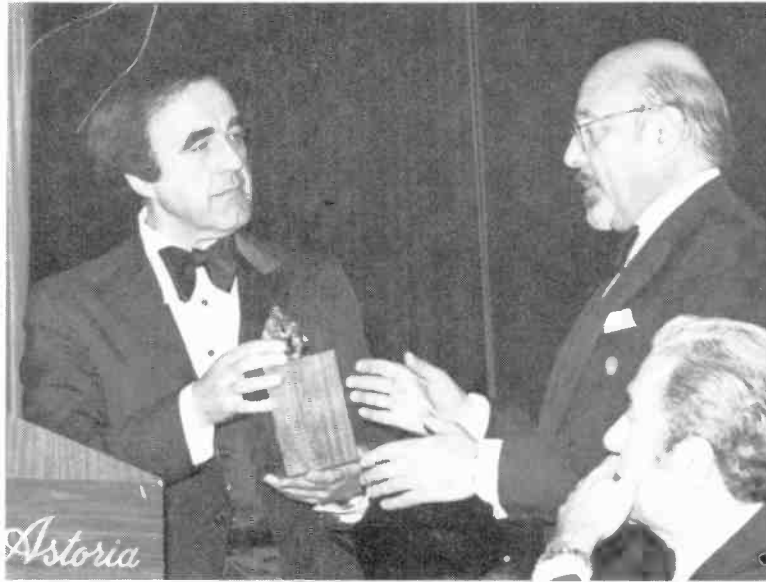
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# Industry Gifts \$325G To Martell Foundation



**RECORD FUND-RAISER**—The annual T.J. Martell Memorial Foundation for Leukemia Research dinner honoring Atlantic chairman Ahmet Ertegun with the 1978 humanitarian award raised a record \$325,000—largest net proceeds ever for a music industry affair. In left photo, from left, Foundation president Dave Rothfeld, Korvettes; dinner chairman Floyd Glinert, Shorewood Pack-

aging; Ertegun, and last year's honoree Bruce Lundvall, CBS Records division president. In center photo, Ertegun receives the award from Tony Martell, CBS Records vice president in whose son's memory the fund was established. At right, Dr. James Holland, head of the Martell memorial lab at New York's Mt. Sinai Medical Center, accepts the event's proceeds.

## Innovative Marketing May Mark Dempsey's Epic Tale

By ROMAN KOZAK

NEW YORK—Don Dempsey, the new senior vice president and general manager of Epic, Portrait and Associated Labels, brings to his new position a strong background in marketing and an ability to look outside record industry conventions for new ideas on how to sell recorded product.

"We must be current," he de-

clares. "Watching the record business I have found that every time we think we know where it is, somewhere it has gone off in another direction.

"As I have said in New Orleans (at NARM), accepted practices in our business are not necessarily acceptable ones. My greatest criticism of the industry is that record merchan-

dising has always copied record merchandising. They have never gone outside the business.

"In this company we are looking everywhere. For instance I am quite interested in the AMF 'We Make Your Weekends' advertising campaign."

As vice president of marketing for Columbia Records, his previous po-

sition. Dempsey was heavily involved in mapping the label's ad strategy, working to bring a broad consumer base to the record market.

"Don't make too many conditions on the consumer to buy the record," he warns.

"Otherwise you are going to frighten him away. Don't tell him that his commitment has to be greater than any other lifestyle that he chooses. No dues, I keep saying."

Dempsey, who replaces Ron Alexenburg, now with MCA as head of a new New York-based label, joined CBS Records in 1964 as a salesman in the Hartford, Conn., branch, after working for independent record distributors in that market.

In 1966 he moved to Atlanta, becoming the branch manager in 1970. He was promoted to regional director, Southeast region, in early 1974. Later that year he was promoted to vice president, merchandising, Columbia Records.

"The future of the record business is no longer simply making records and touring," he declares. "We are encouraging our artists to get involved in movies and television. They must increase their profiles.

"The record industry has tried to do that through tours, but I don't know if the greatest tour will generate the audience and success factor involved with John Travolta in 'Saturday Night Fever.'

"An artist, if he takes a year or a year-and-a-half to make a record, cannot remain out of the media marketplace for that length of time and assume that the people out there are waiting for him.

"People are very convenience oriented. They want what they want, and they want it now, and if you don't

have it, they will go on to something else, because the choices out there are innumerable."

While "Saturday Night Fever" and other successful music films should open many doors for recording artists. Dempsey warns that the mediocre will inevitably follow the good, "and I would warn any artist that they must understand that they cannot expose themselves to any less quality situations than they do when they are in the studio evaluating their record performances."

Radio is still a prime means of exposure for recording artists. How-

ever, with radio stations chasing after older demographics, and being afraid of the irritant factor Dempsey says it may be ostracizing many of the heavy metal or hard rock sounds off the air.

"My only worry is that the music is getting mellow and mellow, and we may end up by boring the record buying public. And that would be a disaster not just for the record business but also for the radio business," he says.

"One of the problems based on our research, is that most people today can't find a radio station any different from any other on the dial. They can't find a station that has a distinct proposition. They all seem to be playing the same music. The presentation seems to be the same and I would hate that the music should sound the same," he adds.

Dempsey says, "the term new wave is not used around here. Looking at the music of Elvis Costello and Nick Lowe it would have been really limiting to describe them as being part of an area of music that was defined as musically unacceptable from a programming point of view by a lot of the tip sheet people and a lot of radio stations.

"Most of our marketing strategies are based on unlabeled artists so that we can have the broadest consumer base for them. It's not that we don't have a direction for our artists, it's just that we don't say it. And we don't want anybody else to say it. The public itself will slot the artist."

### Salsoul Ups LPs

NEW YORK—Salsoul Records has raised the retail price of its new product to \$7.98. Cassette and 8-track tapes will remain at the present retail price of \$7.98.

The Bethlehem jazz BCP series will remain at \$6.98, as will already existing items in the Salsoul and Gold Mind catalogs.

### Thursday In Court

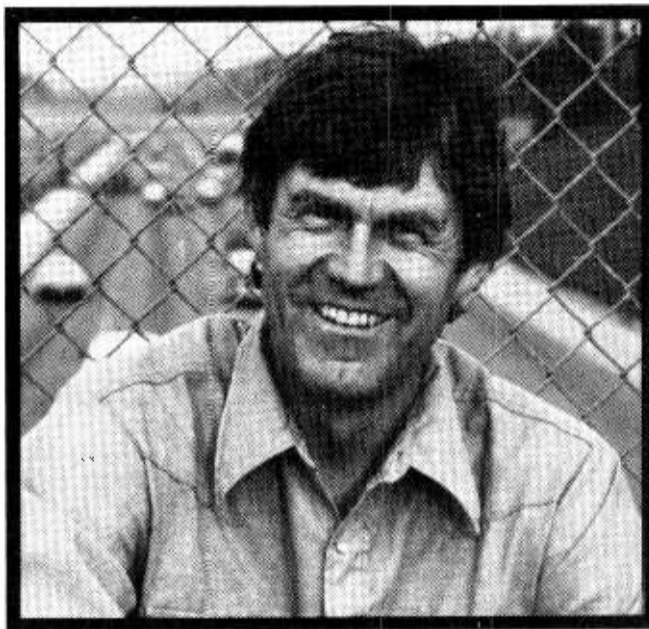
LOS ANGELES—Thursday Music is suing Motown Records and Jobete Music, claiming infringement in Federal District Court here. Plaintiff alleges that the song, "Love Machine," recorded by Motown and published by Jobete is stolen from its copyright, "Land Of A Thousand Dances" written by Fats Domino and Chris Kenner.

APRIL 29, 1978, BILLBOARD

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4/29 Baton Rouge, La.  
Louisiana State U. Assembly Center

4/30 Biloxi, Miss.  
Mississippi Coast Coliseum

5/2 Montgomery, Ala.  
Montgomery Civic Center

5/4 West Palm Beach, Fla.  
West Palm Beach Auditorium

5/5 Orlando, Fla.  
Orlando Sports Stadium

5/6 Jacksonville, Fla.  
Veterans Memorial Coliseum

5/7 St. Petersburg, Fla.  
Bayfront Center

## Buddah And Arista Deal Courteously Over Connors

By ADAM WHITE

NEW YORK—Unusual arrangements have been made here between Buddah and Arista for Norman Connors, signed to switch to the latter label when his current contract expires with the former, to move over ahead of time.

The courtesy, rare in the industry, takes effect with the release this month of Connors' new album, "This Is Your Life," featuring his Starship Orchestra and vocalist Eleanor Mills.

"But we own the masters of the LP," explains Buddah president Art Kass, "and will benefit accordingly. We wouldn't have done this if Nor-

man had signed to any other label, but as Arista is our distributor, we came to an agreement."

It has the consent of Connors' management, adds Kass. "It's important to all of us to build Norman's career for the future."

The early switch applies only in the U.S. In other territories, the album will appear on Buddah through its various licensees.

Kass points out that Connors represents a special case, and that Buddah itself continues with other acts on the roster.

In fact, he continues, the company  
(Continued on page 86)



**CAR MAN**—Michael Lee Smith of Starz, "autographs" a fan's car outside Vine Records in Louisville, Ky., where the group did a concert which was broadcast live by WLRS-FM.

## Talmadge In Defense Of Indie Distributors

LOS ANGELES—Industry veteran Sid Talmadge and his Record Merchandising sales manager, Sam Ginsburg, claim A&M's Bob Fead's statement that "Independent distributors 'exhausted themselves'" to reconcile the label's move to branch operations in the West is incorrect (Billboard, April 22, 1978).

"Where would A&M be today if we hadn't pioneered for them 16 years ago?" asks Talmadge. "And we are doing it every year for new labels. It's the only way an unproven label can get exposure. We get the job done because unlike branch operations, we don't have to go through all the lengthy red tape to get a decision. We don't go all the way to the home office before we can deal with a crisis," Talmadge says.

"In the past 10 years we must have contributed 50 people to the industry. Now representing labels locally, regionally and in top executive jobs are people like Russ Regan, Jan Basham, Billy Pfordresher, Ronnie Richardson and Lennie Cummins among the many who started with us.

"To strengthen our hold on a market, we have opened more regional offices like San Francisco and Denver and will open even more," Talmadge says. Over the past five years he has about doubled his person-power. He says he was among the first nationally to hire a full-time merchandising person in 1975. Alice DeBuhr.

Record Merchandising here divested itself of its seven Hitsville re-

tail record/tape outlets stretching north to Fresno two years ago to concentrate on distribution, and has during the past 15 months dropped a San Diego rackjobbing wing and the rackjobber segment of Record Rack Service towards the same objective.

"Record Rack Service today is solely a one-stop, a natural outgrowth of distribution," Ginsburg adds.

Both executives say their volume has grown consistently and they expect a 10% to 15% increase in 1978. "We are coming off our biggest year ever with Motown: Private Stock is hot, Fantasy has its best product in a while and we are in an all-out program to build black gospel," Talmadge notes. **JOHN SIPP**

## Duke Niles Firms Acquired In N.Y.

NEW YORK—Duke Niles' Rayven Music and Paris Music publishing firms have been sold to Aberbach Enterprises and Chappell Music.

The Niles catalogs contain such hits as "The Good Life," "Melodie d'Amour," Bob Goldstein's "Washington Square" and Manu Dibango's "Soul Makossa" as well as the scores to several French films, including "And God Created Woman." Niles bought out his partner, French bandleader Ray Ventura in 1966.

Niles will continue to represent French singer Sacha Distel here, and he plans to start a new publishing firm.

## Texas Chain In Echelon Switches

LOS ANGELES—A major restructuring executivewise has taken place with Texas' largest retail record/tape retail chain and its exclusive product supplier.

The 20-store, mall-oriented Record Town/Sound Town chain is now being headed by two of its three former principals. Bill McGee, president of the 10-year-old Lone Star state skein, has left the operation. His future plans are unknown. Succeeding him is Keith Dubbs, with Ronnie Peebles moving into the executive vice president's slot.

Galaxy Distributing, which had  
(Continued on page 86)

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SHARE 12-INCH EP

## Capitol, CBS Team To Promo Joint Act Tour

By JIM McCULLAUGH

LOS ANGELES—Capitol Records and CBS have joined forces in a promotion in support of a joint tour by artists on each label.

With Capitol doing the actual pressing at its Los Angeles manufacturing facility and distribution by CBS—with both labels sharing expenses—the venture is a 12-inch EP on orange vinyl featuring cuts by Capitol's Mink DeVille and CBS' Elvis Costello and Nick Lowe.

One side of the EP will bear the Capitol label and will contain "Soul Twist," a cut from Mink DeVille's forthcoming "A Return To Magenta" LP.

The other side will bear the CBS label and will contain "Radio, Radio" by Costello and "You Gotta Be Cruel To Be Kind," tracks from both artist's current CBS albums.

According to Ray Tusken, Capitol's national AOR promotion manager, approximately 4,000 of the EPs are being

pressed with CBS to distribute them to AOR radio stations around the country as well as to press.

"As far as I know," says Tusken, "there has never been a dual promotion of this nature like this before with two labels."

DeVille, Costello and Lowe began a nationwide tour of the U.S. on Wednesday (19) and the tour, itself, has unique aspects in that the artists will play local high schools in addition to major hall venues.

The idea for the orange vinyl EP was several months germinating, according to Bruce Garfield, Capitol's director of press and artist relations, who credits Alan Frye, the U.S. manager of Costello and DeVille, with the original concept.

Executives from both labels including Rupert Perry, Capitol's vice president of a&r, Garfield, and Tusken were instrumental in bringing the promotion to fruition.

## ASCAP Prize To Santa Monica Man

NEW YORK—Henry Davis Fetter of Santa Monica, Calif., has won first prize in ASCAP's 39th Nathan Burkan Memorial Competition with his paper on "Copyright Revision And The Preemption Of State 'Misappropriation' Law."

His essay was selected as the best by a panel of copyright experts. The contest, which awards \$4,000 in prize money, is a competition for

outstanding law school essays on the copyright law. Fetter won \$1,500.

Second prize of \$1,000 was won by Mary S. Lawrence of Crovallis, Ore., for "Fair Use: Evidence Of Change In A Traditional Doctrine." The third prize of \$750 was awarded to Craig Hayes of Pittsboro, N.C., for "Performance Rights in Sound Records—How Far To The Horizon?"

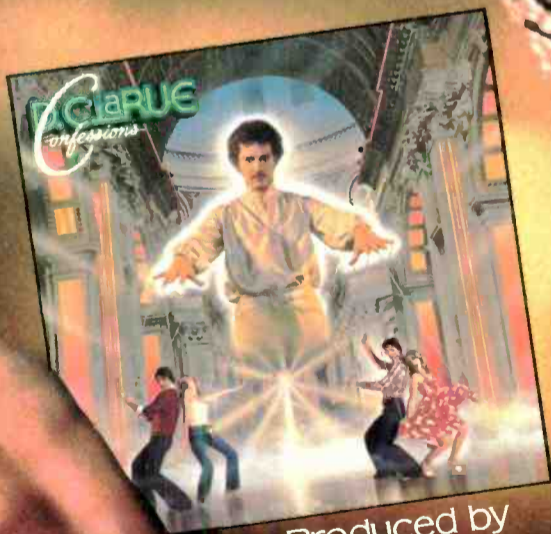


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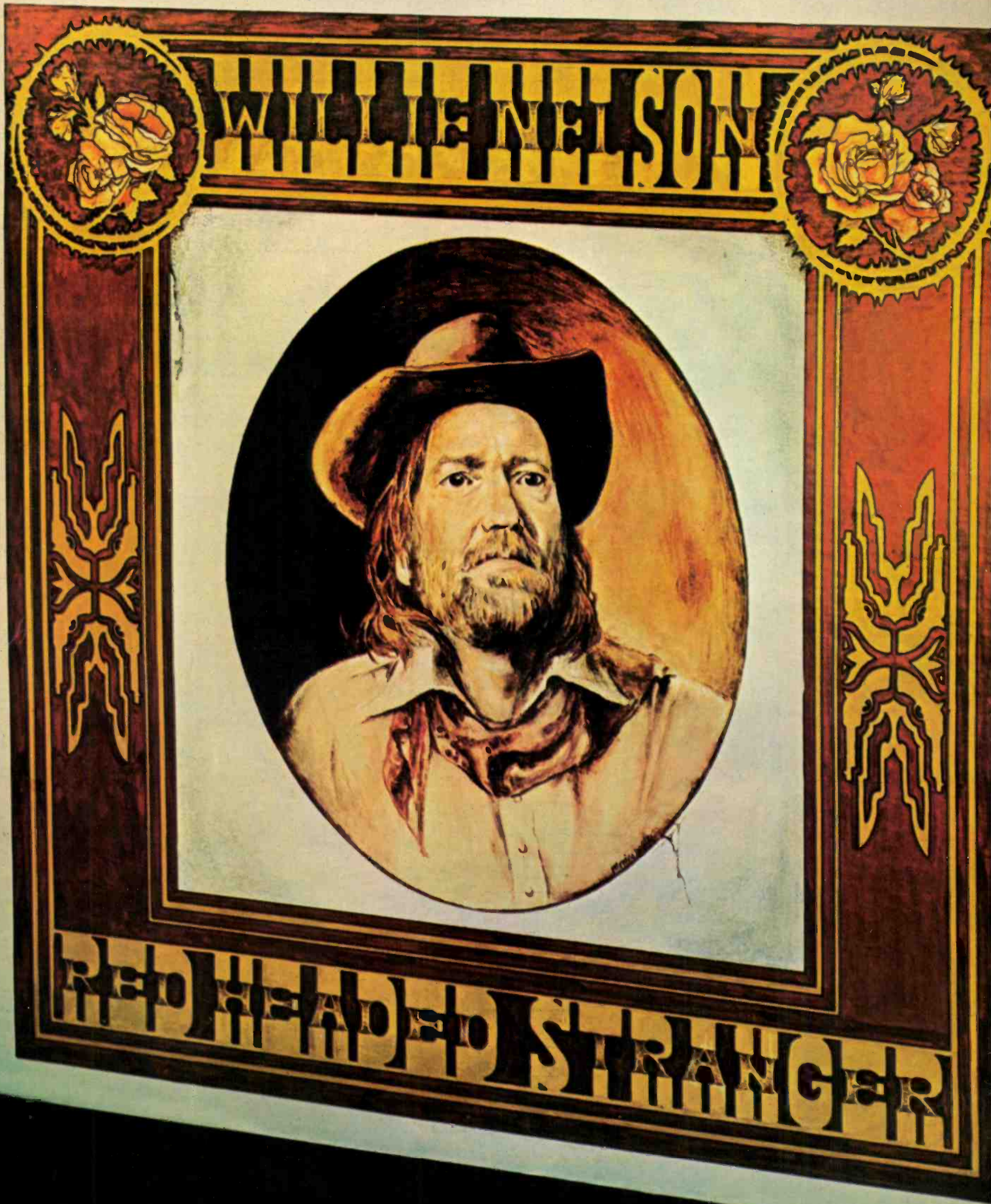
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

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## Jumez Wins \$50,000 Over ABC's 'Nimble' LP Cover

By ROBERT ROTH

NEW YORK—The "nimble fingers" of an album cover designer will cost ABC Records \$50,000, a federal judge ruled here last week.

The case arose when ABC issued the album entitled "The Nimble Fingers Of Jean Pierre Jumez" on its Westminster Gold label as part of a series designed to appeal to young people.

One way of accomplishing this effort, according to the opinion of U.S. District Judge Lawrence W. Pierce, was to package "the albums in humorous and eye-catching jackets."

The jacket of the Jumez LP, he states, "depicted a bearded, hairy-

legged man, dressed in a tuxedo jacket but with no trousers, who is playing a guitar."

Classical guitarist Jumez, the judge adds, "did not see the humor in this album jacket."

Jumez filed suit against ABC in May of 1974 and last September was awarded \$50,000 in compensatory damages and \$90,000 in punitive damages for his claim of defamation and invasion of privacy.

In his April 11 ruling, Judge Pierce reversed the punitive damages award on the grounds that ABC's actions did not meet the legal

(Continued on page 91)

## General News

### Atlanta Seminar Set By NARAS

NASHVILLE — The Atlanta Songwriter's Seminar, jointly sponsored by the Atlanta chapter of NARAS, the NARAS Institute and Georgia State Univ., will be held Saturday (29) at the Admiral Benbow Inn in Atlanta.

Topics to be discussed and their respective panelists include "Sources Of Income For A Songwriter," Jim Progris, director of the NARAS Institute; "Music Publishing," Bill Lowery, Lowery Group; "Legal Rights Of A Songwriter," Joel Katz, entertainment attorney; "How To Survive As A Songwriter," Layng Martine, Jr., writer with Ahab Music; and "Performing Rights," to be discussed by an ASCAP representative.

Songwriter Lincoln Chase, whose credits include "Jim Dandy," "Name Game," and "Such A Night," will also serve on the panel.

The registration fee is \$5 for the seminar that is open to the public. Reservations and additional information may be obtained by contacting the division of public service, Georgia State Univ., (404) 658-3464.



**DANDY GOLD**—Dan Hill receives a gold LP for the 20th Century-Fox title "Longer Fuse" backstage at the Roxy in Los Angeles. At the ceremonies from the left: Hill, KHJ's program director John Sebastian; Arnie Orleans, 20th's marketing vice president, and Bernie Finkelstein, Hill's co-manager.

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### Chrysalis Building Montserrat Studio

LOS ANGELES—Chrysalis is constructing a 24-track, state-of-the-art recording studio on the Caribbean island of Montserrat.

The international label with executive headquarters in London and Los Angeles already has financial interests with producer George Martin in London's AIR four 24-track

room complex as well owning Wessex Studios in London, a two 24-track studio complex.

The compound, to be called AIR Montserrat, may eventually include complete living quarters for clients, according to Chris Wright, Chrysalis co-partner, and will be available to both Chrysalis artists as well as outside clients.

George Martin is supervising the construction as well as all technical aspects of the studio.

The facility, expected to be completed before the end of the year, will be the Caribbean's second 24-track complex with one already existing at Kingston, Jamaica, called Dynamic Sounds which has attracted such artists as the Rolling Stones.

### Indict Studio Man For Alleged Fraud

MEMPHIS—A federal grand jury has indicted Kenneth Dwain Herman, former owner of Sonic Recording Studio, on charges of mail fraud involving amateur songwriting promotions.

The indictment charges that Herman, who also operated Am-Pro-Co Writers, International Songwriters Assn. and Entertainment Enterprises, fraudulently used the mails to solicit payments "in advance for evaluating lyrics submitted by amateur songwriters, for placing these words to music and for supplying the writers of lyrics with a demonstration tape or record."

Maximum penalty on conviction is a fine of \$15,000, 75 years in prison or both.

### PALM SPRINGS OUTLET

### 36 C'right Actions Embroil KMIR-TV

LOS ANGELES—As a result of Federal District Court Judge Lawrence T. Lydick here ruling in late 1977 that ASCAP publishers could not file a collective infringement suit against a Palm Springs television station defendant, 36 separate actions have been filed over a three-day period recently against the same defendant.

Attorney Howard Boltz filed pleadings against Desert Empire Television Corp., operator of KMIR-TV, Palm Springs, on behalf of firms including: Paramount, Sammy Cahn, Shapiro-Bernstein, Bregman, Vocco and Conn, 20th Century, Frank, Almo, Williamson, George Pincus, T.B. Harms, Chappell, Bourne, MCA, Cherry Lane and others. Each charges infringement of a copyright and asking a minimum of \$250 in damages. In addition, if the defendant would lose the action, the party becomes liable for court costs in each action.

ASCAP originally filed against the tv station in 1975, charging infringement. The suit was dismissed without prejudice when a settlement was contemplated. The settlement was not consummated, so ASCAP re-filed in April 1977, on behalf of a group of its publishers. Lydick ruled against the joinder.

The court's dossiers disclose that ASCAP licensed KMIR-TV in October 1968. The station never filed

monthly reports agreed upon, it paid \$400 in fees in 1969 and \$100 in 1970.

In May 1975 in negotiation with David Hochman of ASCAP, Mrs. John Conte, station principal, proposed ASCAP wipe out the prior delinquency in exchange for which the station would agree to pay \$50 per month for the next two years and \$75 thereafter.

ASCAP countered it was actually owed \$19,000 in back payments, but would settle for \$12,500. At that time, Conte contended that a competitive station in Palm Springs was in Chapter XI bankruptcy proceedings and things were tough financially for her station.

### Tyler's European Hit Out On RCA

NEW YORK—RCA is rush-releasing "It's A Heartache" by Bonnie Tyler in the U.S. in an effort to match its international success.

Single has so far gone top five in Britain, Norway, Australia, Austria, Germany, Belgium, South Africa, Holland, Sweden and Switzerland, while also showing up in charts in Denmark and France.

Welsh singer Tyler has American competition, however, from Ronnie Spector on TK and Juice Newton on Capitol.

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"Stardust" is an albumful of classic pop songs. Songs you've heard all through your life...

"Georgia On My Mind"... "Unchained Melody"... "Blue Skies"... "September Song"... "All of Me"... songs you've heard but perhaps, never really listened to until now.

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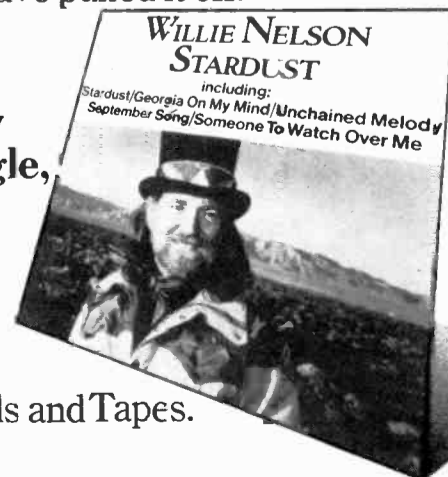
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# New Schlachter And Hoffman Label Takes Off

NEW YORK—The year-long, low-key labors of ex-ATV men Marv Schlachter and Stan Hoffman are paying off this spring.

The partners' Prelude label, formed early last year, is currently enjoying its best album sales to date via the Saturday Night Band, hot in the discos, and best singles performances via titles by Barbara Mason and Bill Brandon.

The company also has fresh hopes for overseas action, as a result of recently signed licensing deals with CBS in Britain (Billboard, April 22, 1978) and Nippon Victor in Japan,

## Prelude Soars On Saturday Night Band

By ADAM WHITE

among others. An earlier link-up with RCA worldwide yielded little.

Says Schlachter: "It's taken us about 12 months to put everything together, to find product we can work with, to sign acts with some validity in today's marketplace. We've moved carefully, to be sure that the label goes in the right direction."

That direction presently embraces

soul and disco-oriented acts—"an area of the business I know and happen to like," explains Schlachter—but broader moves at some point in the future are not ruled out.

Several of Prelude's hottest properties have arrived via an association with producer Moses Dillard.

"He was in New York last year, and played me some tapes by Bill

Brandon and Lorraine Johnson. I liked what I heard."

The two men made a deal which has subsequently delivered r&b (and some pop) action for Brandon's "We Fell In Love While Dancing" and Johnson's "The More I Get, The More I Want."

Schlachter and Dillard also conceived the Saturday Night Band concept, aimed primarily at the dis-

cos. Now a new project in that vein features the Constellation Orchestra.

Barbara Mason came aboard through producer Weldon McDougall, and her debut single, test marketed in Philadelphia, is now attracting national soul sales. An album, recorded at Sigma Sound, is set to follow.

A third producer pact, with Patrick Adams, has yielded Sine. This act offers that Schlachter describes as moog-flavored, mellow disco/r&b. Adams is also working on another concept for the label.

Prelude has Mastermind, Silk and Ninth Creation as well, the last two joining Schlachter after the demise of Pye U.S.

"When ATV decided to shut down operations here," recalls the executive, "we acquired some masters by Silk, Ninth Creation, Jumbo and Lorraine Frisaura, to give us a product base for our new venture."

"If we hadn't done that, it would have taken us longer to get going, and to maintain the enthusiasm and

(Continued on page 86)

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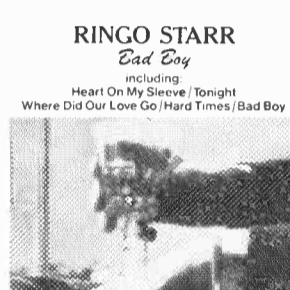
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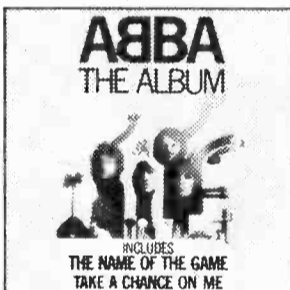
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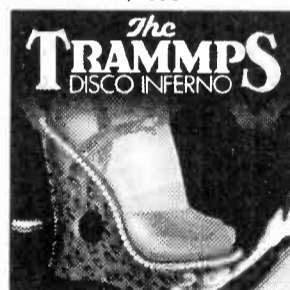
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Dayride  
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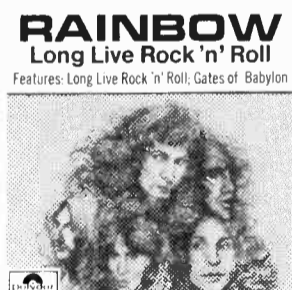
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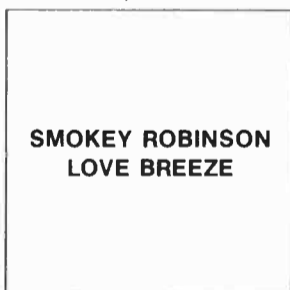
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## 'Friends' Nixed In Betamax Suit

LOS ANGELES—U.S. District Court judge Warren Ferguson has disallowed a friend of the court action sought here by film production companies in support of MCA/Universals and Walt Disney Productions lawsuit against Sony Betamax.

Various film companies as well as related organizations such as the Writer's Guild of America and the Screen Actor's Guild had allied in an effort to file amicus curiae briefs detailing what home videotaping may do to the film industry's future.

The MCA/Universal and Walt Disney lawsuit against Sony, makers and marketers of the Betamax home videotape recording product, contends that home videotaping is a violation of copyright.

Sony counters that the First Amendment allows material on the public airwaves to be videotaped in the home.

Ferguson made his decision on the basis that representatives of these various pro MCA/Universal and Walt Disney groups will have an opportunity to testify in court during the trial.

A May 2 pretrial hearing has been moved to Nov. 13 by Ferguson at which time he is expected to set a 1979 trial date.

## Capricorn Tees 'Cats' LP Push

NASHVILLE—One of the largest promotion campaigns in Capricorn Records' history is being launched on behalf of Sea Level and its "Cats On The Coast" LP.

The campaign parallels the group's West Coast tour, Tuesday-Sunday (25-30), including an appearance at the Santa Monica Civic Center on Saturday.

The Macon-based label, in conjunction with the Music Plus retail chain, has prepared special television spots for Sea Level. Prior to the concert, 30 spots will be run, while 10 will run after the show.

Radio spots will run on major stations and a print ad will appear in the calendar section of the Los Angeles Times. T-shirt and LP giveaways have been set up by numerous West Coast stations.

Radio interviews and in-store appearances have also been planned by Capricorn officials.



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## 20TH CENTURY *Film Label Restructuring Sees New Management, Image, Acts*

LOS ANGELES—20th Century Records, in its restructuring efforts, has not only brought on an entirely new management team but has changed its logo back to that used by its parent 20th Century-Fox Corp.

At the same time, the company has signed new acts with an array of noted producers working with them. The firm was also turned around financially last year with its phenomenal "Star Wars" LP, according to Harvey Cooper, label senior vice president, a&r and promotion.

Major revenue is also being realized from the soundtracks of "Turning Point," "Unmarried Woman" and "Other Side Of Midnight." "Star Wars" has sold four million LPs, says Cooper.

The label's financial report shows that revenues from the record and publishing companies for 1977 were \$22,741,000, up from the previous year of \$9,936,000.

"The entire structure of our organization has changed," boasts Cooper. "We have a more traditional organization. In fact, there wasn't a formal organization until recently. It was not completely staffed in the areas of sales, p.r. and promotion. We now have a full staff."

Arnie Orleans is senior vice president in charge of sales, advertising, merchandising and marketing. Orleans was sales manager at A&M Records. Lenny Beer from Record

World is vice president of promotion. Orleans, Beer and Cooper make up the management team.

Although the label has no president per se, Alan Livingston, president of the Entertainment Group, which includes the record and publishing companies, along with Bill Donnelly, executive vice president of the corporation and record company, are the label's heads.

"We went back to our original logo because it's a tradition that people have known for half a century, so why not take advantage of it?" says Cooper.

"With the new regime, we're happy about being part of 20th Century-Fox movies and we're involved with them on a day-to-day basis. Our soundtracks are our bread and butter at this time and this tie-in works for us," says Cooper.

He notes that there was a tremendous image change for the label with "Star Wars." And he maintains there is a change in attitude of movie people overall towards record company involvement in creative areas of films.

"Many movie people don't understand contemporary music and usually the record companies are not involved in their soundtracks. We don't assign producers and music for the films. This year movie people are taking a second look at that kind of thinking with what 'Saturday Night

Fever' has done. We have already started discussions here with both our television and movie ends."

He explains that he will get 20th's recording artists who have the versatility to do soundtracks involved in this area—such as artist/writers or artist/writer/producers. 20th artist Barry White is currently working on a soundtrack for the film "Perfume" (not 20th's film) and "we're also interested in Dan Hill doing soundtracks."

The label currently has about 15 acts on its roster and "we plan to keep the company small in order to fully work the acts," says Cooper.

"We're taking an interesting point of view on our roster," he continues. "We're going after acts with appeal in only certain areas and we plan to broaden that appeal. We're also keenly interested in the international markets and want our acts to cross."

Wayne Newton was recently signed, with Bones Howe and Cooper co-producing. The pair is in the process of looking for material for Newton. "We're going to keep his sound because it's unique, but we will contemporize him slightly."

Another new act signed to the label is John Finley a white soul gospel singer. And the 11 and 13-year old Keane Brothers are presently being produced by Lamont Dozier. Dozier has signed as exclusive producer with the label.

Richard Fields, with a Smokey Robinson sound, is also being produced by Dozier. "This singer also happens to be a good businessman and has his own following," says Cooper.

Faith, Hope & Charity, now on the roster, is being produced by Van McCoy, who is also writing the group's material.

Genya Ravan a straight ahead rock 'n' roll singer generally geared to a cult-type following, along with pianist Ahmad Jamal, are acts 20th will be working. Jamal is being produced by Bones Howe and Cooper. The label is using all independent producers.

He notes that Jamal will be more contemporary without sacrificing his original jazz sound.

Stephanie Mills, former star of the Broadway musical "The Wiz," has joined the firm with Phillip Bailey of Earth, Wind & Fire producing.

One of the areas Cooper admits to being most concerned about is 20th's r&b division.

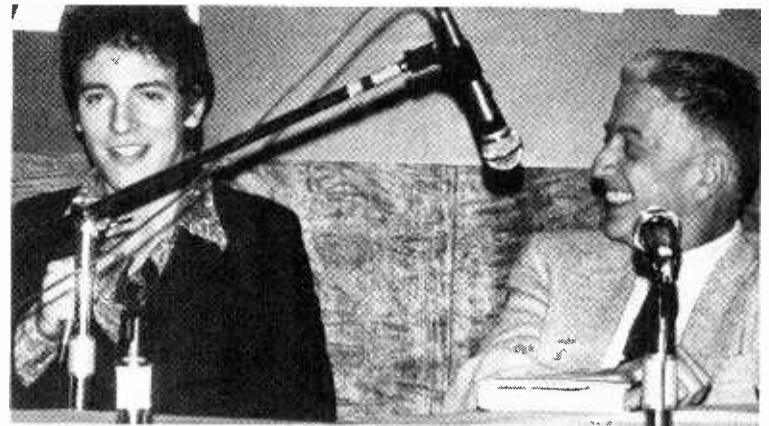
At the same time he boasts of the success of Barry White. "One of the best things we have done here recently is bringing Barry back.

"Elmer Hill is head of our r&b department and we're still constructing it. We want to do it right and frankly, we're nowhere near where we want to be.

"This is probably the most difficult part of my job so far. The black community is looking at us and wondering if we're really serious about r&b music.

"We have kept a low profile in many respects but I think the announcement coming about Lamont (Dozier) being an exclusive producer with us will make a lot of difference."

The label will begin releasing product on its new acts about June. This year, three LPs have been released and according to Cooper, no more than three LPs will be released in any given month. Last year 20th Century Records released 17 albums all told.



Artist Speaks: Industry veteran John Hammond, right, introduces Columbia artist Bruce Springsteen to NARAS members of the New York chapter, at a recent Academy luncheon held at Storytowne. Springsteen, whose public appearances are rare, went on to speak of his first meeting with Hammond, while the producer himself talked of their association, his career and his book, "John Hammond On Record."

## Hammond Recalls LP Disk Development & Early CBS

By ROBERT ROTH

NEW YORK—Some first hand memories of the development of the long-playing record, the early workings of CBS Records, and some general observations on the music business were related by veteran producer John Hammond to a packed house at the monthly NARAS New York chapter luncheon recently.

Speaking at the Storytowne club, Hammond's April 13 talk got off to an unintentionally amusing start (for a record business gathering) when he was continually interrupted by feedback from the sound system.

But after Academy members had made the necessary adjustments, Hammond began with a few anecdotes that didn't make it into his book "On Record" published in October.

In 1938, the author related, CBS Records president Ted Wallerstein already envisioned a future LP and ordered all sessions to produce 16-inch "safeties" at 33 1/3 for eventual use. Hammond noted that Wallerstein had misguessed the diameter

but had been right on the more important speed.

Hammond was at CBS Laboratories to witness scientists Bill Bachman and Peter Goldmark complete the work on the microgroove pickup and the microgroove LP in 1947.

Columbia thereafter planned to introduce the LP to the public at a demonstration in the Waldorf-Astoria utilizing the "360, a revolutionary new machine," the producer noted. But three days before the meeting, Hammond claims, Philco threatened CBS with switching the "Philco Hour" to NBC.

CBS agreed to Philco's demand to manufacture the players for the new LP, Hammond claims.

Hammond praised the development of better turntables by English manufacturers such as Garrard and remarked, "If good equipment hadn't come in, I don't know what would have happened to the LP."

Hammond was later joined onstage by Bruce Springsteen, who regaled the crowd with the story of his

(Continued on page 82)

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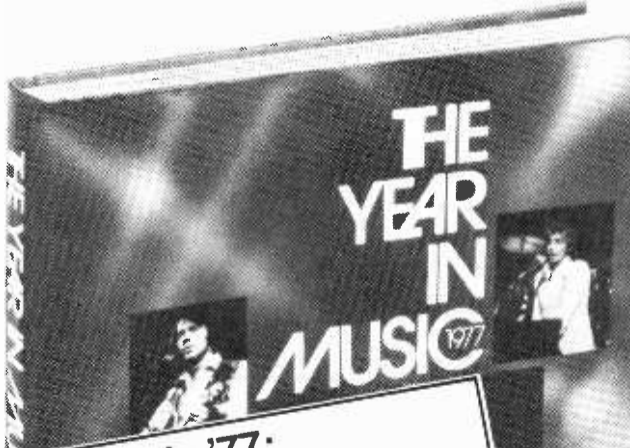
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by JUDITH GLASSMAN

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Produced by Jimmy Iovine Photograph © 1978 Lynn Goldsmith



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## The Album “Easter” AB-171

Billboard:	60*—47*	80*—74*
Record World:	59*—48*	84*—74*
Cashbox:	56*—43*	57*—46*





**ALL THAT JAZZ**—Pianist Jay McShane, third from left, receives a key to Kansas City and a plaque from Mayor Charles Wheeler honoring his long-time affiliation with the city. McShane's forthcoming Atlantic LP is his first major release in several years. Looking on from the left, are WEA staffers Jim McAuliffe and James Grogan, and far right, Atlantic promotion man John Nance.

**WES FARRELL INVOLVED**

# Creditors Call Moratorium With Chelsea And Roxbury

By JOHN SIPPEL

LOS ANGELES—Chelsea and Roxbury Records' creditors have agreed on a 60-day moratorium on attempts to collect from the beleaguered Wes Farrell labels, dependent upon the debtor granting a security interest in all assets of the labels as well as specific assignment of certain assets.

These developments are the outgrowth of the first meeting called here March 28 by creditors, whom, it's estimated, are owed approximately \$1.5 million.

Howard Rosoff, Farrell's legal counsel, who did most of the talking for the debtor, stated that principal assets of the labels are recording pacts with Rich Springfield, LA formerly known as the Hotcakes, Baby and a pending lawsuit against Pye, Ltd., which seeks damages of \$2.5 million. Farrell was present at the meeting.

Rosoff said that Springfield, who has filed suit in Superior Court here (Billboard, March 25, 1978), to sever contractually with Farrell, has been offered the chance to buy out his pact for "a substantial cash down payment and future royalties." Farrell feels a release on LA can be produced from masters in the label's possession. Baby has asked for release from its Chelsea binder, with the provision that Farrell continue to produce them. Farrell, according to Rosoff, will continue to produce Baby, with a percentage of the money from a new label connection going to Chelsea plus 100% of any royalties due from any releases in the Chelsea label.

Rosoff said certain foreign licenses for the labels have sought return of their advances. Rosoff felt the Farrell labels have no obligation to return such deposits.

Earlier Rosoff said that when Farrell took Chelsea on its own in 1974 after dealing through RCA previously, the label got \$1 million from Polydor for three years of U.K. rights. Chelsea was loaned \$500,000 by City National Bank. The Polydor pact was assigned to the bank as collateral. Rosoff said Farrell was able to get first hits by Wayne Newton, New York City and Baby, but followup hits weren't forthcoming. The back breaker occurred in 1975 when Farrell laid out \$300,000 for a Bitter End anthology album "which bombed," he added.

Rosoff pledged the debtor would assign to the local credit managers' association revenues received from contractual obligations, the

Springfield negotiation and the Pye lawsuit. Debts owned to Coral Rock Productions, the Farrell parent company, are subordinated to creditors' claims, Rosoff stated. Farrell's annual stipend was \$125,000. In 1977, his pay dropped to approximately \$80,000.

The creditors' committee elected included: George Albert, Cash Box; Billy Pine, Modern Album; Pam Shira, Cream publishing group; Michelle Zarin, the Record Plant, and Donald Savel, Savel Printing.

## Sound Warehouse Rings Up 6 Years

TULSA—The Sound Warehouse stores celebrated its sixth anniversary here with employees donning tuxedos and serving cake and punch to all customers. A disco dance contest was held and the customers were also treated to a store-wide anniversary sale on all albums and tapes in the store.

Each of the three Sound Warehouse locations in Tulsa was decorated for the occasion and female employees passed out albums, T-shirts and posters to passers-by in the parking lots nearby.

"The weekend-long promotion greatly increased traffic in all our stores," says Don Greer, the principal in the Tulsa operation.

A Tulsa formal wear shop, Mr. B's, furnished the tuxedos. Prizes for the disco dance contest included dinner for two, an album a month for a year, concert tickets and dance lessons—for the losers.

## Kane Scoring Film

LOS ANGELES—Artie Kane has been signed by producer Jon Peters to compose the score and conduct music for the motion picture "Eyes Of Laura Mars" featuring Faye Dunaway and Tommy Lee Jones.

Kane, who recently scored "Looking For Mr. Goodbar," will work under the supervision of Charles Koppelman, music supervisor for the film. The movie is scheduled for early summer release.

## For the Record

LOS ANGELES—In a photograph which appeared on page 4 of Billboard's April 15 issue, a Donna Summer promotion was at the Peaches store in Atlanta and the unidentified man on the right is Ric Burnett, director of the Peaches operation in Atlanta.

# Classical Radio's Audience Grows Bigger, Younger

NEW YORK—The listening audience for classical music radio is up by 10%, while advertising gains for classical stations are up 30%, the Concert Music Broadcasters Assn. learned during its convention here last week.

The optimistic listenership report was delivered by Teresa Gannon, director of client services for Target Group Index, who notes the boost in listeners comes at a time when general population increase is only 6%, meaning classical listeners are also getting younger.

The firm set the nationwide audience of classical listeners at approximately 9,916,000. The ad gains were based on reports from 23 stations which devote 30% or more air time to a classical format. The ad study was compiled by the classical broadcasters during a membership poll at their three-day conference here.

The drum beating coincided with a luncheon by the group for the New York advertising community where guests included a dozen contemporary composers from BMI. Composer Walter Schuman was keynote speaker.

# RCA Bows 2 By Dallas

DALLAS—RCA Records will release two LPs recorded by the Dallas Symphony Orchestra under its new permanent conductor Eduardo Mata, including a concerto album with pianist Tedd Joselson.

An all-Copland album tentatively is scheduled for August release. Taped here were "Appalachian Spring," "El Salon Mexico" and "Rodeo."

The recent Red Seal tapings, under producer Peter Delheim, were the orchestra's first sessions in more than a decade. The bulk of the recording and production costs was assumed by the orchestra, a Red Seal source indicates.

Pianist Joselson will be featured with the orchestra in the Prokofiev Third Piano Concerto and the Ravel G Major. RCA also has conductor Mata in recordings with the New Philharmonia Orchestra and London Symphony.

3 ALBUMS AS STARTER

# London Snares Detroiters



**Equipment Check:** Detroit Symphony conductor Antal Dorati, seated right, familiarizes himself with Decca's custom recording console during recent sessions in the Motor City. Kenneth Wilkinson, Decca chief engineer, provides the demonstration, while onlookers include, from left, Bob Schwartz and Harry Manoogian of AMI Distributing, London Records' Detroit representative; Bill Close, manager of the Harmony Hut retail chain; John Harper, national sales manager/classical, London Records; and Marshall Terkin, manager of the Detroit Symphony.

By DAVE DEXTER JR.

LOS ANGELES—The Detroit Symphony under Antal Dorati will record three albums annually under provisions of a new contract signed last week with London Records.

It has been more than 20 years since the orchestra recorded under a resident conductor, says Marshall W. Turkin, executive director of the Detroit Symphony.

The first three LPs will comprise Bartok, Tchaikovsky and a mix of Dvorak, Enesco, Ravel and Liszt, Dorati reveals. First sessions were held April 7-10 in the United Artists Theatre in Detroit, vacant since the early 1970s.

The contract, Turkin reports, is for an initial one-year period with a three-year option clause. Turkin also disclosed that attempts to secure a recording binder in recent years were futile until Dorati took over the Detroit Symphony last year.

London is the North American subsidiary of England's Decca Records.

Simultaneously with the dis-

closure of the new recording pact came news that the symphony's 1978 drive for funds is being launched under Richard L. Terrell's guidance. "We will be seeking \$1.55 million this year," Terrell reports. Terrell is vice chairman of General Motors.

The orchestra's earned income last year through ticket sales, concert revenues and grants covered 59% of its expenses. Terrell notes. "But we raise more money publicly than all but one other major U.S. symphony," he adds.

Almost 500,000 persons annually attend the group's concerts at Detroit's Ford Auditorium and in schools, parks and halls from Michigan's upper peninsula to the inner city of Detroit. "and of that number almost 50,000 are school children who are admitted free," Terrell notes.

Dorati disclosed that the orchestra would make its first appearance under his direction at Carnegie Hall and Kennedy Center in April 1979.

Last year, the group's drive for funds raised \$1.5 million.

APRIL 29, 1978, BILLBOARD

# Classical Notes

In May pianist **Andre Watts** embarks upon a seven month concert tour dedicated to the music of **Franz Schubert**. The tour, commemorating the 150th anniversary of the composer's death, will visit 24 cities. Forty-four concerts are sched-

uled, to include chamber music and Lieder as well as solo piano.

Robert Page, director of the Cleveland Orchestra Chorus, assisting in the preparation of Krzysztof Penderecki's new opera "Paradise Lost." Page handled choral forces for the Western Hemisphere premier of the composer's "Utrenja," a production recorded by RCA. The new stage work will be given its premier Nov. 29 by Chicago's Lyric Opera.

Alicia De Larrocha has essayed the Beethoven "Emperor" Concerto for Decca/London Records, with Zubin Mehta conducting the L.A. Philharmonic. A Mahler's Third with Mehta and Marilyn Horne as soloist also taped in L.A. recently.

Oboist **Mitch Miller** performing yeoman service for the Cleveland Orchestra during its recent fund-raising marathon. Miller, in addition to guest hosting the WCLV marathon broadcast, contributed premiums that raised \$6,600 in donations, including two weeks use of his Grand Cayman Island condominium.

A total of \$178,000 was raised during the 67-hour event, the ninth Cleveland marathon. In Chicago, Symphony Marathon III netted \$410,000 this month. Broadcast by WFMT, the

Chicago marathons have raised more than \$1,150,000 since inception.

Boston Pops July 4 Esplanade concert will be sans fireworks this year, in an effort to cut down on the number of do-it-yourself fireworks demonstrators. **Arthur Fiedler** is marking his 50th year with the Esplanades, and the wish is to draw greater attention to him and the musicians.

The Fort Worth Ballet will premier a new rock ballet, "Rasputin," April 28, with Erik Bruhn dancing the title role. It is the second ballet production to feature a rock music score by **St. Elmo's Fire**. The Houston group accompanies the dancers live, and has been featured in costume on stage.

Zubin Mehta and the L.A. Philharmonic soaring to new heights on "Star Wars" wings. The orchestra performed the movie score before 25,184 April 1 at Anaheim Stadium, the largest gate ever for the orchestra, and Mehta's biggest audience too.

Erratum: Dealers have until May 15 to buy into the CRI catalog at existing \$6.95 list price. Effective date of the label's \$1 price increase was incorrectly reported as April 1.

ALAN PENCHANSKY

## COUNTRY OUTLETS REMAIN ORPHANS

## Filmways Programmer &amp; KEZR Link To Continue '20-40' Formats

By RAY HERBECK JR.

LOS ANGELES—The four adult contemporary client stations of defunct Filmways Radio will continue with their same formats through Pacific Programming Consultants, a new firm founded by former Filmways programmer Steve Epstein and former Filmways client Jim Levitt, manager of KEZR-FM in San Jose, Calif.

Epstein and Levitt teamed upon demise of Filmways' programming and syndication division (Billboard, April 15, 1978), which also had provided a country format to five stations.

The fate of these five rests with former Filmways marketing director John Price, now struggling to form his own company and continue service.

Epstein had been hired as KEZR programmer by Levitt almost as soon as Filmways' terse telegram announcing end of service within 30 days arrived at Levitt's station. KEZR had enjoyed top ratings in 18-34 and a reported 300% sales increase with the programming.

However, once Levitt and Epstein agreed to continue production essentially of the "20-40" format for KEZR, "we figured that we should offer the service to the other outlets which had been with Filmways," says Epstein. "Levitt already had agreed to absorb initial production costs, so we'd be breaking even at the onset."

The other three stations, which now have signed with Pacific Programming, are WKGI in New Martinsville, West Va.; KVOX-FM in South Moorehead, Minn., and KGLM in Butte, Mont.

Epstein will begin operations May 1 from new offices located at Marina Del Rey near L.A. But he also will spend about one week per month at Levitt's station.

"We have the unique capability of actually producing the format at a station and for that station," he explains, "which means we can fine tune the programs until perfect be-

fore sending them out to our other clients."

Epstein believes the primary problem with Filmways handling of the formats was the company's lack of experience in radio.

"There were times when I'd play a new program for executives," he says, "and they'd say, 'Sounds great to me, but then I don't know anything about it.'"

He adds that the company's formats were "finally beginning to break through" in the marketplace just when the firm decided to bow out. "Overall, though, I think it was a wise business decision on Filmways' part," he says. "It's certainly working out well for me."

Epstein explains that now he'll be able to devote all his attention to fine-tuning the format, which uses DJs Caron Allen of KPOL here and Jim Schneider of KEZR.

Levitt will handle most marketing until the firm hires full-time salesmen in summer. Former Filmways music director Bob Harlow continues with Epstein. "Right now, we don't want to grow too quickly, though. We simply want to get it right and perfect it and provide good service," he says.

Part of this includes encouragement through credits for stations to send him airchecks and install listen phone lines. "That way, I can exercise quality control and find out whether or not they're playing the format properly."

Epstein feels a problem with any programming service is keeping in close touch with station operators. "I think it's a great responsibility," he says, "because the manager, in effect, has placed the future of his business in my hands."

For similar reasons, former Filmways format marketing director John Price is striving to salvage the country operation. "I feel Filmways' move damaged my credibility a great deal," he says, adding that he's been in radio since 1954. "They just

may have knocked me right out of this business."

Price explains that Filmways held one-year contracts with the nine client stations, and had instructed him to sign them up on the strength of "a long-term commitment from a major corporation. Now, these stations don't even have enough programming to finish the spring Arbitron sweep."

The five in question are KDIO in Ortonville, Minn.; KBRJ in Boise, Idaho; KMON in Great Falls, Mont.; KQEZ-FM in Bakersfield (the flip side of mighty KERN), and CKGL-FM in Kitchener, Ontario, Canada.

"As a result, I feel like I've sold these stations down the river," adds Price. "So, I'm looking either for a group to buy the formats from Filmways or an existing syndicator who wants to step up to voice tracking."

He explains the former Filmways  
(Continued on page 38)

## ASCAP Offering Public B'casters Cut License Rate

• Continued from page 1

mitted to the Copyright Royalty Tribunal recently in rebuttal statements submitted in the wake of the agency's March hearings on the controversial rate issue.

Under the new copyright law, the tribunal must set rates for music use by noncommercial broadcasters by June 8 in cases where no voluntary licensing agreement has been reached.

BMI, SESAC and the Harry Fox office already have concluded agreements with the public broadcast system's tv network (PBS) and national radio network (NPR) and their affiliate stations.

Although ASCAP and the non-commercial broadcasting rate proposals are still miles apart, and mutual criticism is razor-edged, there are at least some concessions on both sides in the rebuttal statements.

Aside from the annual rate, disputes are heavy over when the rate should become effective; how the total should be arrived at (blanket license or per-composition performance and recording fees); how small campus radio should be covered, and how much financial and other information ASCAP can require in annual reports.

ASCAP says if the rate is not made effective until midyear by the tribunal, the 1978 total could go down to \$1.05 million.

The society hints it might appeal to some other forum if the tribunal does not make the date retroactive to Jan. 1, 1978.

The public broadcasters quote the law's requirement that the effective date for compulsory licensing of the noncommercial broadcasters' use of music is when the tribunal publishes rates in the Federal Register—presumably by the official deadline of June 8, 1978.

They say the necessity for tribunal action renders moot any tentative voluntary agreement with ASCAP, under which public broadcasters  
(Continued on page 76)



D.C. VISIT—Manhattan Transfer's Laurel Masse and Tim Hauser borrow the mike from DJ Randy Kirchbaum, foreground, at WHFS in Washington just prior to a concert at Constitution Hall.

## TELEVISION REVIEW

## 'Ringo' Parodies Twain In Uniquely Visual Video Bow

Ringo Starr: "Ringo," one hour April 26, 9 p.m. on NBC. Produced by Ken Ehrlich. Director, Jeff Margolis; music director, Jimmy Webb. Executive producers Robert Meyrowitz and Peter Kauff for DIR Broadcasting.

LOS ANGELES—Ringo's first television special offers mirth, music and madness enough to satisfy both mainstream America and hard core industry groupies who relish Beatlesque asides and subtle references.

By marrying music to myth through dazzling visual effects and a clever Neal Israel/Pat Proft script which would draw a twinkle even to Twain's eye (it's based on "The Prince And The Pauper"), producer Ehrlich has created a fine piece of tv programming as well as a musical and acting shadowbox for Ringo.

Opening sequence is a press conference a la early Beattie days hosted by George Harrison, who parries typically ridiculous questions with uncommonly sensible answers ("How did you know it was Ringo on the phone?"—"Ringo always calls collect.")

Focus of the conference is an upcoming Ringo concert at which the real Ringo may not perform, having switched places with his identical but untalented twin, Ognir Rrats. At this point, Harrison begins narrating the backstory, which parallels the Mark Twain original.

Instead of royalty versus Middle Ages pauperism, we see the contrast between rock stardom (Ringo) and the fringe element Rrats, a seller of maps to the stars' homes in Hollywood. Starr portrays both exceptionally well.

Art Carney is appropriately intimidating and evil as Rrats' ruthless father; Angie Dickinson, seductive and lawful as a policewoman, and Vincent Price, eerily antisemitic and daft as a psychiatrist. John Ritter captures the essence of superstar sycophantism as Ringo's manager.

Mike Douglas portrays himself in a devastatingly funny scene in which Rrats as Ringo literally destroys the talk show set through stage fright and clumsiness.

Ringo's duet ("You're Sixteen") with Rrats' girlfriend Carrie Fisher, whose sultry voice needs more exposure, provides the musical backdrop for a fantastic animation dance sequence between them, created by Linda Taylor of Rotoscope, makers

of the fabled Levi Strauss animated commercials.

When Rrats as Ringo seeks performing confidence ("With A Little Help From My Friends") he wanders back through time in a stunning laser-smoke tunnel, never before used in tv and provided by Laser Media. Another visual highlight is a 24-member dance sequence by Jaime Rogers, keyed to Ringo and Rrats changing places while singing "Yellow Submarine," neatly avoiding the cliché of underwater transportation devices.

Other tunes are "Act Naturally," performed by the wishful Rrats and "I'm The Greatest," opener as Ringo is chaffered and pampered by luscious groupies.

Additionally, he performs three cuts from his upcoming "Bad Boy" LP. Two are executed live on tape before a studio audience in a concert situation, "Heart On My Sleeve" and the surprisingly rocking "Hard Times." The ballad cut, "A Man Like Me," closes both the LP and the show.  
RAY HERBECK JR.

## Hawaiian K-108 DJ Sets Mark For Marathon

HONOLULU—K-108 disk jockey Tom Dancer has every right to stay in bed for most of April. He had been awake for a marathon broadcast of 225 hours, breaking the previous Guinness record of 224 hours of continual broadcasting set by a 18-year old DJ from Michigan.

The record was broken at 3 a.m. April 11, and Dancer slept it off at Queen's Medical Center. His physician, Dr. Danelo Canete, told the press that Dancer was in excellent health and sleeping soundly.

The marathon, which began April 1 over K-108, was an attempt to raise funds for the Hawaii Heart Assn. The event was also called a "poor man's charity," as most donations were around the \$1 range. The Hawaii Heart Assn. made \$13,000 from the promotion.

Dancer broadcast from the show-room of Honolulu Datsun, and many of his friends showed up to encourage him and help him remain awake.

## Stress Young Image At Classical Confab

By DOUG HALL

NEW YORK—Classical music formatted radio stations can move classical records in local record shops and in a big way, attendees at the annual Concert Music Broadcasters Association conference were told here Tuesday (18).

Fred Miller of WDCS Portland, Me., told how an ad schedule on his station along with a promotion of a basic classic record library list helped a local seven-store chain build classical record sales beyond those of rock.

Miller explained that his station and Deorsey's printed 10,000 copies of the station-recommended list and Deorsey's signed up for a 20-spot-a-week schedule for five months. At the end of that time, three of the seven outlets were racking up dollar volumes in sales of classical records which exceeded rock sales.

His presentation was among several at sessions dealing with building audiences and sales.

John Hofmann, national sales manager of KKHI San Francisco,

another classical station, told of contests involving listeners and advertisers to win concert tickets, stereo equipment and trips abroad.

This conference is the first to be held since the organization of commercial classical stations had a parting of the ways with non-commercial outlets which program classical music. The group has not met for almost 1½ years.

For a time it looked as if the classical association would not survive the split between commercial and non-commercial. Before the split, the group lost some key members such as WGMS Washington, which has not returned to the fold.

As the conference opened, Concert Music president Vianne Webb of WGH Norfolk told Billboard, "We have an image of programming to an older audience. We must break that image. Actually, our audiences are getting younger."

She also said, "We must convince advertisers that we have loyal audiences with spendable income."

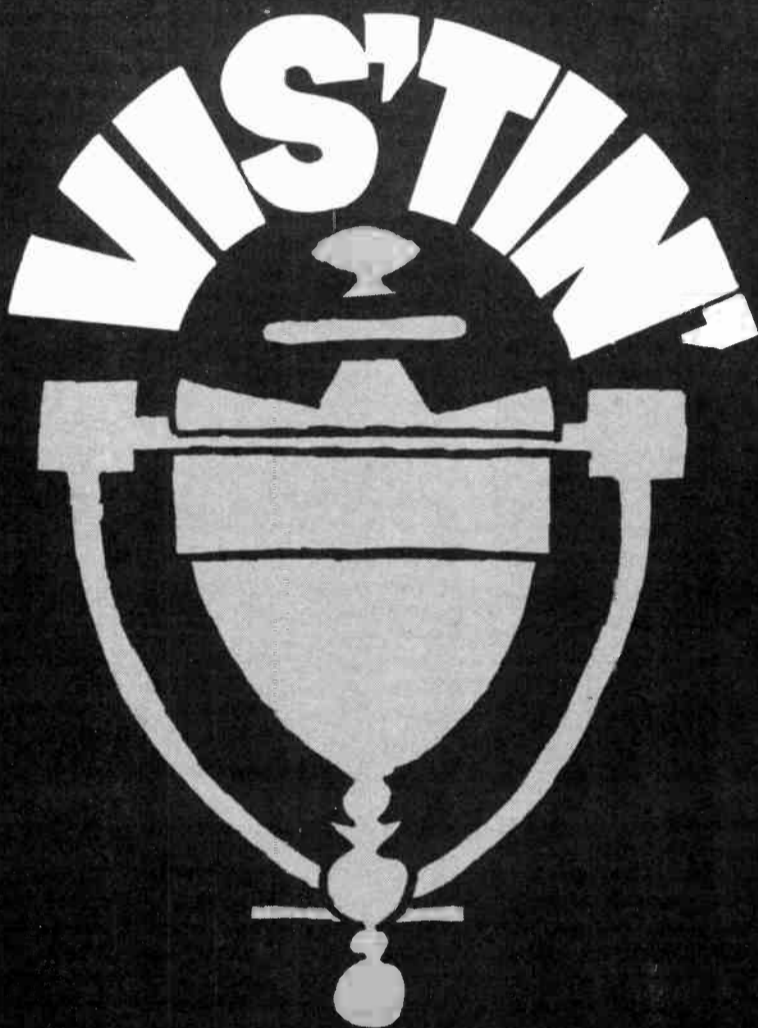


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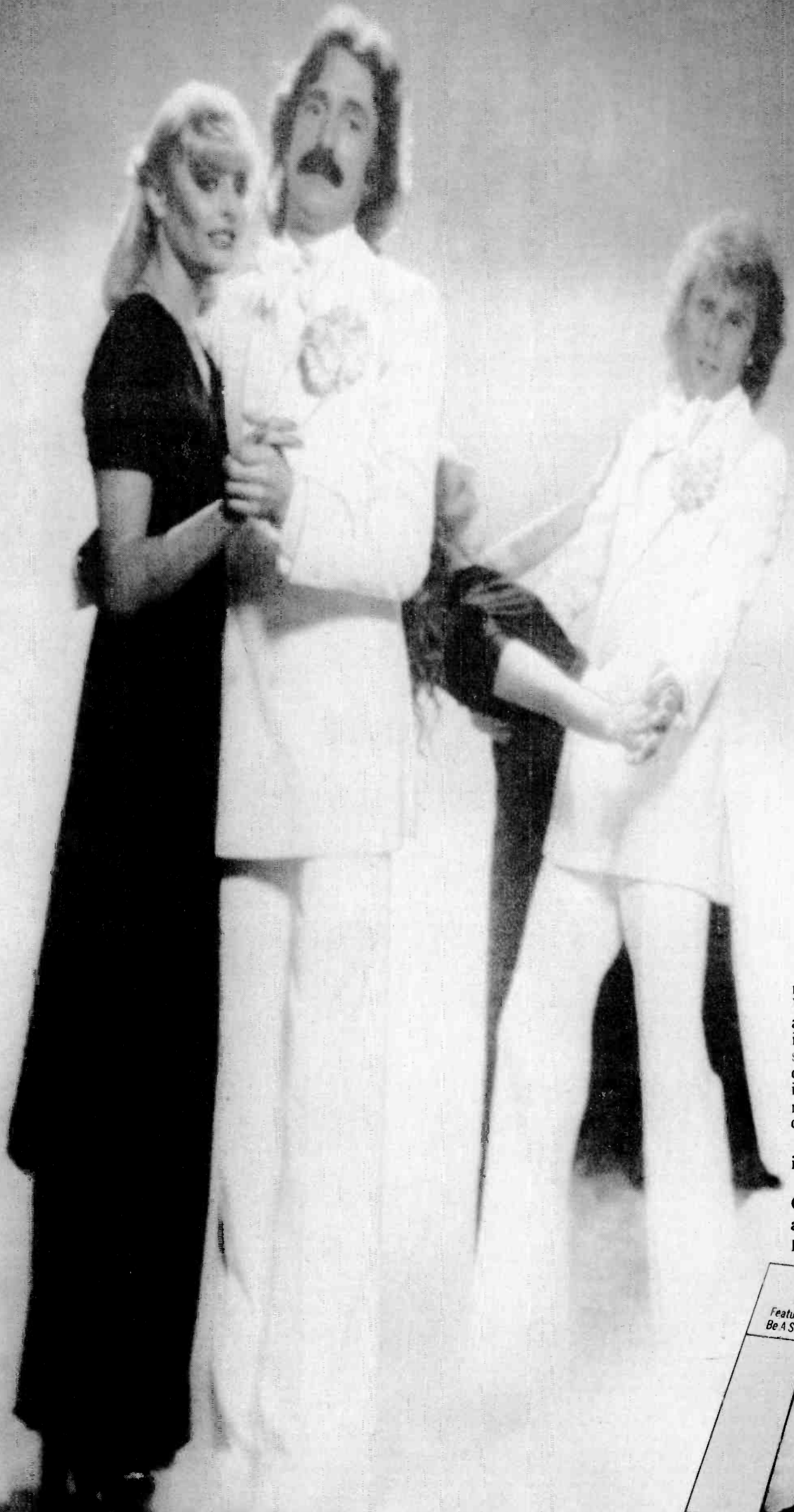
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## KUIC Enjoying 'Instant Turnaround'

By JACK McDONOUGH

VACAVILLE, Calif.—KUIC-FM, a small 2850-watt station operating unobtrusively in the northeast nook of the San Francisco Bay Area, has enjoyed in the past year what new owner Harvey Levin refers to as "a situation as close as you can get to an instant turnaround."

Levin says the adult contemporary station now ranks a consistent number two in the Vacaville-Fairfield area of Solano County.

The area is the fastest-growing region in Northern California, with a population jump from 70,000 to 120,000 since 1970. Vacaville and Fairfield are about equidistant from San Francisco and Sacramento. Levin says KUIC serves a potential market of 800,000, with the signal covering one-third of the Sacramento metropolitan area, about half of Contra Costa County and 80% of Yolo County in addition to Solano.

The station began 24-hour broadcasting March 20. Deejays pronounce the calls letters as "Quick" radio; there already exist two stations with similarly-pronounced designations, WKIK in Pocatello, Idaho and KWIC in Beaumont, Tex.

Levin began operating KUIC in April 1977 after leaving the post of general manager at Metromedia's KNEW in Oakland, where he had overseen a switch to a modern country format that brought KNEW greater ratings success than it had ever enjoyed previously.

Levin says he "Looked at 30 possible deals all over the country be-

fore deciding on KUIC. My goal was 100% ownership and I wanted a good FM signal in a market with little competition.

"I specifically wanted a station that was operating at lower than its potential. I had first heard about KUIC in 1974 because it was on the Golden State Warriors' network along with KNEW. Until then I never even knew Vacaville had a station."

It seems that a lot of others didn't know either, including the citizens of KUIC's hometown. "Right after taking over the station we picked one Saturday and made 200 calls at random in the area," says Levin. "Only 15% of those we called knew there was a station in the area and only 4% listened to it at all.

"Then last February we made another 200 calls. This time 60% knew there was a station and 45% had listened within the past week. That's not a scientific survey but I think it's a pretty clear indication of what we've done."

"I was amazed at how quickly the area accepted the station, even though these are San Francisco stations they could listen to. I think one reason they chose us is community pride. They appreciate the fact we're here and we give them good local news. But I think the main reason they're listening is the music."

Prior to his takeover, says Levin, "the station was all over the road. It was playing big band, country, MOR, everything, and it went off at 10 p.m. It was pretty brutal." Now

KUIC has an adult contemporary format which was put together mainly by p.d. Terry Gillingham, who came to KUIC from KEZR, San Jose.

Says Gillingham, "I felt most adult contemporary stations were ignoring a lot of product that people would want to hear. So we began playing our own selected album cuts. We tried to bring in some r&b crossover and some country pop. For instance, we played 'I Go Crazy' by Paul Davis six months before most stations played it as a new record. We got as many requests for one of the other tracks on Debby Boone's album as we did for 'You Light Up My Life.'

"We were playing Dolly Parton's 'Two Doors Down' from the album quite awhile before other stations went on the single. I think the main thing we do that other stations don't is that we listen to everything that comes through. And almost all the companies were helpful in providing service to build the library, which had almost nothing in it when we took over."

Gillingham says KUIC keeps 54 records in its current lists (broken down into "topside," "hit bound" and "extras") with various selections from a log of 400 oldies mixed in.

The weekday jockey schedule has Gillingham (who does air business as "Solano Don") from 6-10 a.m.; Paul Sullivan, 10 a.m.-2 p.m.; Matt Steiger, 2-7; Heather Blue, 7-midnight; and Delta Dan (the All-Night Man) midnight to 6 a.m.



IN THE MOODIES—Allen Goldblatt fingers John Lodge of the Moody Blues for reasons behind the group's reuniting after five years for an April 29 "Robert W. Morgan Special" syndicated to 150 markets.

## FILM REVIEW

# 'FM' Station Flawed But Confronts Issues

By PAUL GREIN

LOS ANGELES—The Universal film "FM" has excellent and highly appropriate music and it comments on a wide range of issues related to radio.

But its effectiveness is undercut by a hopelessly unrealistic and farcical ending, by stereotyped characterizations of all authority figures as buffoons and by the false and dated presentation of a big city FM station as totally and even recklessly loose and unstructured.

The film does a good job of raising many of the issues which confront FM radio. Chief among them is the conflict between sales and musical integrity.

At one point the sales manager of the fictional L.A. station Q-SKY exclaims, "To profits and the quality they bring." But the program director, Jeff Dugan (well played by Michael Brandon), quickly retorts: "To quality and the profits it brings."

When the powers behind the station want Dugan to add more spots, which he feels will dilute the station's sound, he says, "I promised you a station, not a bank."

because his station is an AM outlet and can't match the stereo offerings of his competitors.

"It's hard for us to play for elaborate stereo equipment," he admits. "Most records are so elaborately recorded that they lose something coming out of one speaker. I know I may listen to something at home, and then hear it on the air and say, 'What happened?' And then I remember. But we have an excellent AM signal and AM stereo is coming, so maybe that will be even better."

Grant admits to some personal preferences in his programming. He is currently high on Earl Klugh, he was fond of the early George Benson, and he says, "Ellington, always Ellington." But he refuses to be drawn too closely into a listing because, he says, "I love them all."

One of his greatest loves is to surprise the young people who come to work at his station as engineers or in other capacities.

"They get dumbfounded," he says, "wondering how I get by playing this sort of music. But pretty soon, they get into it, and they understand how someone could go on so long playing it."

## Felix Grant Spins Jazz 24 Years

By BORIS WEINTRAUB

WASHINGTON—In the world of broadcasting, a stretch of one decade playing music on the same station is a long one. For someone to remain in the same time slot playing the same sort of music for nearly a quarter of a century is nearly unheard of.

But for a DJ to play jazz on the top-rated station in a major market for that length of time, programming only album cuts, and drawing powerful ratings as well . . . that is not only unheard of, it's a major achievement.

Yet Felix Grant, who has chalked up that mark in his 24 years as the nighttime DJ on WMAL-AM, maintains his longevity is due to the fact that "the music has changed, but I haven't."

Grant's nightly show is on the air from 8 p.m. to midnight Monday through Friday. Called "The Album Sound," the show is the result of long hours of research and auditioning of records by the eclectic Grant, who, after all these years, remains in love with jazz in all forms.

His opinions, like his program, run counter to the prevailing trends in his industry.

"I have the feeling that there are thousands of people who have a variety of tastes and get sick of hearing the same records endlessly on their radios," he says. "There are many who listen to me for the music that isn't made just to become a million-selling record."

Over the years, Grant says, "music has changed, but I haven't."

The big changes, he says, are in the increasing numbers of categories of music from which to draw, and increasingly sophisticated recording techniques.

"There used to be jazz, country, r&b, pop and classical," he says.



Felix Grant: he has an eclectic approach to jazz programming.

"Now there are divisions within divisions. There are more people playing jazz, too. Down Beat runs a guitar poll, and it will have 50 players listed. You never had anywhere near that many years ago."

Grant's eclecticism is seen in the way he programs, sometimes going from, say, Jelly Roll Morton to Earth, Wind & Fire. He says that such a juxtaposition is a planned element of his programming.

"It's the element of surprise," he says. "My listeners never know what's going to come next."

Jazz purists might argue about the validity of some of the music Grant plays, but he maintains he is always careful not to use the word "jazz" in describing his show. He always uses the term "album sound" instead.

Still, in the 45 minutes after the 11 p.m. newscast on his station, Grant tends to stick to what he calls "out-and-out jazz—all instrumental." He says he would program more of the avant-garde music in the idiom into the time period except that most of

the cuts are too long for his format.

Grant says he plays cuts from 40 different albums a night, never more than one cut from an album. To be able to do this five nights a week requires tremendous research and stamina.

"On the older things, I don't have to listen too closely again," he says. "But the rest . . . the preparation for that is the hard part. I have to really think about it, and decide what I want to play and what to follow it with. I worry about balance, and I don't really know. It's almost intuitive, like Erroll Garner playing the piano."

"I'll play something like Earth, Wind & Fire, and someone will call and say, 'I didn't know you played that.' But I remember when Maurice White played drums with Ramsey Lewis. That's the sort of thing I know."

Grant says he has never been pressured by his station to change anything about his show since it got rolling so many years ago. There isn't any reason to pressure him: his cumulative Arbitron rating shows that he is tops among adults in the Washington metropolitan area.

"They know I work hard at it, and they leave me alone," Grant says of his superiors. "They know I have my listeners and my responsibilities to them. If someone plays a pop tune and it stinks, he can say, 'Well, it's the number one song.' But if I play it, it's got to be good."

"Still, I love it all, from James P. Johnson to Monk. I try to overcome locking people into a rigid definition of what jazz is. I don't draw the line anywhere. I look for interesting, provocative sounds."

Grant says the changing recording techniques in recent years have been something of a problem to him

## WXRT, 'Ringo' In Tie

CHICAGO—WXRT-FM 93 here has tied into Ringo Starr's Wednesday (26) television special, "Ringo," for stereo simulcast plus an all-day Beatles promotion.

Prior to the telecast, WXRT will play a full 12 hours of Beatles interviews, music and nostalgia.

WXRT is a progressive rock outlet.

(Continued on page 46)

# They're shouting "Long Live Rock 'n Roll" all over the world.



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# Suburban Venues Attracting More Top Acts

• Continued from page 1

unions have no contracts with venue owners, thereby reducing production costs.

• Managers, agents and performers are turning to suburban venues to break acts and build followings that are often less fickle than their cosmopolitan counterparts.

• Sophisticated sound and light systems are making it possible to produce high quality shows in these markets.

• Suburban governments are often willing to subsidize the remodeling of abandoned movie theatres or finance construction of new halls for the performing arts.

• Many rock acts now travel with self-contained production crews, eliminating the need for local labor and enabling them to play almost any hall as long as electrical power requirements are met.

This trend is most evident in the New York metropolitan area, where

labor costs are being blamed for theatres laying fallow, such as Manhattan's City Center and Radio City Music Hall, where union contracts sometimes demand that as many as 22 stage hands be on hand for a load-in.

"The unions are beating us to death," believes Mike Martineau of the Headliners Agency, who points out that top-flight venues such as the Lincoln Center complex are able to survive only through subscription sales and government subsidies.

"This is the case not only in New York but in Chicago and Los Angeles," he says. "You can gross \$110,000 at Madison Square Garden and the act is lucky to get \$25,000. The same is true at the Inglewood Forum."

"When we route an act these days very often we take almost any college field house instead of a downtown venue," he states.

"If we have a sellout show at

someplace like the 8,000-seat Com-mack (L.I.) arena (also called the Suffolk Forum) the band makes real money, much more than if we did two nights at the Palladium," claims Eric Gardner, manager of such acts as Todd Rundgren's Utopia and the new wave Jam. The Palladium, booked exclusively by Ron Delse-ner, still remains the most lucrative Manhattan venue.

"In fact, we look upon these suburban venues now as a separate market and it's getting more popular to play a date in Manhattan as well as Long Island on the same tour," Gardner adds.

Other suburban venues being used with increasing frequency are the Morris (N.J.) Stage, the Calderone Concert hall (L.I.), and several Long Island and New Jersey clubs that are now booking acts signed to major labels. A short time ago they could only attract local talent.

Rumbottom's, in N. Seaford, L.I.,

is one of these. It holds 400 people and it seems to be attracting crowds from New York as well as local fans who come to hear new wave bands such as the Dead Boys, Richard Hell and Tuff Darts.

Rick Morgan, a booking agent who works mostly with local talent, notes that clubs on his circuit are now hosting appearances by acts with major label affiliations in order to build a following.

"The Oak Beach clubs out here have been used for concerts by Foreigner when they were starting out, and now the Good Rats and Meat Loaf are playing those places," he says.

Two New Jersey venues that are luring top names are refurbished movie palaces, saved from the wrecker's ball by community pressure or enterprising promoters. They follow the pattern set by promoter John Scher, whose Capitol Theatre in Passaic, N.J., is now firmly established as a major East Coast venue.

The Morris Stage, for example, is a 40-year old Walter Reade house with 1,300 seats that hosted 40 concerts in its first year, ranging from Count Basie to Pat Travers. It was founded by 26-year old Barnett Lipman, who noticed it laying fallow when he was general manager of the nearby New Jersey Shakespeare Festival.

The newest addition is the Englewood Plaza, directed by John Harms, another 1,300 seat former movie house that was remodeled with grants totaling \$300,000, with some of the money coming from the federal CETA program.

American Community Productions is now booking pop and fusion acts into the Englewood venue, with Earl Klugh and Noel Pointer as the opening attraction June 16. Company was founded by Rick Greenberg, a former marketing and promotion man with a toy company who notes that the venue is only 10 minutes away from Manhattan.

These venues are in addition to already established ones such as the Westbury (L.I.) Music Fair, the Garden State (N.J.) Arts Center, the financially troubled Westchester Premier Theatre, the Nanuet Playhouse, and the Nassau Coliseum.

Still untapped are the many hotel operations in the Catskills and the Poconos that hosted big names in the 1940s and 1950s.

In addition to the Morris Stage and the Englewood facility, local college auditoriums are also being pressed into service to showcase rock and pop acts.

These include the County College of Morris and the Drew Univ. auditorium. The former holds 2,600 patrons and promoter Lipman says that a recent Meat Loaf concert was soldout in 1½ days with little or no advertising.

In addition to labor, advertising was cited as another cost factor making agents think twice before booking an act into the center city.

Jeff Weiner of New Audiences, a  
(Continued on page 46)

## Sinatra Society Planning Confab With Concert Tie

DALLAS—The Sinatra Society of America is planning a national convention this year, reports president Scott Sayers. Such cities as Las Vegas, Philadelphia and Buffalo are among those being considered. The organization of Sinatra buffs hopes to have its "leader" appear at a concert to tie in with the event.

In its April publication, the society lists a number of Sinatra reissue programs going on around the world: Capitol is rereleasing "In The Wee Small Hours" on its SM series; the World Record Club in Australia has reissued a three-record set of Capitol material titled "Sinatra—42 Great Songs;" in Holland as part of a 100th anniversary of sound program, WEA has issued "Frank Sinatra—The All Time Greatest;" WEA in Italy is putting together a five LP package, "An Evening With Frank & Friends," to comprise cuts from the Reprise Repertory Theatre Series.

And in England, CBS is working on a 20 LP edition titled "The Complete Harry James And Columbia Periods Chronologically On Disk," which will include many early Sinatra performances. John Ridgway is working on that compilation project.



Billboard photo by Chuck Pulin

JAGGER VISIT—Mick Jagger and model Jerri Hall chat with fans at New York's CBGB Theatre prior to a Jam concert.

## 22-City Chain For BASS Ticket Service Projected

By JACK McDONOUGH

OAKLAND—The BASS ticket agency here, with 65 outlets in the Bay Area, projects a BASS chain of 22 cities by the end of the year, according to firm president Jerry Selzer.

The firm continues its international expansion with May 1 openings scheduled for Honolulu and Sydney, Australia. These follow recent BASS openings in Houston, Toronto, Vancouver and Adelaide, Australia (where England's Prince Charles bought the first ticket). July 1, the service goes into Melbourne and into a yet unspecified American city.

In the foreign areas the BASS name will stand for "Best Available Seating Service," the acronym derived from the words "Bay Area Seating Service."

Thirty-five of the Bay Area's 65 outlets have their own ticket printing machines so a customer can get a newly-minted ticket at the point of purchase. The other outlets in less busy spots get three-day service from Oakland headquarters.

Service charge is 75 cents per ticket. The service sells 170,000 tickets per month with a projected 1978 total of two million ducats, says Selzer.

He credits a keen sense of promotion for the agency's success and says name has become so well recognized that BASS was actually able to sell a sizeable number of tickets for the recent California Jam II concert which

BASS had itself purchased from Ticketron.

"People in Northern California are so used to coming to us for tickets," says Selzer, "that they called us on Cal Jam and didn't mind paying the extra charge for our service."

Two of the principal tools in the BASS promotional effort are the new event magazine and the use of record retail outlets Record Factory and Eucalyptus Records as ticket outlets.

The use of the Record Factory and Eucalyptus chains is a recent development. BASS had formerly sold through Pacific Stereo outlets, but Selzer says the new arrangement allows for much more effective cross-promotions, with the stores displaying posters and albums of those artists who provide the best potential boxoffice action for BASS.

Selzer also notes that the agency shifted last September from use of its original computer to a more sophisticated mini-computer. Each city now allied with BASS also has its own computer so that, as Selzer says, "Every problem is a local problem."

### Kath's Replacement

LOS ANGELES—Singer-guitarist Donnie Dacus has been chosen to replace the late Terry Kath in the Chicago lineup. The 26-year old has played with Steve Stills and Boz Scaggs and has a featured role in the film version of "Hair."

## Innovations Set For 21 Kool Fests

LOS ANGELES—The Kool Jazz Festival will feature three completely new innovations this year—the festival's closed circuit television will be in color, there will be a nightly laser light show, and patrons may call from anywhere in the country and charge their tickets through Chargit by calling toll-free (800) 223-1814.

The Festival has also set up toll-free phone lines with information concerning any of its 21 festivals scheduled this summer.

Interested persons may call from anywhere in the country—(800) 543-1793. Ohio residents only should call (800) 582-1765.

The festival, which begins in Oklahoma City May 12, concluding in Phoenix July 29, has scheduled such acts as Gladys Knight & the Pips, the O'Jays, Spinners, LTD, Commodores, Al Jarreau, George Duke, Maze, Brick, Ashford & Simpson and others.

## TALENT FIRM AT BERKELEY

BERKELEY, Calif.—The 12th annual Berkeley Jazz Festival set for the Greek Theatre May 27-28 will feature Michael Franks, Ramsey Lewis, Flora Purim, Freddie Hubbard, Hubert Laws, Nightflight, Eddie Jefferson, Richie Cole, Noel Pointer, Oscar Peterson trio with Louis Belson and Ray Brown, and Herbie Hancock with Tony Williams and Ron Carter.

Tickets for the event which runs from 1 p.m.-6 p.m. May 27, and noon to 6 p.m. May 28, are available at all BASS and ticketron outlets.

Advance tickets for university students are \$6.50; \$7.50 for the general public. Tickets at the door will be \$8.50.

## 'Biggest' Concert Planned July 2-4 For Tennessee

By SALLY HINKLE

NASHVILLE—The biggest musical event in Tennessee is set to take place July 2-4 southwest of Nashville as the Nashville Music Festival, Inc. presents the first Greatest Country Music Show On Earth.

Headlined by Merle Haggard and Kenny Rogers, the festival will be featuring 26 top acts during the three-day event and expects to draw some 50,000 in attendance each day.

"There really hasn't been a country music event of this scope or magnitude anywhere in the country," says Marshall Fallwell, public relations director for the festival. "There have been other festivals, but most of these have been aimed either towards younger people or 'outlaws' or Bluegrass fans, and none have been anywhere as large."

The festival is being put together by Nashville promoter Ralph Wright, who was hired by the festival corporation to put together the holiday show. Others involved with the corporation include Ron Beeson, president, and Jim Mullins, vice president, both of Greensboro, N.C.

Set on 140 acres, the site was purchased by the show's producers expressly for the festival, which they hope to turn into an annual event.

"We've obtained all of our permits and licenses, security and traffic control has been arranged and we've done everything we can to make it run smoothly especially  
(Continued on page 59)

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and Tapes.*



# A Day In The Life Of Seymour Stein

## Sire Records Energetic Chieftain Strives To Build Momentum For Punk Rock Globally



Billboard photos by Chuck Pulin

Seymour Stein checks the artwork for a Climax Blues Band cover with Ken Kushnick, left, Sire's artist development vice president and John Gillespie, label's art director.

Seymour Stein, a walking encyclopedia of facts about pop and blues music, is deeply involved with punk rock, or new wave music. His energies are built around keeping his New York-based company in the forefront of what's happening with this brand of rock. Billboard's Roman Kozak, himself a devotee of punk music, discovered just how fast a day elapses when he hustled around Manhattan with Stein. This is his report:

Seymour Stein, founder and managing director of Sire Records, starts his day an hour late. Just back from NARM, he is fighting off a cold by staying in bed a bit longer.

But, by 10 a.m. he is in his top floor office at Sire's row house headquarters on the Upper West Side. The outside of the building is painted bright blue, the inside a strong pink red. Stein's own office is a more restful gray.

Stein's desk is on one end of his office; an antique wooden opium bed is on the other. Plaques and a gold album or two gather dust in the corners. "The telephone is Seymour's favorite toy," says someone at Sire about the 20-button instrument that Stein has next to him behind his desk. Everyone at Sire, no matter the rank, calls Stein by his first name.

The phone rings often. Because of the time differences Stein uses the mornings to take care of his international business affairs. The scene is hectic. Allen Zucker, his executive assistant, comes in and out with documents, memos and telexes. A sampler of Stein's morning calls:

—He sets a future luncheon appointment with Marcy Rudo, of Warner's book publishing division, to finalize plans for an authorized Fleetwood Mac biography on Sire Books.

—Discusses with Carlo Basile, director of a&r for RCA in Italy, plans to bring Italy's new interest in ballroom dancing to a larger international audience.

—Suggests to Andy Paley, one of the two Paley Brothers signed to Sire, that he write the English lyrics to a song Stein brought back with him from Italy.

—Discusses the release date of DMZ's debut LP with J.J. Rassler, leader of the new Sire act. Also sets time to see the band when next it appears in the New York area.

—Tells David Byrne, leader of the Talking Heads (whose second LP was produced by Eno in Nassau), that 1,900 copies of the group's debut LP were ordered in Boston the day before.

—Assures Tony Gordon, manager of Sham 69, another new Sire act, that everything is on schedule with "Tell Us The Truth," the act's debut LP.

—Telexes his European publishers, Willi Schloesser (Chappell in Germany, Austria and Switzerland), Nanon Lambin (Boa Music in France), and Rob Dickens (Warner Music in U.K.) about the top 20 success of the Talking Heads "Psycho Killer" single in Holland.

—Sets meetings in Europe with Alan Kaupé, of EMI in the U.K.; and Nobby Vahrenholtz, of Ariola in Germany, Austria, Switzerland and the Benelux countries. Sire is ending its inter-

national distribution agreement with Phonogram and is looking for new distributors around the globe.

"You don't really want to do a day in the life of Seymour Stein," someone tells this reporter. "All he does all day is scream and yell." But for this day Stein makes an effort to curb his normally effervescent temper.

"Phonogram must change its entire philosophy," Stein lectures Koos De Vreeze, director of international a&r for Phonogram, when he has him on the phone. "Your biggest acts are an anachronism in the record business. We are approaching the third generation of rock'n'roll and you people are not even in the second generation."

With Sire leaving Phonogram, the conversation concerns sales goals for Talking Heads and Ramones LPs. Stein reminds De Vreeze that according to their agreement, for Phonogram to get either a third Talking Heads or third Ramones LP it must fulfill certain sales quotas on each act's first two LPs.

"It is conceivable that you can pick up the third LP by the Ramones and not by the Talking Heads, or vice versa," he continues. "But you better have the Ramones figures up to the level of the Talking Heads, or else Linda will be on the next plane."

As the phone calls go on, Linda Stein, Seymour's wife and co-manager with Danny Fields of the Ramones, is waiting impatiently outside the office.

"I don't care who is here, how long do I have to wait for you?" she demands, the first words as she comes into the office. Seymour looks pained.

But soon it's back to business. "The expenses have to be cut down on the Ramones' European tour," says Linda. "The one place we lose money on gigs is in Germany. But not doing Germany is like not doing the Midwest in the U.S."

Stein assures her he is working hard on getting support for the tour. The conversation gets heated again when they realize there is a problem over who has access to their London apartment. Both rush out of the office to make a private call to London. (The apartment was later robbed despite their call.)

When Stein returns it is without Linda. He has an appointment with three members of the Stanky Brown group, Jerry Cordasco, James Brown and Rich Bunkiewicz, who have come to pick the single from the upcoming Stanky Brown LP. Stein is partial to a song called "Falling Fast." After a while his view prevails.

It is nearing noon. Ken Kushnick, Sire's vice president for artist development, and John Gillespie, the art director, bring Stein proofs of the upcoming Climax Blues Band LP cover. He looks them over briefly, nods his approval and then it's time for another meeting.

Jim Mosher, Stein's lawyer, brings a copy of a contract pacting the Rubber City Rebels to Sire. He is followed by Felix Pappalardi, who is in New York having just finished work on the next Dead Boys LP.



Stein and wife Linda, co-manager of the Ramones, discuss music in the boss' office.

"Where is Mister, or should I say, Master Batons?" asks Stein. Stiv Batons, lead singer of the Dead Boys is located. A test pressing of "We Have Come For Your Children," is put on the turntable.

"As the radio stations are moving closer to playing new wave music, I try to get my bands to record some material that the stations can play," says Stein later. "That is the reason I got Pappalardi to produce the Dead Boys."

"I think the LP shows the Dead Boys ability to play blues-based material, and also shows the depth of Stiv's vocals," says Pappalardi while the music is on.

Stein's next meeting is with Gary Kurfirst, manager of the Talking Heads. He instructs Mosher, who is on his way to Japan, to meet with Phonogram there, because "while I don't want you to shop around, Phonogram is very strong in Japan."

Batons also leaves before the Kurfirst meeting, but Pappalardi hangs around, propping himself up on the desk while Stein and Kurfirst speak. Stein tells Kurfirst, as he tells many others that day, of the 1,900 LPs sold in Boston. He also discusses tour plans including possible East European dates for the Heads.

It is nearing 1 p.m. and Stein is running late for his most important appointment of the day: lunch with Nesuhi Ertegun, president of WEA International, on having WEA distribute Sire worldwide.

With lunch over, 3:15 p.m. finds Stein back at his desk looking at post-concert pictures of himself with the Ramones. "No we can't send that one out," he tells Janis Schacht, his publicity director, discarding a photo. "I look like I'm in pain in this."

John Montgomery, his new promotion director, in from Los Angeles where he worked for Warner's, comes in looking a bit lost on his first day on the job. Stein tells him to find an empty office, get the WATS line from the operator and make calls around the country.

Richard Gottehrer, Stein's former partner at Sire, calls. Gottehrer is producing the next Richard Hell LP which Stein wants for July release. Putting Gottehrer on hold, he calls Jude Lyons, his general manager, to ask when it must be ready to



make the release date. May 15, he is advised. "Maybe we can stretch it out to May 17, if we have the artwork in advance," he tells Gottehrer.

The phone rings again. It is Marc Nathan, head of Sire's West Coast operation, calling about a project where Sire will release as a single the song "Can't Find The Time To Tell You," by the Hello People. "We will see how well it goes. We have a one-record deal with the Hello People, and then we have options if we want to go on," says Stein, by way of explanation.

Stein is discussing the need for more Tuff Darts spots on the West Coast with Nathan when a call comes in from Mo Ostin, president of Warner Bros., which distributes Sire in the U.S.

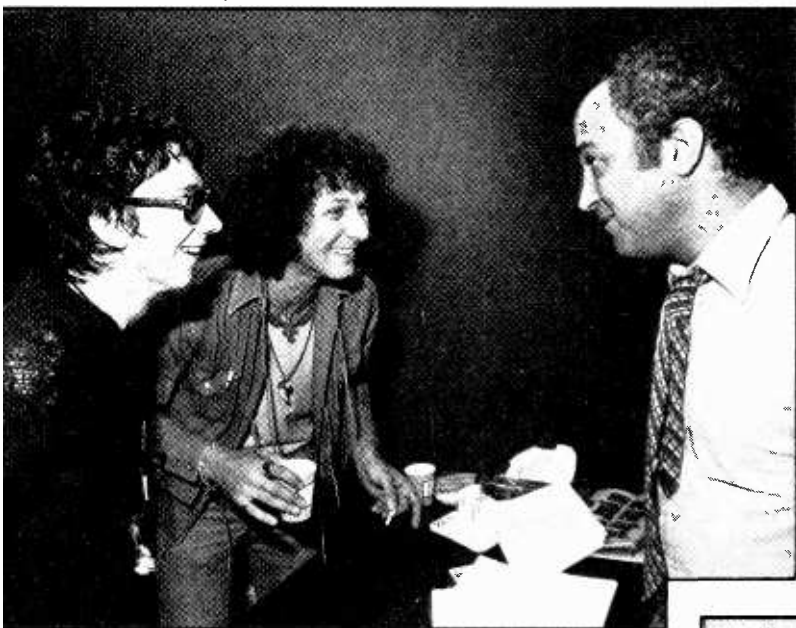
"I have just had lunch with Nesuhi Ertegun," Stein tells Os-



Jerry Wexler, Stein and producer Tony Bongiovi map out turning r&b classics into modern disco tunes.



Jonathan Brett, Sire's business affairs director and Stein exit Warner Bros. offices after a key meeting.



Stiv Bators of the Dead Boys and producer Felix Pappalardi discuss a project with Stein.

tin, "and he is anxious for a deal (for world distribution). A tough deal. I wanted to exclude Japan, but he felt that would be no deal. But he likes the idea of a joint venture in the U.K. He wanted to talk albums but I didn't. I want him to hear some of the stuff first. The Dead Boys LP is dynamite. And the Paley Brothers can be a smsh in Germany and Japan.

"I flew back to New York from NARM on the company plane," Stein concludes, "It made me feel like one of the family. I was surrounded by all the money people from Elektra and Atlantic."

He hears that Ostin is coming to New York the following week. Stein had planned to fly out to the coast himself to meet with Ostin. This is good news; now Stein won't have to make the trip. He tells this to Lyons, and asks if she thinks there will be time later in the day for the weekly a&r meeting. She doesn't think so.

"But we will have our a&r meeting," he says. "There is the new Clash single I want to hear." Changing the subject, Lyons tells him there are too many songs for the projected music folio Stein is putting together for Warner Bros. on the new wave. Stein says not to cut out any of the artists represented



Stein clowns with Annie Haslem, singer with Renaissance, following the group's show.

in the folio, but rather cut down the number of songs per artist.

Stein also gets a list of Blue Horizon masters which Polydor has been storing for him. "Mike Vernon and I coproduced these in 1967. I think we will be releasing them in the coming months. There are some good blues in there," he explains.

As he speaks, Tony Bongiovi, producer of both the Ramones and Mecco, comes in. He is followed by Jerry Wexler, who bounds into the room declaring he has come "to add joy and bonhomie to this dismal meeting."

"The reason for this meeting," says Stein, "is that we have spoken to Jerry and have come to the conclusion that disco is not just a passing fad." What Stein has in mind is to sound out Wexler and Bongiovi about updating some r&b classics as modern disco numbers.

"My main push now is Madleen Kane. Would you believe that my first signing as a consultant for Warner Bros. would be a disco artist?" asks Wexler. "Disco and r&b are one and the same thing today, except maybe for a few things that are coming out of Florida."

The search for suitable candidates to be given the disco treatment leads Stein to pull out his copy of the "18 King



Stein and Nesuhi Ertegun, WEA International's president discuss licensing.



Stein leaves his musical home enroute to a rock concert.

Sized R&B Hits" LP he once collated for Columbia and a group of old promotional photos of r&b and country greats.

Stein is no paltry musicologist and soon he and Wexler are busy exchanging stories about Jackie Wilson, Clyde McPhatter, Lee Andrew and the Hearts and other early greats. Stein gets out from behind his desk to do a passable version with Wexler of the old Drifters' hit "Please Stay."

"I feel a bit out of this," the 29-year old Bongiovi confides. "I was just a kid when all this was popular. I don't remember it all. I don't really know why I was invited here."

As the meeting draws to a close, Stein asks Bongiovi what it would cost to produce three fully orchestrated disco songs. About \$12,000 with no name singer, the producer estimates. "I thought it would be closer to \$5,000," says Stein. "We will discuss this later."

It is getting near 5 and Stein is late for two appointments, one at the CBS building, the other at the Warner Bros. office. On his way out, Stein turns to Bongiovi. "If it costs me \$10,000 to \$12,000, at least I want to get an artist out of this," he says.

The meeting at CBS is with Ralph Colin, vice president for artists and repertoire, Columbia House, on a new wave compilation album to be marketed on television.

Accompanying Stein is Jonathan Brett, his prospective new business affairs director. Stein is late when he gets to Colin's office. He is met in the hallway by Harold Keiner, manager, broadcast packages, artists and repertoire, Columbia House, who ushers the Sire delegation in to Colin's office.

Stein tells Colin he has the footage available of Joey and Dee Dee Ramone to be used in the commercials for the new wave package. He also tells Colin he has 14 or 15 tracks out of the required 20 for a "British Rock Vol. II," a compilation Colin is interested in.

The meeting is short and soon Stein is back on the streets again, on his way to the new Warner Bros. offices. He is running an hour late, and he is not sure where the Warner office is.

"Well it just goes to show how self sufficient Sire is that I don't know where the office is," says Stein on the way up in the elevator. Waiting in the conference room are Linda Stein and Danny Fields, the Ramones managers, as well as Joey and Dee Dee Ramone and Dee Dee's girlfriend Vera.

"I hope you know we got out of our beds for this," says Dee Dee as Stein enters. The band had a concert in Boston the night before and then drove back to New York after the show. Purpose of the Warner visit is to view rushes of the band's New Years Eve performance in London.

There is no sound on the film, only scenes of an enthusiastic audience, and Joey Ramone holding up a "Gaba Gaba Hey" sign.

The screening does not take long, but it is already past 6 p.m. and Stein still wants his a&r meeting. He calls his office and arranges it. But first he pays a brief visit to the offices of Kenny Puvegel and Stuart Cohen, two Warners promo men, at whose office, coincidentally or not, the new Paley Brothers single is playing.

"Although they only want Joey and Dee Dee in the commercial," says Linda Stein in the elevator on the way out, "the money from the residuals will be Ramones money. All four are in the band. Did you know that originally they only wanted one person on the commercial so they would have to pay less residuals?"

Finding a cab on Sixth Ave. is no simple matter. The quest is interrupted briefly when Linda Stein runs into Dee Dee Ramone and Vera who are going the other way. Stein finds a taxi and briefly ponders leaving her behind, but reconsiders. On the taxi back to Sire, driving through Central Park, Linda Stein tells of plans for making a Ramones movie, using footage already available and some not yet shot.

The taxi drops off Linda near the Steins' Central Park West apartment, then proceeds on to Sire Records, not too far away, where Stein gathers whatever staff remains for his a&r meeting.

Played at the meeting are new English singles by the Clash, Snatch, the Tones and the Stukas. While the music plays, Stein puts his feet up, and though sitting between two speakers, engages in telephone conversations.

Finally it is 7:30 p.m., and while his day in the office is over, there is still much more to do. Renaissance is playing at City Center that night, with a party to follow. Stein learns that a jazz act is opening up for Renaissance, which he can miss, so he has time to go home and change.

Stein's home is only a few city blocks from his office. Spacious and overlooking Central Park, it is furnished in a modern oriental style. The apartment is the antithesis of Sire Records' punk-funk office decor.

Stein leaves for the concert, leaving Linda to come later. An oriental woman taxi driver has a little trouble with Manhattan geography, but soon the trio of Stein, reporter and photographer get to the theatre, to be approached by a scalper offering three tickets.

"This sure doesn't look like a crowd you'd see at a punk rock show," remarks Stein, looking around at the well-scrubbed crowd in the lobby. Renaissance has not yet come on, and Stein visits backstage, briefly chatting with band members, manager John Scher and concert promoter Ron Delsener.



Concert producer Ron Delsener and Stein at a party following the Renaissance concert.

The concert begins and Seymour joins Linda at their seats. Forty-five minutes later Stein is in the lobby "just stretching my legs." Next he is found back stage sitting alone on an equipment case, waiting for the show to end.

"You know I really hate it when people impose on me," he says. He is unhappy because a representative of British Leyland, which paid for a four-color Rock Bill for the Renaissance show, was not invited by Warner Bros. for the post-concert party at the Four Seasons restaurant.

Recovering his coat from his seat after the show ends, he runs into Kushnick and instructs him to take care of the party invitation. Then it's off to the dressing rooms of the band where he assures them that their concert was "just fabulous."

"I thought of getting a limo for this evening, but it isn't really my style," says Stein as he, Linda and a couple of others are looking for a cab to go to the party. Rain is threatening.

The party itself is a sedate affair. Stein chats with Delsener about soccer, and with David Horowitz, Warner Communications home office executive about the upcoming IMIC. Sometimes he and Linda just wander around hand in hand.

About 12:30 a.m., the day over, Seymour and Linda go home.

Graphic layout: Bernie Rollins





Alex Lifeson

Neil Peart

Geddy Lee

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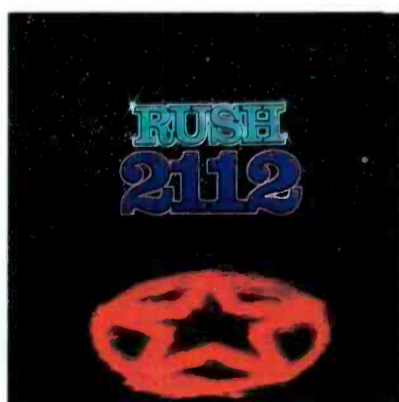


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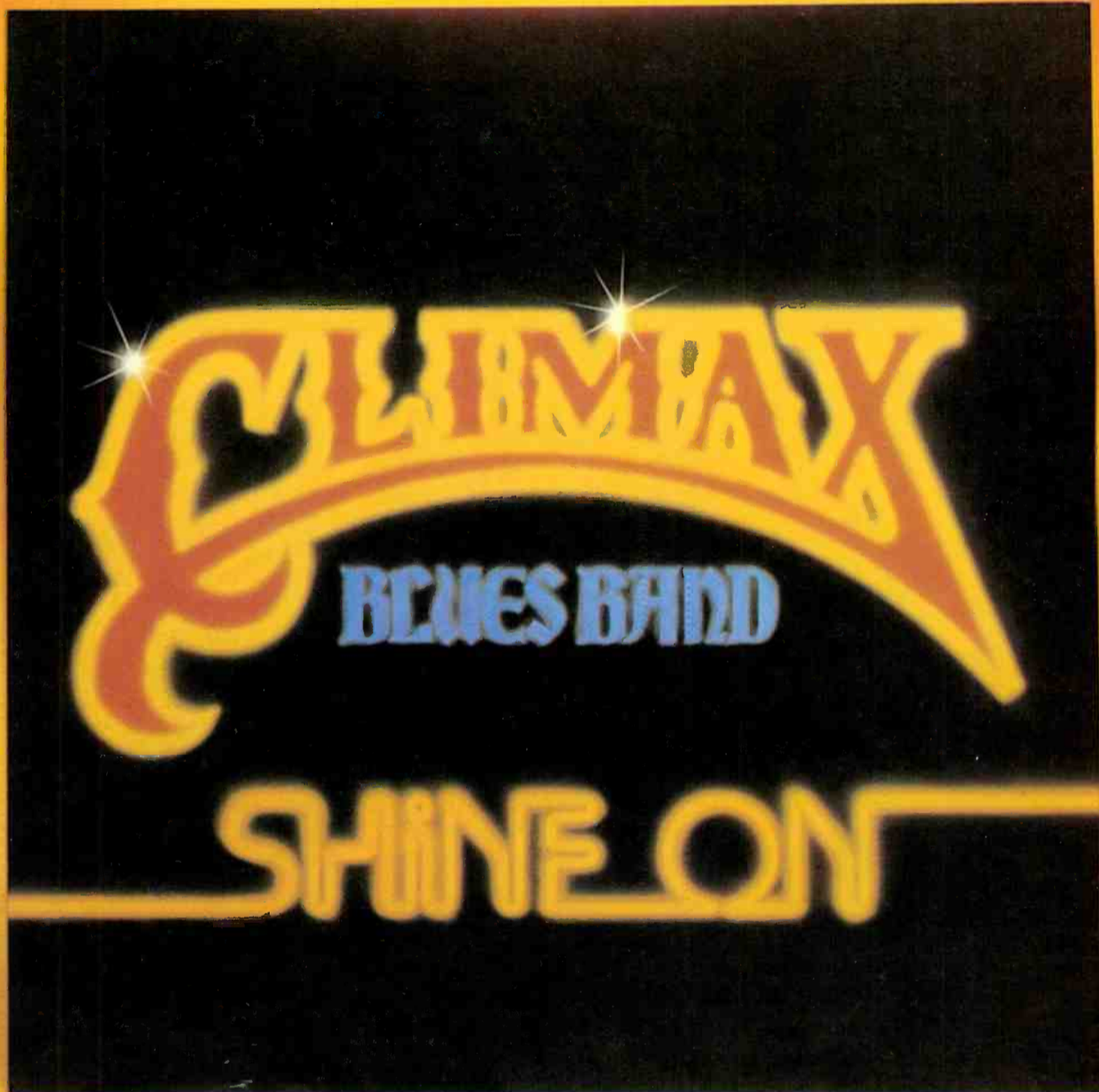
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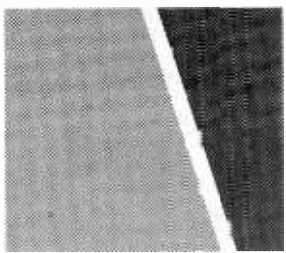
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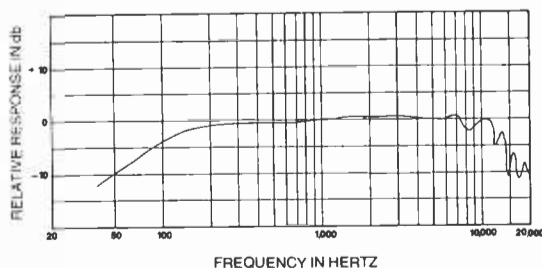


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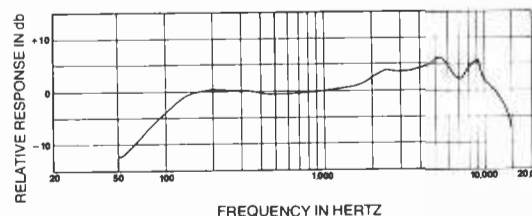


## SM58

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## New A/V Equipment Takes Spotlight At NAB



Billboard photos by Bonnie Tiegel

NAB in Las Vegas had its biggest expo ever April 9-12, with broadcast carts among highlights. Fidelipac's Arthur Constantine, right in left photo, explains features of continuous-loop cartridge to M. Rodriguez, UMC Electronics, Brazil; above right, Capitol Magnetics' Ed Grant arranges samples of three broadcast Audiopaks shown.

AUDIOTRONICS' Bob Jones, right at left, covers specs of the firm's 18-channel 110-4 console to Gerald Robinson of WISN-TV, Milwaukee; above, Ralph Tucci of WTCN, Minneapolis, gets the feel of MCI's model 25A-26 32-channel console with computer-controlled automation capability.



DOLBY rep Bob Peterson, above left, demonstrates FM noise reduction system to a visitor from Mexico's Marti Electronics.



PANASONIC's Steve Blanchard sets up 2-hour Omnivision II VHS VTR system.



JVC discrete 4-4-4 quad broadcast system is explained by consultant John Woram, left, to Bob Lifton of Regent Sound, N.Y.

## JBL Promos Tie-in Acts & Audio Dealers

By JIM McCULLAUGH

LOS ANGELES—JBL has been linking its image as a speaker manufacturer with professional sound companies as well as with its consumer dealer network in a round of T-shirt promotions focusing on touring artists.

While not a new policy entirely, the Northridge, Calif., maker of both pro and consumer speakers and electronics, has stepped up its activity in this area considerably in the past several months, according to Nina Stern, public relations coordinator.

Todate, the firm has orchestrated T-shirt promotions with Crosby, Stills & Nash; Emerson, Lake & Palmer; Queen; and Firefall and is planning a Beach Boys promotion as well as one for a Rod Stewart fall tour.

JBL also produced thousands of T-shirts in connection with Cal Jam II, the mammoth outdoor concert held March 18 at the Ontario Motor Speedway in Southern California attended by more than a quarter of a million persons.

"The various divisions within the company including consumer, professional and export," explains Stern, "all expressed an interest in doing more of this type of thing."

"So, it was a matter of contacting various sound reinforcement companies like a Northwest Sound, Clair Brothers, TEA Electosound and oth-

(Continued on page 54)

## KANSAS OUTLET'S EXAMPLE

# 'Promote & Merchandise' Keys To Camelot Accessory Climb

By GRIER LOWRY

The full brand lineup includes BASF, Capitol, Columbia, Maxell, Scotch, TDK and the web's own Camelot private label.

And how important is a private label in merchandising blank tape? "The edge it offers is a lower price," the store manager believes, "and an ability to say to the customer: 'This is our stuff, we put our name on it, we've tested it thoroughly, and if there's a problem, we'll take care of it with no questions.'"

The outlet here is selling more

OVERLAND PARK, Kan.—"Our company is all steamed up over the whole accessory potential and we're digging for higher volume," says Pat Jones, manager of the Camelot Music outlet at the suburban Kansas City Oak Park Shopping Center here.

His company is Stark Record & Tape Service Inc. of North Canton, Ohio, which operates 67 Camelots mainly in the Southern states and Ohio, and Grapevine, its first record/tape/accessory "supermarket" in Flint, Mich.

"In record and tape care items, blank tape, carrying cases and music books, the key words are 'promote' and 'merchandise,'" Jones emphasizes.

The game plan in moving accessories for the Camelot chain is a 30-foot-long sidewall pegboard display that is a focal point of the store here, according to Jim Bonk, vice president, and Larry Mundorf, operations manager, with Dwight Monjar regional manager based in St. Louis.

"Our accessories and record buyer, Joe Bressi at Stark headquarters, is the best in the business at turning up all kinds of deals," notes Jones.

Accessory sales have been on a steady upward climb for the past year and a half throughout the chain, with blank tape the fastest growing category, Jones maintains.

blank tape than ever, and has been unusually successful in moving multi-pack units in both cassettes and 8-tracks. Pyramided displays of about 400 three-pack 80-minute Camelot 8-tracks for \$4.29 and cassettes at \$3.29 make noise for the store. And a dump-bin display of a three-pack of C-60 Capitol cassettes for \$3.99 also spells sales.

"Blank 8-track and cassette buyers are going for the multi-pack stuff and we're working that trend for all

(Continued on page 55)



Camelot manager Pat Jones, Overland Park, Kan., shows off multi-pack blank tape display typical of chain's aggressive accessory merchandising.

## Sony Aim Is 'Pro' Mart For PCM & Hi Fi

By STEPHEN TRAIMAN

NEW YORK—With the debut of what it calls an "audiophile series" incorporating the first commercial PCM audio adaptor for digital recordings, Sony Corp. is committing its resources to the professional audio marketplace.

Acknowledging that the U.S. company is "going back to its audio roots," Mike Schulhof, new president of Sony Industries—one of three new marketing entities set up under the Sony Corp. of America umbrella, admits hi fi has long been a stepchild of Sony video here.

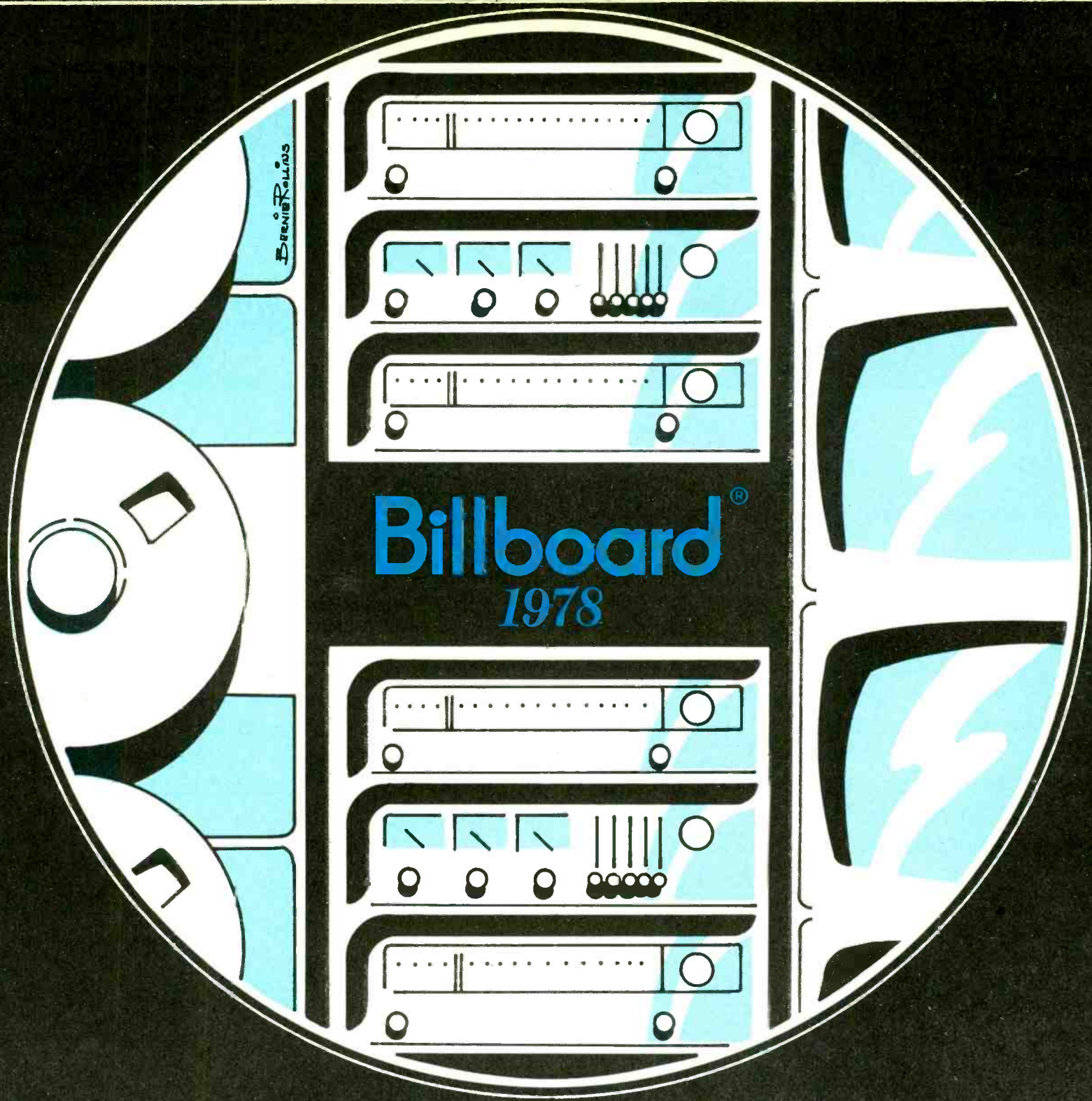
But the debut of a new tuner, DC power amplifier and companion preamp, servo-controlled cassette deck and reference monitor speakers with 200-watt power handling capacity, establishes a new high-end series.

Along with the PCM-1 audio adaptor to be available this fall at suggested \$4,000 with playback of digital audio material through a Betamax VTR, the new Sony series will complement already existing mixers and microphones that have been offered in the pro market.

A new marketing network for the state-of-the-art equipment is being set up, according to Gus Ishida, general manager of the hi fi division and Frank Rinaldi, national product manager. "We feel there are enough Sony customers who expect premium performance and are willing

(Continued on page 54)





*Tape  
Audio  
Video*

**MARKET SOURCEBOOK**

The ONE Industry Buyers Guide for Professional,  
Semi-Pro Equipment, Accessories and Services

# Tape Audio Video

## MARKET SOURCEBOOK

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## All Key Segments Continue To Expand

By STEPHEN TRAIMAN

This expanded 1978 Billboard Tape/Audio/Video Market Sourcebook reflects the continued expansion of all key segments of the industry, with emphasis still on tape hardware and blank tape. Its international scope is emphasized by the addition of Japan.

The mushrooming sales curve of premium blank tape products, tied directly to the solid percentage increases of tape decks, portables and compact systems, is focused mainly on cassettes.

In hardware, cassette tape decks are up 23% in both units and volume; portable cassette recorder/players are up 10% in shipments and retail value, and autostand cassette units are up 13% in units and 17% in dollars.

Blank software is even more dramatic, with all cassette shipments up 7% to a total 200 million in 1977, but premium ferrite products—the high-end Maxell UD-XL, TDK SA and AD, and 3M Master I, II and III among others—are up 34% to 80 million units or 40% of the market, from a 32% share the year before.

New premium cassette lines from BASF (Professional I, II and III); Fuji (FX I and II), Ampex (Grand Master) and Memorex (MRX3) among others should increase the percentage and the market even more in 1978.

The crossover into bulk tape duplicating product also is evident, with a new premium cassette formulation from Columbia Magnetics joining its 8-track lube leader, more high-quality Agfa-Gevaert pancakes finding their way to the U.S. for a growing number of custom duplicators, and Ampex and 3M both improving their duplicating and mastering products. Equipment has kept pace, with 64:1 systems now in demand from Cetec (Gauss), Recortec, Otari and others.

FACTORY SHIPMENTS			
BLANK TAPE UNIT SALES BY TYPE			
1977 Units	CASSETTE	1976 Units	% Change
106,000,000	Promotional Ferrite	113,765,000	- 6.8%
80,000,000	Premium Ferrite*	59,680,000	+ 34.0%
8,000,000	Chromium Dioxide	7,460,000	+ 7.2%
6,000,000	Ferri-Chrome	5,595,000	+ 7.2%
200,000,000	TOTALS	186,500,000	+ 7.2%
8-TRACK CARTRIDGE			
19,627,000	Promotional Ferrite	18,960,000	+ 3.5%
14,213,000	Premium Ferrite*	12,640,000	+ 12.4%
33,840,000	TOTALS	31,600,000	+ 7.1%
OPEN REEL			
2,450,000	Promotional Ferrite	3,150,000	-22.2%
9,800,000	Premium Ferrite*	9,450,000	+ 3.7%
12,250,000	TOTALS	12,600,000	- 2.8%
*Cobalt, Gamma-Ferrite, High Coercivity, Etc.			
246,090,000	ALL TAPE TOTALS	230,700,000	+ 6.7%
FACTORY SHIPMENTS			
RETAIL VALUE & AVERAGE UNIT PRICE			
1977	RETAIL VALUE	1976	% Change
\$324,000,000	Cassettes	\$296,535,000	+ 9.3%
70,387,000	8-Tracks	63,200,000	+ 5.6%
41,895,000	Open Reel	40,698,000	+ 1.7%
\$436,282,000	TOTALS	\$400,433,000	+ 8.9%
AVERAGE UNIT PRICE			
\$1.62	Cassettes	\$1.59	+ 2%
2.08	8-Tracks	2.00	+ 4%
3.42	Open Reel	3.23	+ 6%

Base figures, Merchandising Magazine; extrapolations, Billboard.

Tape growth in all configurations except open reel has brought the "home piracy" question out in the open—in the U.S. and every major music market around the world. While the Universal/Disney suit versus Sony and its Betamax home videocassette recorder alleges copyright infringement in video only, no one doubts that the ultimate court decision, and actions of the new Copyright Tribunal, will affect audio taping in the home as well.

The effects of the growing use of premium tapes to provide better recordings than those available from prerecorded sources is finally getting to the major labels, which also see the arrival of better recording processes just around the corner.

Audiophile recordings—direct to disk, PCM (pulse code modulated) disks mastered from digital recording tape, and "super-fi" stereo—have emerged in growing numbers in response to this consumer demand. They are spreading rapidly from the initial hi fi outlets to a growing number of full-line record-tape retailers who are spotlighting them in special bins. At premium prices, with few discounts, and high margins, the new disks are expected to expand even faster this year.

The "new" recordings are as much a result of the continued growth of better hi fi—both in the home and in the car. Hi fi components—including receivers, separates, turntables, cartridges, speakers and headphones—show a 10.5% rise in factory shipments to 16.63 million units and a 16% increase in retail value to \$1.394 billion (due mainly to the yen/dollar exchange, with much product from Japan). "Highway hi fi" has seen a sizeable boom as superior components move into the auto, with 6.899 million units shipped last year, a 13% gain, with retail value of nearly \$650 million, a 16.5% increase.

(Continued on page TAV-32)





**DYNACO INC., KINGSBIDGE ELECTRONICS INDS.**, PO Box 88, Coles Rd., Blackwood, N.J. 08012. Tel: (609) 228-3200. Pres. Alan Ross; Mktg. Dir.: Mike Luby.  
**Distribution:** M/Ret, M/C, M/Rep.  
**Product:** Amplifiers, pre-amplifiers, tuners, speakers, equalizers.

**DYNACORD ELECTRONICS INC.**, 6908 Lawnton St., Philadelphia, Pa. 19128. Tel: (215) 482-4992. Sales Mgr.: Joseph Colantonio.  
**Home office:** West Germany.  
**Distribution:** M/Rep.  
**Product:** Cassette & open reel rec's/players, amplifiers, pre-amplifiers, tuners, speakers, turntables, tonearms, phono cartridges, styli—pickup, microphones (dynamic, ribbon), equalizers, decoders & demodulators, headphones.

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**Product:** Speakers.

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**E R A ACOUSTICS INC.**, 311 E. Park St., Moonachie, N.J. 07074. Tel: (201) 641-3650. Pres.: Lewis Gould; Sales Mgr.: Ted Gordon.  
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**Product:** POLY PLANAR-MAGITRAN speakers.

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**E S S**, see Electrostatic Sound Systems  
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**Product:** Microphones (FM wireless).

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**Product:** LESLIE speakers; ELECTRO MUSIC headphones.

**ELECTROPHONIC**, see Morse Electro Prods  
**ELECTROSONIC SYSTEMS INC.**, 4575 W. 77 St., Minneapolis, Minn. 55435. Tel: (612) 835-5787. Pres. & Adv. Mgr.: Kevin Curry; Sales Mgr.: Willard Plumb; Mktg. Coord.: Denise Hayes.  
**Product:** Decoders & demodulators.

**ELECTROSTATIC SOUND SYSTEMS (ESS)**, 9613 Oates Dr., Sacramento, Calif. 95827. Tel: (916) 362-4102. Pres.: Philip Coelho; Sales Mgr.: Dwight Renzema; Adv. Mgr.: Jan Wessell.  
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**Product:** ESS speakers.

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**Product:** ELECTRO-VOICE speakers, microphones (condenser, dynamic); INTER-FACE speakers.

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**Product:** THORENS turntables.

**EMERSON RADIO (DIV. OF MAJOR ELECTRONICS CORP.)**, 60 Enterprise Ave. N., Secaucus, N.J. 07094. Tel: (201) 865-4343.  
**Product:** 8-tr. & cassette (portable) rec's/players.

**EMILAR CORP.**, 2837 Coronado St., Anaheim, Calif. 92806. Tel: (714) 632-8500. VP, Sales & Adv. Mgr.: Algis Renkus.  
**Distribution:** M/OEM, M/C, M/Rep  
**Product:** Speakers, hi frequency compression drivers & horns.

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**Product:** Turntables, tonearms, phono cartridges, styli—pickup.

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**Distribution:** M/Ret, ID, M/Rep  
**Product:** 8-tr. & cassette (home, portable) rec's/players, compact phono or phono combs. w/tape units, portable phono or phono combs. w/o tape units, amplifiers, tuners, receivers, speakers, turntables, headphones.

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**Product:** 8-tr. & cassette rec's/players, compact phono or phono combs., amplifiers, tuners, receivers, speakers, turntables.

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**Product:** FORSYTHE AUDIO SYSTEMS, ACOUSTIC TRANSDUCER speakers.

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**I. M. FRIED PRODS. CO.**, 7616 City Line Ave., Philadelphia, Pa. 19151. Tel: (215) 473-7474.

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**FUJITSU TEN CORP. OF AMERICA**, 1135 E. Janis St., Carson, Calif. 90746. Tel: (213) 537-8930. Dir., Sales & Mktg.: T. Gable.  
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**Product:** Cassette (home) rec'rs/players, amplifiers, tuners, receivers, turntables.

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**RYSTL ELECTRONICS CORP.**, 328 NW 170 St., North Miami Beach, Fla. 33169. Tel: (305) 652-3838.  
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**Product:** Speakers.

**SGI**, see Stillwater Group.

**S T A R INDS. INC.**, 149 Otto Circle, Sacramento, Calif. 95822. Tel: (916) 422-6365. Pres.: Mark C. Johnson; Sales Mgr.: David Bassell; Adv. Dir.: Truman V. Low.  
**Distribution:** M/Rep.

**Product:** STR speakers.

**STR**, see S T A R.

**SABA**, see William Pany Co.

**SAM ELECTRONICS CORP.**, 871 Folsom St., San Francisco, Calif. 94107. Tel: (415) 956-4151. Pres. & Adv. Mgr.: Edwin Samn; Exec. VP, Sales & Mktg.: Leo R. Ikeda.  
**Distribution:** M/Ret.  
**Product:** 8-tr. & cassette (auto) rec'rs/players.

**SAMSON**, see Sam Ash.

**SANSKY SEIKI (AMERICA) INC.**, 149 Fifth Ave.,

New York, N.Y. 10010. Tel: (212) 260-0200. VP: Y. Takeda.

**Branches: Los Angeles, Calif.**, 13000 S. Athens Way. Zip: 90061. Tel: (213) 321-0320—**Lyndhurst, N.J.**, 1275 Valley Brook Ave. Zip: 07071. Tel: (201) 935-9414.  
**Product:** Cassette (home, auto, portable) rec'rs/players.

**SANSUI ELECTRONICS CORP.**, 55-11 Queens Blvd., Woodside, N.Y. 11377. Tel: (212) 779-5300. VP: Noboru Kouchi; Sales Dir.: Kenji Hoshino.

**Branch: Gardena, Calif.**, 333 W. Alondra Blvd. Zip: 90248. Tel: (213) 532-7670. Sales Mgr.: T. Yoda.  
**Home office:** Japan.  
**Distribution:** ID.  
**Product:** Cassette (home) rec'rs/players, amplifiers, pre-amplifiers, tuners, receivers, speakers, turntables, phono cartridges, styli—pickup, microphones, decoders & demodulators, headphones.

**SANYO ELECTRIC INC.**, 1200 W. Artesia Blvd., Compton, Calif. 90220. Tel: (213) 537-5830. Pres.: Y. Takimoto; Sr. VP, Sales & Mktg.: William J. Byron; Adv. Mgr.: Douglas Walmsley; PR Mgr.: Florence Towers.  
**Distribution:** ID, M/Rep.  
**Product:** 8-tr. & cassette (home, auto, portable) rec'rs/players, compact phono or phono combs. w/tape units; BETACORD videocassette rec'rs/players (1/2", consumer model), V-CORD videocassette rec'rs/players (1/2", industrial-institutional model) closed circuit cameras, amplifiers, tuners, receivers, turntables.

**SCHNEIDER**, see Phono-Sonic.

**SCHOELER-AKUSTIK**, see D T S-electro-acoustics.

**SCHOEPS**, see Posthorn.

**SCIENTIFIC AUDIO ELECTRONICS INC.**, (SAE), 701 E. Macy St., Los Angeles, Calif. 90012. Tel: (213) 489-7600. Pres.: Morris Kessler; Nat'l Mktg. Mgr.: Michael L. Joseph.  
**Distribution:** M/Ret.  
**Product:** Amplifiers, pre-amplifiers, tuners, equalizers, noise reducers, headphones, electronic crossovers.

**H H SCOTT INC.**, 20 Commerce Way, Woburn, Mass 01801. Tel: (617) 933-8800. Pres.: Sol Boucai; Mktg. Mgr.: Mark Dellafera; Mktg. Servs. Mgr.: Paul Kontrimas; Sales Mgr.: William Wagner.  
**Distribution:** M/Rep.  
**Product:** Cassette (home) rec'rs/players, amplifiers, pre-amplifiers, tuners, receivers, speakers, turntables.

**SCULLY REC'G INSTRUMENTS, DIV. OF DICTAPHONE CORP.**, 475 Ellis St., Mountain View, Calif. 94043. Tel: (415) 968-8389. Pres.: William Krehbiel; Sales Mgr.: Homer Hull; Adv. Mgr.: Bob Baker.  
**Branches: Los Angeles, Calif.**, 548 Kingsley Dr. Zip: 90020. Tel: (213) 380-7980. Western Reg'l Mgr.: Phil Flad—**Chicago, Ill.**, 3434 W. Peterson Ave. Zip: 60645. Tel: (312) 583-7878. Midwest Reg'l Mgr.: Gareth Nelson—**Tenally, N.J.**, 285 County Rd. Zip: 07670. Tel: (201) 568-4414. Eastern Reg'l Mgr.: Bill Hamilton; Eastern Serv. Mgr.: Ed Zobdinski.  
**Distribution:** M/OEM, ID.  
**Product:** Open reel rec'rs/players.

**SEGA OF AMERICA INC.**, 2550 Santa Fe Ave., Redondo Beach, Calif. 90278. Tel: (213) 772-0833. Pres.: David Rosen; Sales Mgr.: Jack Gordon.  
**Distribution:** ID, Br.  
**Product:** Large screen television/video projectors.

**SELECTAVISION**, see RCA Consumer Electronics Div.

**SENNHEISER ELECTRONIC CORP.**, 10 W. 37 St., New York, N.Y. 10018. Tel: (212) 239-0190.  
**Distribution:** ID, M/Rep.  
**Product:** Microphones, headphones.

**SEQUERRA CO. INC.**, 143-11 Archer Ave., Jamaica, N.Y. 11435. Tel: (212) 297-5000. Pres.: Frederick E. Barrett; Sales Mgr.: Martin Gerini.  
**Distribution:** M/Ret.  
**Product:** Tuners.

**SERVOLINEAR AUDIO PRODS.**, see International Sound.

**SETTON INT'L LTD. (USA)**, 60 Remington Blvd., Ronkonkoma, N.Y. 11779. Tel: (516) 981-1311. Pres.: Jack Setton; Sales Mgr.: Harold Weinberg; Adv. Mgr.: John Allen.  
**Distribution:** M/Ret.  
**Product:** Amplifiers, pre-amplifiers, tuners, receivers, turntables.

**SHERWOOD ELECTRONIC LABS INC.**, 4300 N. California, Chicago, Ill. 60618. Tel: (312) 478-7300. Pres.: John Snow Sr.; Mktg. Dir.: Bernard F. Bottum; Sales Mgr.: Richard Sheldon; Adv. Mgr.: Jeffrey Hipps  
**Distribution:** M/Ret.  
**Product:** Amplifiers, pre-amplifiers, tuners, receivers, equalizers.

**SHOT-GLASS**, see White Electronics.

**SHURE BROS. INC.**, 222 Hartley Ave., Evanston, Ill. 60204. Tel: (312) 866-2200. Pres.: S. N. Shure; VP Sales: R. Ward; Adv. Mgr.: R. Deike; Adv. Co-ord.: James Paton.  
**Distribution:** M/Ret, M/OEM, M/Rep.  
**Product:** Amplifiers, pre-amplifiers, speakers, tonearms, phono cartridges, styli—pickup, microphones (dynamic, ribbon), equalizers.

**SINDELL ORG.**, 11046 Santa Monica Blvd., Los Angeles, Calif. 90025. Tel: (213) 478-3515. Pres.: Gerald Sindell; Sales Mgr.: John Conrad; Adv. Mgr.: Susan Stromberg.  
**Distribution:** M/Ret, M/End, M/C, M/Rep.  
**Product:** ARMSTRONG amplifiers, tuners, receivers, speakers; FONS turntables, tonearms; ARISTON turntables.

**SINUS**, see CCL.

**ERIC SMALL & ASSOCS. INC.**, 680 Beach St., Suite 365, San Francisco, Calif. 94109. Tel: (415) 441-0666. Pres.: Eric Small; Mktg. Dir.: Jesse Maxenchs  
**Distribution:** M/Ret, M/OEM, M/End, M/C, ID.  
**Product:** DENON turntables, tonearms, phono cartridges, styli—pickup; ESA peak program meters.

**SMITHALL ELECTRONICS INC.**, 2001 Vine St., Cincinnati, Ohio 45210. Tel: (513) 381-2828. Pres.: George C. Smith; Sales Mgr.: J. Harig; Adv. Mgr.: M.P. Smith.  
**Distribution:** M/Ret, M/OEM, M/End, M/C, ID.  
**Product:** Amplifiers, pre-amplifiers, speakers.

**SOLAR AUDIO PRODS.**, 3228 E. 50 St., Los Angeles, Calif. 90058. Tel: (213) 582-6383.  
**Product:** ULTRALINEAR speakers.

**SOLAR SOUND SYSTEMS**, 339 Fifth Ave., New York, N.Y. 10016. Tel: (212) 689-5730.  
**Product:** 8-tr. & cassette rec'rs/players, compact phono or phono combs. w/tape units, headphones.

**SONAB ELECTRONICS**, 1185 Chess Dr., Foster City, Calif. 94404. Tel: (415) 574-2591.  
**Product:** Cassette (home, portable) rec'rs/players, receivers, speakers, turntables.

**SONEX**, see Sumiko.

**SONIC ENERGY SYSTEMS**, 6910 Harwin Dr., Houston, Tex. 77036. Tel: (713) 781-1430. Pres.: Rudy Kovic.  
**Distribution:** M/Rep.  
**Product:** PARADOX speakers.

**SONIC INT'L CORP.**, 19241 NE San Rafael, Portland, Ore. 97230. Tel: (503) 665-0187. Pres.: Marv Roth; Sales & Adv. Mgr.: Gary Young.  
**Branch: Brooklyn, N.Y.**, 1905 McDonald Ave. Zip: 11223. Tel: (212) 627-6555.  
**Distribution:** M/Rep.

*It's not surprising that Quincy Jones sometimes feels like he was born in a studio. He's performed on, composed for, or produced over a thousand albums. Right now he's finishing his first musical, Sidney Lumet's version of The Wizard of Oz, The Wiz, starring Diana Ross. While Quincy is one Jones that's impossible to keep up with, we were able to catch him briefly to find out his views on the current recording scene, his latest work, and "Scotch" 250 Mastering Tape.*



**The only thing Dizzy Gillespie, Andy Williams, Peggy Lee, and Ringo Starr have in common is that they've all worked with you. How can you work in so many musical styles?**

"I don't get hung up in any bags. When I was studying in Paris, a teacher told me once, there were only twelve notes, so you should find out what everybody's done with them, because they're the same twelve notes that Palestrina was scuffling with. So I can live with the best of all different areas. I like that, you know. The menu is broad, man—eat everything."

**There are a lot of movie scores that have turned into some pretty hot albums lately, Saturday Night Fever, for example...**

"You know why I think it's happening? It's just a guess... for the first time record people and film people are basically the same people and they've really pulled it together.

"Of all the films I did, the thing that bugged me the most was that we'd be in the studio and the music would boom down at you, and when you got to the theatre it was almost like a rumor, all the bottom end and the top end falls off. Then Dolby came along and they got *A Star is Born*, *Star Wars*, *Close Encounters*, and *Saturday Night Fever*.

"Those are successful record-wise because for the first time people actually hear the music in the track, really hear it. We've got a new kind of sound system now with Dolby. Emotionally it hits you from a place you're not even aware of."

**Is it technically harder to achieve what you want in a musical as opposed to doing a score for a dramatic film?**

"Oh yeah, in *The Wiz* we've got choral things that go up to 80 and 120 voices, so to get a good lip sync we decided to use just two voices for guide tracks, almost like a Polaroid. After their mouths are moving in the right way, then we sit down and put the sweetening on the dance and singing numbers."

**So the music is composed simultaneously with the filming?**

"They've been sending me out dailies on videotape from New York because the color really turns me on. You get it at 2 o'clock in the morning and look at the reel about ten times. You have to eat it. That's the best homework you can do for a film."

**You're a big user of "Scotch" 250. Do you find that it has a clean sound? That's one of the things we've been selling the tape on.**

"That's right. It's like with film stock, you know. When you've got 800 people out there on a set, I don't care what happens on that performance, if it isn't recorded on camera, it's all over. And it's the same in the recording studio; everything else is superfluous.

"No matter how great a song we get, or performance or balance or anything else, if that same thing isn't reproduced and captured on that tape, nothing we do means a thing.

"That's why we stay with 'Scotch.'"

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The tape the masters use.



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**Product:** SONIC speakers, headphones; MONITOR, STUDIO LAB speakers.  
**SONIC RESEARCH INC.,** 27 Sugar Hollow Rd. Danbury, Conn. 06810. Tel: (203) 792-8822.  
**Product:** SONUS phono cartridges, stylus-pickup.  
**SONIC SYSTEMS INC.,** 576 Post Rd., Darien, Conn. 06820. Tel: (203) 655-4371. Pres. & Sales Mgr.: Carl Erca; VP Adv.: Doug Donohoe.  
**Distribution:** M/Ret, M/End, M/C.  
**Product:** SOUNDSPHERE speakers.  
**SONUS,** see Sonic Research.  
**SONY,** see Sony Corp. of America & Superscope Inc.  
**SONY CORP. OF AMERICA,** 9 W. 57 St., New York, N.Y. 10019. Tel: (212) 371-5600. Adv. Mgr.: Dan Gallagher; PR: Ira Morais. Local branch: 47-47 Van Dam St., Long Island City 11101. Tel: 361-8600. Eastern Gen. Mgr.: Allen Shevin.  
**Sales & Distribution Branches:** Brisbane, Calif., 230 West Hill Pl., Crocker Ind'l Park. Zip: 94005. Tel: (415) 467-4900. Gen. Mgr.: Norm Galentine—Compton, Calif., 700 W. Artesa Blvd. Zip: 90220. Tel: (213) 537-4300—Miami, Fla., 5125 NW 165 St. Zip: 33014. Tel: (305) 624-1651. Gen. Mgr.: Barry Mitchell—Atlanta, Ga., 2300 Peachford Rd., Suite 2131. Zip: 30338. Tel: (404) 451-7501. Gen. Mgr.: Roland Martin—Honolulu, Hawaii, 1020 Auahi St. Zip: 96814. Tel: (808) 531-5981. Gen. Mgr.: Misuru Nishina—Niles, Ill., 6801 W. Jarvis St. Zip: 60648. Tel: (312) 792-3600. Gen. Mgr.: Richard Meyers—Ferndale, Mich., 10610 Galaxie.

Zip: 48220. Tel: (313) 548-9325. Gen. Mgr.: John Arnos—Cleveland, Ohio, 4650 W. 160 St. Zip: 44135. Tel: (216) 433-7722—Dallas, Tex., 9004 Ambassador Row. Zip: 75247. Tel: (214) 631-3431.  
**Distribution:** M/Ret, M/End, ID, Br.  
**Product:** SONY 8-tr., cassette & open reel (home) rec'rs/players, compact phono or phono combs. w/ or w/o tape units, closed circuit cameras, amplifiers, tuners, receivers, speakers, turntables, microphones (condenser, dynamic, ribbon), decoders, headphones, large screen television/video projectors; EETAMAX & U-MATIC (1/2" & 3/4") video rec'rs/players.  
**SOUND BOUND SPEAKERS INC.,** 805 Ninth St., Gothenburg, Neb. 69138. Tel: (308) 537-2998.  
**Product:** Speakers.  
**SOUND FURNITURE,** see Mid-America Mktg.  
**SOUND & LIGHT CO. INC.,** 1135 Tower Rd., Schaumburg, Ill. 60795. Tel: (312) 885-2341. Pres.: J. Boyd Hidebrant; Sales Mgr.: Bill Griffith; Adv. Mgr.: Kevin McKenna.  
**Product:** Equalizers, amplifier fail-safe.  
**SOUND STUDIO LTD.,** 1438 Mountain View Rd., Rapid City, S.D. 57701. Tel: (605) 342-9917. Pres.: Donald Bolmgren; Sales & Adv. Mgr.: Kyle Jensen.  
**Distribution:** M/Ret.  
**Product:** NEAL cassette (home) & FERROGRAPH open reel (professional) rec'rs/players.  
**SOUNDCRAFTSMEN,** 1721 Newport Circle, Santa Ana, Calif. 92705. Tel: (714) 556-

6191. Pres.: Charles B. Gasset; Sales Mgr.: Tom Thomas.  
**Distribution:** M/Rep.  
**Product:** Amplifiers, pre-amplifiers, equalizers.  
**SOUNDESIGN CORP.,** 34 Exchange Pl., Jersey City, N.J. 07302. Tel: (201) 434-1050.  
**Product:** 8-tr. & cassette rec'rs/players, console & compact phono or phono combs. w/tape units, speakers.  
**SOUNDOUT,** see Lights Fantastic.  
**SOUNDSPHERE,** see Sonic Systems.  
**SOUTHWEST TECHNICAL PRODS. CORP.,** 219 W. Rhapsody, San Antonio, Tex. 78216. Tel: (512) 344-0241.  
**Product:** Amplifiers, pre-amplifiers, equalizers, decoders & demodulators.  
**SPEAKERLAB INC.,** 735 N. Northlake Way, Seattle, Wash. 98103. Tel: (206) 634-0976. Pres.: Jim Klein.  
**Distribution:** M/End, M/C, Br.  
**Product:** Speakers.  
**SPECTRO ACOUSTICS, INC.,** 3200 George Washington Way, Richland, Wash. 99352. Tel: (509) 946-9608. Pres.: G.L. Maddox.  
**Distribution:** M/Ret.  
**Product:** Amplifiers, pre-amplifiers, equalizers.  
**SPECTRUM BY ARISTA,** see Arista.  
**SPENDOR,** see RCS Audio.  
**STAGE,** see Unicorn.  
**STANDARD OF PERFORMANCE,** see Grafyx Audio.  
**STANTON MAGNETICS,** Terminal Dr., Plainview, N.Y. 11803. Tel: (516) 681-0200. Pres.: Walter Stanton; Professional Prods. Nat'l Sales Mgr.: G.L. Bidwell; Adv. Mgr.: Julian Trivers.  
**Distribution:** M/OEM, ID, M/Rep.  
**Product:** Pre-amplifiers, turntables, tonearms, phono cartridges, stylus-pickup, headphones.  
**STARK DESIGNS CO.,** 1211 Branford St., Sun Valley, Calif. 91352. Tel: (213) 896-0556. Pres. & Adv. Mgr.: John M. Starkweather; Bus. & Sales Mgr.: Lee A. Starkweather.  
**Product:** Speakers.  
**STAX,** see American Audioport.  
**STEPHENS ELECTRONICS INC.,** 3513 Pacific Ave., Burbank, Calif. 91505. Tel: (213) 842-5116.  
**Product:** Open reel (1/2" professional) rec'rs/players.  
**STILLWATER GROUP INDS.,** 10920 Indian Trail, No. 109, Dallas, Tex. 75229. Tel: (214) 243-0985. Pres.: Rick Snider; Sales & Adv. Mgr.: Charles M. Lester.  
**Distribution:** M/Ret, M/End, M/C, ID.  
**Product:** SGI amplifiers, pre-amplifiers, speakers, electronic crossovers.  
**STRAIGHTAWAY,** see David Clark.  
**STUDER REVOX AMERICA INC.,** 1819 Broadway, Nashville, Tenn. 37203. Tel: (615) 329-9576. Pres.: Willi Studer; Sales Mgr.: James Woodworth.  
**Branches:** Van Nuys, Calif., 14046 Burbank Blvd. Zip: 91401. Tel: (213) 780-4234. Mgr.: Bill Van Doren—New York, N.Y., 155 Ave. of the Americas. Zip: 10014. Tel: (212) 255-4462. Mgr.: Fred Layne.  
**Distribution:** M/Rep.  
**Product:** Open reel (home) rec'rs/players, amplifiers, tuners, speakers, turntables, microphones (dynamic), headphones.  
**STUDIO LAB,** see Sonic Int'l.  
**SUBLIME,** see Ramson Trading.  
**SUMIKO INC.,** PO Box 5046, Berkeley, Calif. 94705. Tel: (415) 843-4500. Pres.: Blair M. Boyd; Sales Mgr.: Bob Graves; Adv. Mgr.: Mark Kelly; Technical Servs. Dir.: David Fletcher.  
**Distribution:** M/Ret.  
**Product:** SONEX speakers; GRACE tonearms, phono cartridges, stylus-pickup; SUPEX phono cartridges, stylus-pickup; LUSTRE tonearms; ANDANTE phono cartridges, stylus-pickup.  
**SUNN MUSICAL EQUIP. CO.,** Amburn Ind'l Park, Tualatin, Ore. 97062. Tel: (503) 638-6551. Pres.: Larry Lynn; Sales Mgr.: Robert Yaruss.  
**Branch:** Williamstown, Ky., 107 Industrial Rd. Zip: 41097. Tel: (606) 824-5091. Plant Mgr.: Mike Docendorf.  
**Distribution:** M/Ret, M/Rep.  
**Product:** SUNN pre-amplifiers, speakers; MAGNA amplifiers, pre-amplifiers.  
**SUPEREX ELECTRONICS CORP.,** 151 Ludlow St., Yonkers, N.Y. 10705. Tel: (914) 965-6906. Pres.: Daniel Schulman; Mktg. Mgr.: Michael Solomon.  
**Distribution:** M/Rep.  
**Product:** Headphones.  
**SUPER RED,** see Audiotechniques.  
**SUPERSCOPE INC.,** 20525 Nordhoff St., Chatsworth, Calif. 91311. Tel: (213) 998-9333. Pres.: Joseph S. Tushinsky; VP Sales: Paul A. Markoff; VP Adv.: Alan Hirschfeld; PR Mgr.: Geoff Tookey.  
**Branches:** Itasca, Ill., 1300 Norwood Ave. Zip: 60143. Tel: (312) 569-2147. Contact: Henry Werch—Woburn, Mass., 24 Cummings Park. Zip: 01801. Tel: (617) 935-8250. Contact: Mario Cannata—Troy, Mich., 591 Executive Dr. Zip: 48084. Tel: (313) 588-7200. Contact: Dick Isola—Woodside, N.Y., 56-08 37 Ave. Zip: 11377. Tel: (212) 446-7227. Contact: Joe Deo—Bellevue, Wash., 12842 NE 15 Pl. Zip: 98005. Tel: (206) 454-5162. Contact: Dave Pedrick.  
**Distribution:** Br., M/Rep.  
**Product:** SUPERSCOPE & SONY 8-tr. (home); MARANTZ, SUPERSCOPE & SONY cassette (home, auto, portable, professional) rec'rs/players; SONY open reel (home, professional) rec'rs/players; SUPERSCOPE compact phono or phono combs. w/tape units, speakers, microphones (condenser), headphones; MARANTZ amplifiers, pre-amplifiers, tuners, receivers, speakers, turntables, decoders & demodulators; SONY microphones (condenser), noise reducers, headphones.

**SUPER SOUND PANEL,** see Meteor.  
**SUPER VISION,** see Professional Audio Video.  
**SUPEX,** see Sumiko.  
**SWITCHCRAFT INC.,** 5555 N. Elston Ave., Chicago, Ill. 60630. Tel: (312) 792-2700. Pres.: W.L. Larson; VP Mktg.: C.J. Schultz; Adv. & Sales Promo. Mgr.: Ray Beier.  
**Distribution:** M/Ret, M/OEM, M/C, ID, M/Rep.  
**Product:** Dolby FM compensators, audio cable assemblies.  
**SYLVANIA,** see GTE Sylvania.  
**TANDBERG OF AMERICA INC.,** Labriola Court, Armonk, N.Y. 10552. Tel: (914) 273-9170. Pres.: Kjell S. Hoel; Sales Mgr.: Robert J. Bowman Jr.; Adv. Mgr.: Maria Quinones.  
**Branch:** Van Nuys, Calif., 8101 Orion Ave., Unit 15. Zip: 91406. Tel: (213) 786-4240. Mgr.: Vidar Beck.  
**Distribution:** M/Ret, M/Rep.  
**Product:** Cassette & open reel (home) rec'rs/players, receivers, speakers, microphones (dynamic).  
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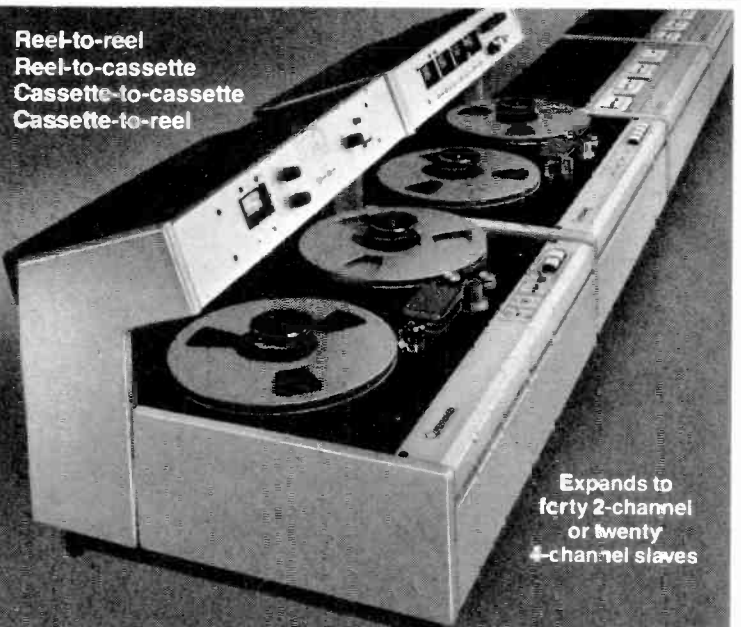
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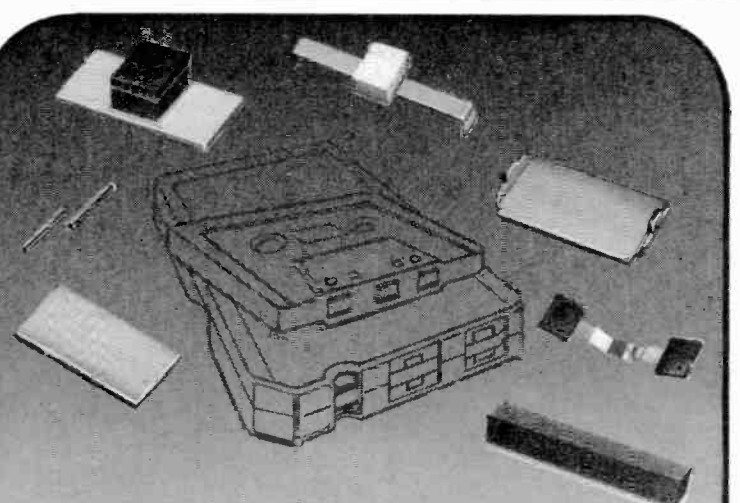


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Tel: (414) 786-6797. Pres.: H.G. Shambaugh; Sales & Adv. Mgr.: R. Nielsen.  
**Distribution:** M/C, ID, M/Rep.  
**Product:** Large screen television/video projectors.

**TANNOY-ORTOFON INC.**, 122 Dupont St., Plainview, N.Y. 11803. Tel: (516) 681-4000. Nat'l Sales Mgr.: Henry Roed Jr.  
**Distribution:** M/Rep.  
**Product:** TANNOY speakers; ORTOFON phono cartridges, styli-pickup.

**TAPCO (TECHNICAL AUDIO PRODS. CORP.)**, 3810 148 Ave. NE, Redmond, Wash. 98052. Tel: (206) 883-3510. Pres.: Del McNutt; Sales Mgr.: Wayne Inouye; Adv. Mgr.: John C. Allen.  
**Product:** Amplifiers, equalizers, reverb-eration systems.

**TAPE-ATHON CORP.**, PO Box 814, 502 S. Isis, Inglewood, Calif. 90301. Tel: (213) 776-6933. Pres.: Lee Tate; Exec. VP: Wally Rubin; Sales Mgr.: Bob Mayfield; Adv. Mgr.: Bob Haller.  
**Distribution:** ID, M/Rep.  
**Product:** TRAK-4 open reel (professional) rec'rs/players.

**TAPE HEAD CO. INC.**, 665 S. State St., Salt Lake City, Utah 84111. Tel: (801) 521-3838. Pres.: Stan Schubach Jr.  
**Distribution:** M/Ret, M/End, M/C.  
**Product:** TELEPROSYS SYSTEMS large screen television/video projectors.

**TASCAM**, see Teac.

**TEAC CORP.**, 7733 Telegraph Rd., Montebello, Calif. 90640. Tel: (213) 726-0303. Pres.: Masaji Takahashi; VP, Mktg: Allen Novick; Sales Mgr.: Joe Pershes; Dir., Prod. Development: Bill Cawfield; Promo. Co-ord.: Linda Daniels.  
**Distribution:** M/Rep.  
**Product:** TEAC cassette (home, portable), open reel (home) & Eicaset rec'rs/players, video tape rec'rs/players (3/4" cassette), video cameras (b&w), microphones (condenser, dynamic), noise reducers; ACCU-PHASE amplifiers, pre-amplifiers, tuners; MICRO-SEIKI turntables, tonearms; TASCAM open reel (professional) rec'rs/players, noise reducers.

**TECH-CRAFT BY BOGEN**, see Bogen.

**TECHNICS BY PANASONIC**, see Panasonic.

**TELCOM**, see Gotham Audio.

**TELEBEAM**, see Kalart Victor.

**TELEC**, see Lights Fantastic.

**TELE-CINEMA**, see Tele-Theatre.

**TELEDYNE**, see Olson Electronics.

**TELEFUNKEN**, see Gotham Audio.

**TELEMATION INC.**, 2195 S. 3600 West, Salt Lake City, Utah 84119. Tel: (801) 972-8000.  
**Product:** Amplifiers, video tape rec'rs/players.

**TELEPHONICS (DIV. OF ISC)**, 770 Park Ave., Huntington, N.Y. 11743. Tel: (516) 549-6000.  
**Product:** Headphones.

**TELEPROSYS SYSTEMS**, see Tape Head Co.

**TELE-THEATRE INC.**, 40 Edgewood Dr., Lawrenceburg, Ind. 47025. Tel: (812) 537-3156.  
**Product:** TELE-CINEMA projection television.

**TELEX COMMUNICATIONS INC.**, 9600 Aldrich Ave. S., Minneapolis, Minn. 55420. Tel: (612) 884-4051. Adv. Dir.: Peter Schwarz.  
**Distribution:** M/OEM, ID, M/Rep.  
**Product:** TELEX 8-tr. (auto) & cassette (portable) rec'rs/players, console & compact phono or phono combs. w/ tape units, pre-amplifiers, headphones; TELEX/MAG-NECORD open reel (professional) rec'rs/players.

**TELEX/MAGNECORD**, see Telex Communications.

**TEMPO**, see Oxford Speaker.

**TEN**, see Fujitsu Ten.

**TENNA CORP.**, 19201 Crainwood Pkwy., Warrensville Heights, Ohio 44128. Tel: (216) 475-1400.  
**Product:** 8-tr. & cassette (auto) rec'rs/players.

**THOMSON-CSF LABS.**, 37 Brownhouse Rd., Stamford, Conn. 06902. Tel: (203) 327-7700. Pres.: Renville H. McMann; Sales Mgr.: John J. Camarda; Adv. Mgr.: Robert J. Estony.  
**Branches:** LaCanada, Calif., PO Box 36, 2016 Tondolea Ln. Zip: 91011. Tel: (213) 790-4393. Reg'l Mgr.: Jim Smith—St. Louis, Mo., 4220-H Casa Brazilia Dr. Zip: 63129. Tel: (314) 487-2450. Reg'l Sales Mgr.: Harvey Caplan—Arling, Tex., PO Box 905, 11911 Sixth St. Zip: 77411. Tel: (713) 495-3195, 933-1700. Southwest Reg'l Mgr.: Martin J. McGreevy—Alexandria, Va., 8407 Brewster Dr. Zip: 22308. Tel: (703) 360-3288, (202) 296-9189. District Liaison Sales Mgr.: Al Audick.  
**Distribution:** M/OEM, M/End, M/C, ID.  
**Product:** THOMPSON-CSF amplifiers (distribution), microphones (wireless), equalizers; AUDIMAX automatic level control; VOLUMAX automatic peak controller.

**THORENS**, see Elpa Mktg.

**3 M CO.**, 3M Center, St. Paul, Minn. 55101. Tel: (612) 733-1110. A/V Div. Adv. Mgr.: Pete Gavin; Mincom Div. Adv. Mgr.: Dick Johnson; PR Supervisor: Clark Duffey.  
**Distribution:** M/OEM, M/End, ID, Br.  
**Product:** 3M open reel (professional) rec'rs/players; WOLLENSAK cassette (audio-visual sync) rec'rs/players.

**TONE STROKER**, see Prime.

**TOPP ELECTRONICS INC.**, 4201 NW 77 Ave., Miami, Fla. 33166. Tel: (305) 592-3700.  
**Branches:** Los Angeles, Calif., 2331 Tube-way, Zip: 90040. Tel: (213) 685-3180—Carlstadt, N.J., 555 Gotham Pkwy. Zip: 07072. Tel: (201) 438-5544.  
**Product:** JULIETTE 8-tr. & cassette (home, portable) rec'rs/players, compact phono or phono combs. w/ or w/o tape units, receivers, speakers, microphones (dynamic), headphones.

**TOSHIBA AMERICA INC.**, 280 Park Ave., New York, N.Y. 10017. Tel: (212) 557-0200.  
**Product:** Tape playback equip. (home, portable), compact phono or phono combs., videocassette rec'rs/players, tuners, receivers, speakers, turntables.

**TRACER**, see BML Electronics.

**TRAK-4**, see Tape-Athon.

**TRANSCRIPTOR-MICHELL**, see Audiophile.

**TRANSDUCTION LTD.**, Box 608, Bristol, Pa. 19007. Tel: (215) 945-7563. Sales Mgr.: R.A. Etter.  
**Distribution:** M/Ret, M/C.  
**Product:** Amplifiers, pre-amplifiers, speakers.

**TROUPER SERIES**, see Uni-Sync.

**TRUSONIC**, see Utah Electronics.

**TURNER DIV., CONRAC CORP.**, 716 Oakland Rd. NE, Cedar Rapids, Iowa. 52403. Tel: (319) 366-8311.  
**Branches:** Duarte, Calif., 1600 S. Mountain Ave. Zip: 91010. Tel: (213) 359-9141.—Clinton, Conn., PO Box 352. Zip: 06413. Tel: (203) 669-4181.  
**Product:** Microphones (dynamic).

**U.S. PIONEER ELECTRONICS CORP.**, 75 Oxford Dr., Moonachie, N.J. 07074. Tel: (201) 440-8100. Pres.: Bernerd Mitchell; Sales Mgr.: Ken Kai.  
**Branches:** Gardena, Calif., 13300 S. Estrella Ave. Zip: 90247. Tel: (213) 323-3101. Sales Mgr.: Marvin Lezansky—Elk Grove Village, Ill., 737 Fargo Ave. Zip: 60007. Tel: (312) 593-2960.  
**Product:** PIONEER cassette & open reel (home) rec'rs/players, amplifiers, pre-amplifiers, tuners, receivers, speakers, turn-

tables, equalizers, headphones, dynamic processors.

**UHER CORP.**, 85 Lawrence St., Hackensack, N.J. 07601. Tel: (201) 488-0011. Pres.: S. Shelley; Sales Mgr.: Barry D. Evans.  
**Distribution:** M/Rep.  
**Product:** UHER cassette (home, portable) & open reel (professional, portable) rec'rs/players, microphones (dynamic), headphones.

**ULTRALINEAR**, see Solar Audio.

**U-MATIC**, see Sony Corp.

**UNICORD INC.**, 75 Frost St., Westbury, N.Y. 11590. Tel: (516) 333-9100. Pres.: S. Hack; Sales Mgr.: D. Rothfield; Adv. Mgr.: R. Harrison.  
**Distribution:** M/Ret.  
**Product:** UNIVOX microphones (condenser, dynamic); STAGE, MARSHALL amplifiers.

**UNISONIC PRODS. CORP.**, 1115 Broadway, New York, N.Y. 10010. Tel: (212) 255-5400.  
**Product:** Tape playback equip.

**UNI-SYNC INC.**, 742 Hampshire Rd., Westlake Village, Calif. 91361. Tel: (805) 497-0766. Pres.: Michael Ragsdale; Sales Mgr.: Wayne Freeman; Mktg. Mgr.: Lawrence Jaffe.  
**Distribution:** M/Ret, M/C, M/Rep.  
**Product:** TROUPER SERIES amplifiers, equalizers.

**UNITED AUDIO PRODS. INC.**, 120 S. Columbus

Ave., Mount Vernon, N.Y. 10553. Tel: (914) 664-6211.  
**Product:** DUAL cassette (home) rec'rs/players, turntables.

**UNITED RESEARCH LAB. CORP.**, 681 Fifth Ave., New York, N.Y. 10022. Tel: (212) 751-4663. Pres.: George Adams; Sales Mgr.: Mrs. Lee Rand; Adv. Mgr.: Anita Adams. Local branch: 16 E. 52 St. Zip: 10022.  
**Distribution:** M/End, M/C, ID, M/Rep.  
**Product:** AUTO-TEC open reel (professional) rec'rs/players, amplifiers.

**UNIVOX**, see Unicord.

**UTAH ELECTRONICS**, 1124 E. Franklin St., Huntington, Ind. 46750. Tel: (219) 356-5800. Sales Mgr.: Jason Thomas.  
**Product:** TRUSONIC & UTAH speakers.

**V-M CORP.**, Benton Harbor, Mich. 49022. Tel: (616) 925-8841.  
**Product:** VOICE OF MUSIC turntables.

**V-CORD**, see Sanyo.

**VERITAS ELECTRONICS CORP.**, 22 Grand

(Continued on page TAV-32)

# Test drive our new tape. Free.

## Send for a free sample of the new improved Columbia Ultra II Cassette Duplicating Tape.

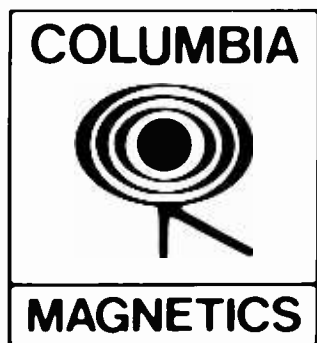
Professionals have made Columbia Magnetics blank duplicating tape the leader in the industry. Now we've made the best even better.

New Ultra II gives the same proven high-end response. With an added low-end fidelity that's equally impressive. But don't take our word for it. Check it out for yourself. Send for your free sample of Columbia Magnetics Ultra II cassette tape.

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Send to: East Coast: Columbia Magnetics, 51 West 52 Street, New York, New York 10019. West Coast: Columbia Magnetics, 1801 Century Park West, Century City, California 90067.



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 8 Track Cartridge Tape

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This offer expires July 31, 1978 and is limited to regular commercial users of blank duplicating tape. All requests for samples are subject to approval by Columbia Magnetics.



## ● MIAMI METROPOLITAN AREA (Area Code 305)

Image Devices Inc., 1825 NE 149 St., North Miami 33181. Tel: 945-1111. Pres.: David Haylock; Sales Mgr.: Bill Reiter. (PRT)  
Lippman, Mogull Advertising Consultants Inc., The Executive Bldg., 1175 NE 125 St., North Miami 33161. Tel: 893-1175. Pres.: Steve Mogull; Sales Mgr.: Wayne D. Lippman. (DES, PRT)  
Miami Tape Inc., 8180 NW 103 St., Hialeah Gardens 33015. Tel: 558-9211. Pres.: Carlos Garcia. (PRT)  
Record Dists. of America, 780 W. 27 St., Hialeah 33010. Tel: 887-2638. Pres.: Eliseo Valdes; Gen. Mgr.: Angel Tamargo. (PRT)  
South Eastern Recs., 4380 NW 128 St., Opa Locka 33014. Tel: 685-6211. Pres.: Mateo San Marlin; Sales Mgr.: Alba Eagan; Gen. Mgr.: Guido Calvache Jr. (DES, PRT)  
Tropical Paper Box Co., 7000 NW 25 St., Zip: 33122. Tel: 592-5520. Rec. Div. Mgr.: Dale Quartin. (PRT)  
Video Music Corp., 770 W. 27 St., Hialeah 33010. Tel: 885-9156. (PRT)

## ● ORLANDO AREA (Area Code 305)

Magnetix Corp., 770 W. Bay St., Winter Garden 32787. Tel: 656-4494. Pres.: John Lory. (PRT)

## GEORGIA

### ● ATLANTA METROPOLITAN AREA (Area Code 404)

Data-Linear Prods. Inc., 4507-K Mills Pl. SW, College Park 30366. Tel: 691-1254. (DES, PRT)  
Home office: New York, N.Y., Linear Prods. Inc.  
The T-Shirtery Inc., 1200 Menlo Dr., Zip: 30318. Tel: 351-9850; WATS (800) 241-1052. (DES & PRT—customized tee-shirts only)  
Wonder Graphics Inc., PO Box 77287, Zip: 30309; 983 Waverly Way, Zip: 30357. Tel: 524-1200. Pres.: J. Flournoy Holmes. (DES)

## ILLINOIS

### ● CHICAGO METROPOLITAN AREA (Area Code 312)

A G I Plant Inc., see Album Graphics.  
Ad-Vertising Unlimited, PO Box 8135, Zip: 60680. Tel: 787-8220. Pres.: R.C. Hillsman; Sales Mgr.: Frank Howard Jr.; Adv. Mgr.: Howard Pittman. (DES)  
Album Graphics Inc. (AGI Plant Inc.), 1950 N. Ruby St., Melrose Park 60160. Tel: 344-9100. Pres.: Donald W. Kosterka; Sales Mgr.: Charles Eaton. (DES, PRT)  
Sales offices: Los Angeles, Calif.; New York, N.Y.  
Armageddon Talent Assocs., 1604 W. Juneway Terr., Zip: 60626. Tel: 465-3373. Mgr.: Fred Tiekens. (DES)  
Audio Artists Ltd., PO Box 7, Wheaton 60187. Tel: 668-6682. (DES)  
M. M. Cole Music Publ'g Co., 251 E. Grand Ave., Zip: 60611. Tel: 527-2160. Pres.: Shepard Stern; Sales Mgr.: J.C. Cole; Adv. Mgr.: Mike Stern. (DES, PRT)  
Fort Dearborn Lithograph Co., 6035 W. Gross Point Rd., Niles 60648. Tel: 774-4321. Pres.: Tom Adler; Sales Mgr.: Jerry Adler; Adv. Mgr.: Rich Adler; Prod'n Mgr.: Edward J. Evans. (PRT)  
Higgins, Hegner, & Genovese Int'l, 251 E. Grand Ave., Zip: 60011. (DES)  
Jay-Dallas Art For You Co., 3221 N. Leavitt, Zip: 60618. Tel: 281-6148. Pres.: Jay C. Sulton III; Sales Mgr.: Dallas F. Shelton. (DES)  
Planet Communications (div. of Clay Pigeon Int'l), PO Box 20346, Zip: 60620. Tel: 476-2553. Pres. & Gen. Mgr.: Vytautas Beleska; Sales Mgr.: Rudy Markus; Special Projects Mgr.: D. Jaras. (DES)  
Polycom Group, 4 E. Huron St., Zip: 60611. Tel: 337-2040. Pres.: Joseph Hassen; Gen. Mgr.: Richard Jablonski. (DES)  
Rainbow Bridge Studios Inc., 117 Rockland Rd., Libertyville 60048. Tel: 362-4060. Studio Mgr.: Rex Bundy. (DES)  
Sound Studios, 230 N. Michigan Ave., Zip: 60601. Tel: 236-4814. Pres.: Jerry Markham; VP & Gen. Mgr.: Dan Tynus; Sales Mgr.: Joe Kulkola. (DES)  
Trackdown Record Dist. & Record Promo Co., 542 S. Dearborn, Suite 1102, Zip: 60605. Tel: 939-9066. Pres.: T.J. Wocker; Adv. Mgr.: J.V. Seldon. (DES, PRT)  
Williams Special Prods., PO Box 87124, Zip: 60680. (DES)  
Home office: Omaha, Neb.

### ● COLLINSVILLE (Area Code 618)

Mar-Kay Rec. Co., 1 Scotch Pine Dr., Zip: 62234. Tel: 344-4443. Pres.: Mary Joyce; Sales Mgr.: Ron Allen; Adv. Mgr.: Phyllis Darner. (PRT)

### ● ROCKFORD (Area Code 815)

Carter Corp., 1916 11 St., Zip: 61101. Tel: 397-3200. Pres.: Robert L. Fleming; VP Sales & Mktg.: Sandra L. Fleming; Adv. Mgr.: Donald Clark. (DES, PRT)

## INDIANA

### ● INDIANAPOLIS (Area Code 317)

Infitheatre Inc., 5773 Park Plaza Court, Zip: 46220. Tel: 545-2001. Pres.: Stephen Marra; VP: Greg Riker; Sales Mgr.: Randy Marra; Adv. Mgr.: Brian Strater. (DES)  
Reco-Sleeve Packaging, 2203 W. Oliver St., Zip: 46221. Tel: 635-777. Pres.: Leonard Verebay; Sales Mgr.: Leonard Dimond. (PRT)  
Rutgers Packaging Corp. (div. of Queens Lithographing Corp.), 620 S. Belmont Ave., Zip: 46221. Tel: 635-7777. Plant Mgr.: William Swanson. (DES, PRT)  
Home office: Long Island City (New York Metropolitan Area), N.Y., Queens Lithographing Corp.

### ● RICHMOND (Area Code 317)

P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 1600 Rich Rd., Zip: 47374. Tel: 962-9511. Plant Mgr.: Greg Speer.  
Home office: New York, N.Y.

### ● TERRE HAUTE (Area Code 812)

Artco Press Inc., PO Box 1445, Zip: 47808. Tel: 232-0926. Pres.: James S. Royse; Sales Mgr.: Don Wilson. (PRT)  
Ivy Hill Packaging, Fort Harrison Ind'l Park, Fruitridge Ave., Zip: 47805. Tel: 466-9851. Div. VP: Don Ford; Prod'n Mgr.: Dick Bieniek. (PRT)  
Home office: Great Neck, N.Y.  
Kalny Mdsq., Fort Harrison Ind'l Park, Zip: 47805. Tel: 466-9851. (PRT)  
Home office: Los Angeles, Calif.  
Woodburn Printing Co., 25 S. Sixth St., Zip:

47808. Tel: 466-6822. Pres.: Donald P. Pendergast; Sales Mgr.: John Avelis; Adv. Mgr.: John Crippen. (PRT)

## IOWA

### ● CARLISLE (Area Code 515)

Kajac Rec. Corp., 155 First St., Zip: 50047. Tel: 989-0876. Pres.: Harold L. Luick. (DES, PRT)

### ● DES MOINES AREA (Area Code 515)

Tee-Shirts, Tee-Shirts, PO Box 235, West Des Moines 50265. Tel: 285-6564. Contact: Art Smart Stenstrom. DES & PRT—customized tee-shirts only

Triad Prods. Inc., 1910 Ingersoll, Zip: 50309. Tel: 243-2125. (DES)

## KENTUCKY

### ● LOUISVILLE (Area Code 502)

Allen-Martin Prod'ns Inc., 9701 Taylorsville Rd., Zip: 40299. Tel: 267-9658. Pres.: Ray Allen; Adv. Mgr.: Carolyn Davidson. (DES)

## LOUISIANA

### ● NEW ORLEANS (Area Code 504)

Ken Keene Int'l, PO Box 3763, Zip: 70117. (DES, PRT)  
Home office: St. Louis, Mo.

## TAPE SERVICES

## MARYLAND

### ● HYATTSVILLE (Area Code 301)

The Shirt Xplosion, 5618 Lafayette Pl., Zip: 20781. Tel: 277-3358. (DES & PRT—customized tee-shirts only)

### ● KENSINGTON (Area Code 301)

Omega Rec'g Servs., 10518 Connecticut Ave., Zip: 20795. Tel: 945-4686. Pres.: W. Robert Yesbek; Sales & Adv. Mgr.: Betty Phelps. (DES)

### ● WHEATON (Area Code 301)

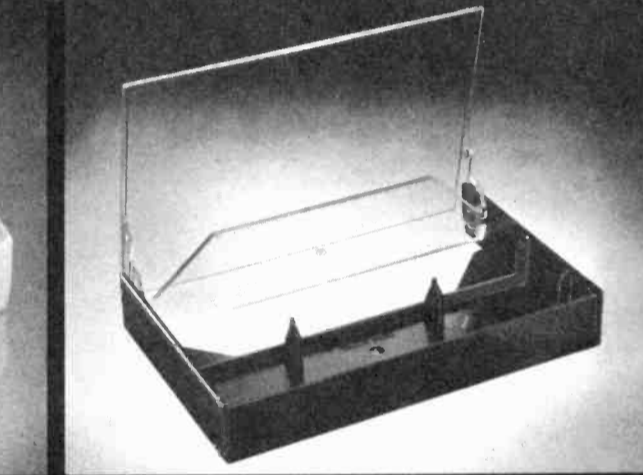
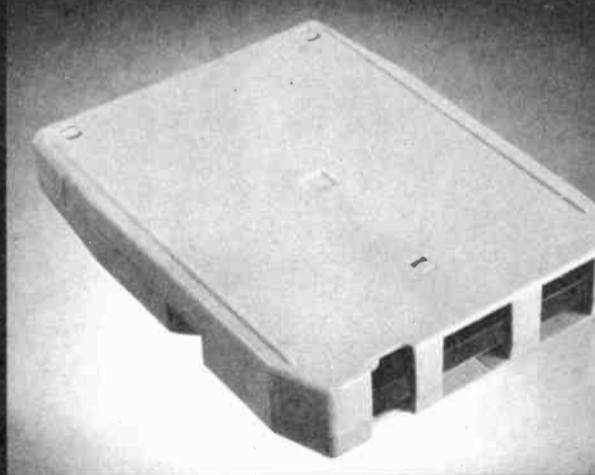
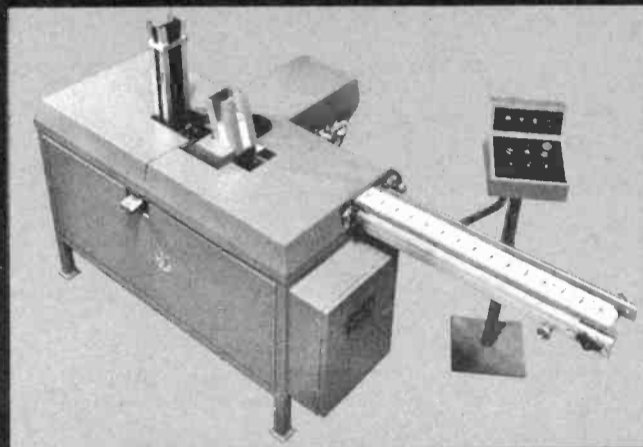
Big Ed's Shirt Shop, 11141 Georgia Ave., Suite A-1, Zip: 20902. Tel: 949-9500. (DES & PRT—customized tee-shirts only)

## MASSACHUSETTS

### ● BOSTON METROPOLITAN AREA (Area Code 617)

Fleetwood Communication, 321 Revere St., Re-

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- 8-TRACK and QUAD CARTRIDGES

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# TAPE SERVICES

coln Ave. Zip: 92801. Tel: 533-7650. LA (213) 656-0112. Mgr.: Herbert Shor. (Sales office only) **(PKG)**  
**Home office:** San Francisco, Calif.  
**Audio:** Cassette, open reel.  
**Video:** 1" open reel, 1/4" cassette, 1/2" EIAJ open reel.

- **CUCAMONGA (Area Code 714)**  
 Phylco Audio, 8111D Foothill Blvd. Zip: 91730. Tel: 982-5996. Owner: Robert Deales. **Audio:** 8-tr., cassette, open reel.

- **FRESNO (Area Code 209)**  
 California Artists Corp., PO Box 11474. Zip: 93773. Tel: 222-1164. Pres.: Ray Camacho; Sales Mgr.: Mingo Cervantes; Adv. Mgr.: Jess Luna. **Audio:** 8-tr., cassette, open reel.

- **GARDEN GROVE (Area Code 714)**  
 Tapette Corp., 7221 Garden Grove Blvd., Suite K. Zip: 92641. Tel: 638-7960. Pres.: Jim Neiger II; Sales Mgr.: Patrick Kenny; Customer Servs. Mgr.: Mary Deery. **(PKG)**  
**Audio:** Cassette.

- **IRVINE (Area Code 714)**  
 T D K Electronics Corp., 17072 Daimler St. Zip: 92705. Tel: 979-5811. Div. Sales Mgr.: Sandy Cohen. **(PKG)**  
**Home office:** Garden City, N.Y.  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.  
**Video:** 1/4" cassette, 1/2" VHS cassette.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 A S R Rec'g Servs. Inc., 8960 Elton Ave., Canoga Park 91304. Tel: 341-1124. VP Sales: Howard Shapiro; Gen. Mgr.: Robert Goldman. **Home office:** Fairfield, N.J.  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 A T & T (Able Turntable & Tape) Rec'g Inc., 725 N. Highland Ave., Hollywood 90038. Tel: 933-5701. Pres.: Ted Gardner; Sales Mgr.: Cyd Porter. **(PKG)**  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.  
**Video:** 1/4" cassette.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Abbey Tape Dupl'rs, 5358 Cartwright Ave., North Hollywood 91601. Tel: 985-3136. Gen. Mgr.: Norman C. Cooke. **(PKG)**  
**Audio:** Cassette, open reel.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Able Turntable & Tape, see AT&T.  
 American Sound Corp., 8120 Webb Ave., North Hollywood 91605. Tel: 768-6100. Gen. Mgr.: Michael S. Emerson; Reg'l Sales Mgr.: Richard Hutchinson. **(PKG)**  
**Home office:** Warren (Detroit Metropolitan Area), Mich.  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Ampex Corp., Magnetic Tape Div., 500 Rodier Dr., Glendale 91201. Tel: 240-5000. (Sales office only) **(PKG)**  
**Home office:** Redwood City (San Francisco & Bay Area), Calif.  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Audio Encounter, 9614 Cozycroft Ave., Unit H, Chatsworth 91311. Tel: 998-7455. Pres.: Ellmore Freeland.  
**Audio:** Open reel.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Capitol Inds., 3116 West Ave., Suite 32. Zip: 90065. Tel: 254-9111. **Plant:** 3061 Fletcher Dr. Zip: 90065. Tel: 254-9111.  
**Audio:** 8-tr.

- **LOS ANGELES METROPOLITAN AREA (Area Code 213)**  
 Cadet Recs. Inc., 5810 S. Normandie Ave. Zip: 90044. Tel: 753-5121. Pres.: Jules Bihari; Mgr.: Don Macmillan. **(PKG)**  
**Branch:** Park Ridge, N.J.  
**Audio:** 8-tr., cassette.

Shorewood Packaging Corp., 1830 Glendale Blvd. Zip: 90026. Tel: 660-3043. **(PKG—audio only).**  
**Home office:** New York, N.Y.

Spider Web Prod'ns, 276 N. Raymond, Pasadena 91103. Tel: 796-3077. Owner: Gil Jones; Sales Mgr.: Todd Anthony.  
**Audio:** 8-tr., cassette.

Springboard Int'l, 8295 Sunset Blvd. Zip: 90046. Tel: 654-6240. **(PKG)**  
**Home office:** Rahway, N.J.,  
**Audio:** 8-tr.

Superscope Tape Dupl'g Prods. Inc. (sub. of Superscope Inc.), 455 Fox St., San Fernando 91340. Tel: 365-1191. Pres.: Joseph S. Tushinsky; VP & Gen. Mgr.: M.N. Padwa; Mktg. & Sales Mgr.: Jerry Epstein. **(PKG)**  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic.

Tape-A-Thon Corp., 502 S. Isis, Inglewood 90307. Tel: 776-6933. Pres.: Lee Tate; Exec. VP & Sales & Mktg. Dir.: Wally Rubin.  
**Audio:** 8-tr., 8-tr. quadrasonic, cassette, open reel, open reel quadrasonic

Trans-American Video Inc., 1541 N. Vine St., Hollywood 90028. Tel: 466-2141. Pres.: Murray Schwartz; VP Sales: Harvey Plotnick.  
**Video:** 2" quad, 1/4" cassette.

Vine Street Video Centre, 1224 N. Vine St., Hollywood 90038. Tel: 462-5860. Pres.: Troy Cory; VP & Sales Mgr.: Walter Brown; Adv. Mgr.: John Alden.  
**Video:** 1" open reel, 1/4" cassette, 1/2" EIAJ cartridge.

Watermark Inc., 10700 Ventura Blvd., North Hollywood 91604. Tel: 980-9490.  
**Audio:** Open reel.

Whitney Rec'g Studio Inc., 1516 W. Glenoaks

Blvd., Glendale 91201. Tel: 245-6801. Owner & Pres.: Lorin J. Whitney. **(PKG)**  
**Audio:** Cassette, open reel, open reel quadrasonic.

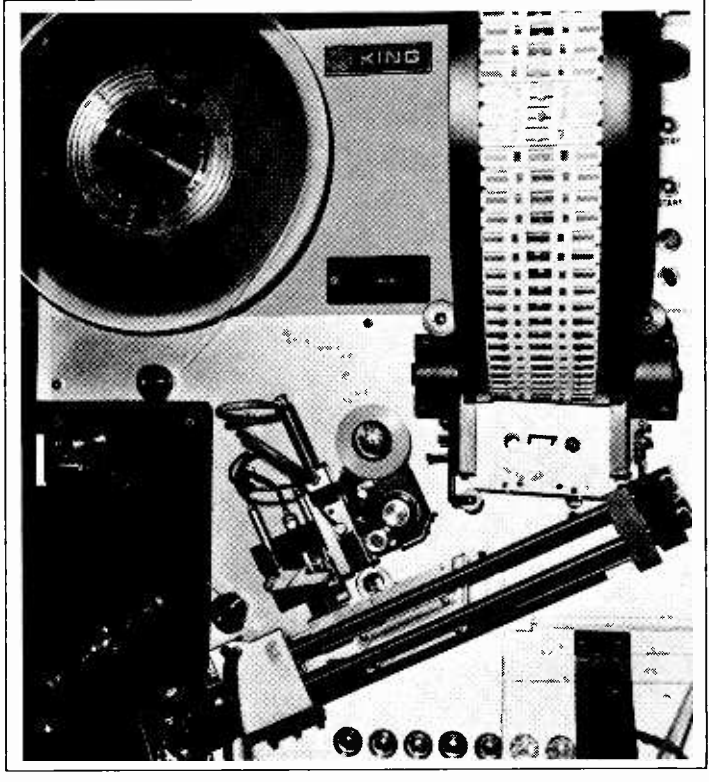
- **SACRAMENTO (Area Code 916)**  
 Alpha Media, PO Box 254452. Zip: 95825. Tel: 383-4385. Owner: Vladimir Sirota. **(PKG)**  
**Audio:** Cassette.

- **SACRAMENTO (Area Code 916)**  
 Bill Rase Prod'ns Inc., 955 Venture Court. Zip: 95825. Tel: 929-9181. Owner & Pres.: Bill Rase. **(PKG)**  
**Audio:** Cassette, open reel.

- **SAN DIEGO (Area Code 714)**  
 Studio West, 5042 Ruffner St. Zip: 92111. Tel: 277-4714.  
**Audio:** Cassette.

- **SAN FRANCISCO & BAY AREA (Area Code 415)**  
 Ampex Corp., Magnetic Tape Div., 401 Broadway, Redwood City 94063. Tel: 367-2011.

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# We've made the premium cassette business profitable for everyone.



When cassettes first came out, they offered low fidelity to the consumer. And for the dealer, profits were whatever could be scraped up off of a sale of two or three for a dollar.

But ten years ago, TDK changed all that.

We turned the cassette into a high fidelity medium. Cassette recorder makers kept up the pace, and a whole procession of new and better machines followed—some costing more than \$1000. Along with the decks came a new kind of cassette customer—someone willing to lay out up to five dollars and more for a tape. Yet they still bought two or three or even ten at a time.

We didn't just produce a cassette. We invented a whole business. Better TDK dealers find this premium quality cassette business of ours as profitable as selling the machines themselves.

How profitable? Suppose we told you premium cassette sales were supposed to increase 30% last year alone, even while the overall blank tape market rose perhaps 12%? Merchandising Magazine's statistics predicted that just such an increase would occur.

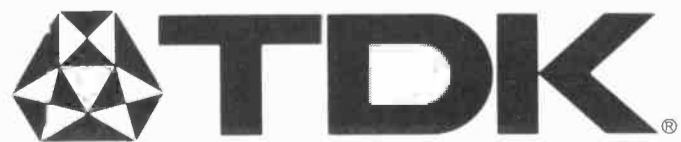
Those were high expectations. But our dealers know how TDK premium quality sales grew: an average of 70%. Some aggressive TDK dealers reported growth of 200 to 300% last year.

We offer a full line of cassettes—all leaders in their class—all profitable. SA, the first non-

Top 20 albums by year compiled courtesy of Billboard Magazine.

chrome tape for High bias, is the tape most deck manufacturers use to fine-tune chromium bias and equalization on their machines. AD is Normal bias tape, usable in any machine, with a special high frequency response which makes it perfect for rock and roll. D is our bread-and-butter line, and even better than the original hi fi cassette we introduced ten years ago. All carry a full lifetime warranty.

We've been on top of the premium quality cassette business longer than any other brand. Call your TDK salesman. Or contact us directly. We can make room at the top for you.



The machine for your profit machine.®

## Topping the charts for the last ten years.

TDK Electronics Corp., Garden City, New York 11530. In Canada: Superior Electronics Ind., Ltd.



# SONY PROUDLY ANNOUNCES A NEW SOURCE FOR ITS AUDIO CASSETTE TAPES.



## SONY.

That's right. Sony is now selling its blank audio tapes. Sony. A name synonymous with quality sound reproduction and reliability. A company that will stand behind you with national advertising. New, attractive packaging. And competitive pricing.

For you, it all adds up to a great profit making opportunity. For your customers, a variety of Compact Cassettes: Low Noise, Hi Fidelity, **"IT'S A SONY."**

Chrome, and Ferri-Chrome; Microcassettes for hand-held recorders and the remarkable Elcaset<sup>®</sup> which Sony invented. And for a limited time only, Sony is offering three colorful tape display racks.

Sounds good? Well, why shouldn't it? After all, it's Sony.

For more information, write: Sony Corporation of America, Magnetic Tape Division: c/o V.P. Sales, 9 West 57th St., New York, N.Y. 10019.







# TAPE SUPPLIES

phy Rd., Wilmington, Del. 19897. Tel: (302) 575-3000.  
**Audio & video:** Polyester film tape base.  
**Brand name:** Melinex  
 Infonics Inc. & Phoenix Ents., PO Box 1111, 238 Hwy. 212, Michigan City, Ind. 46360. Tel: (219) 879-3381. Pres.: Paul C. Lloyd.  
**Audio:** Alignment tapes, kits, duplicator peripherals.  
 International Rec'g Co., 49 Desmond Ave., Bronxville, N.Y. 10708. Tel: (914) 337-5726. Pres.: Claire Rie.  
**Audio:** Heads (Bogen—Germany)  
 Jelmarn Ents. Inc., 46 Werman Court, Plainview, N.Y. 11803. Tel: (516) 822-7277. Pres.: Allan Frost.  
**Audio:** Sensing tape  
 Lafayette Radio Electronics Corp., 111 Jericho Tpk., Syosset, N.Y. 11791. Tel: (516) 921-7700.  
**Audio:** Tape splicers.  
 Lenco Co., PO Box 29128, 3901 N. 69 St., Lincoln, Neb. 68507. Tel: (402) 464-7488. Pres.: Don Leonhardt; Sales & Adv. Mgr.: Daryl O. Chapelle.  
**Branch: Indianapolis, Ind., Box 507, Rt. 2, Zip: 46231. Tel: (317) 839-6673. Mgr.: Scott Bartlett.**  
**Audio:** Cassette leader tape.  
 Lipps Inc., 1630 Euclid St., Santa Monica, Calif. 90404. Tel: (213) 393-0449. Pres.: B.D. Lipps; Sales Mgr.: Fran Baclek.  
**Audio:** Magnetic heads.  
 Lyrec, see Gotham.  
 M P M (div. of Pfizer Inc.), 640 N. 13 St., Easton, Pa. 18042. Tel: (215) 253-6261. Pres.: J.P. Bartels; Int'l Mktg. Mgr.: C. Alan Lindquist Jr.; Adv. Mgr.: H.F. Stolte.  
**Audio & video:** Magnetic iron oxide for tape coating.  
 M R L, see Magnetic Reference Lab.  
 Magna See, see Columbia Magnetics.  
 Magnetic Reference Lab. Inc., 229 Polaris Ave., Suite 4, Mountain View, Calif. 94043. Tel: (415) 965-8187. Pres.: John G. McKnight.  
**Audio:** Test tapes (MRL).  
 Mastro Inds. Inc., 3040 Webster Ave., Bronx, N.Y. 10467. Tel: (212) 547-5600. Pres.: Mario Maccaferri; VP: Nicholas Perazzo.  
**Audio:** Reels for bulk cassette tape.  
 Melinex, see ICI.  
 Nortronics Co. Inc., 8101 10 Ave. N., Minneapolis, Minn. 55427. Tel: (612) 545-0401.  
**Audio:** Magnetic heads.  
 Permatap Prods. Co., Inc., Box 244M, Rt. 1, Social Circle, Ga. 30279. Tel: (404) 787-1910. Pres.: W.B. Thompson.  
**Audio:** Splicing tape & pre-cut tabs.  
 Phoenix Ents., see Infonics.  
 Pratt-Spector Corp., 46 Merrick Rd., Rockville Centre, N.Y. 11570. Tel: (516) 764-5061; NYC (212) 227-0008. Pres.: Stanley Gilman; Tape Sales Mgr.: Howard Stallon; Mgr.: Andrew Barr.  
**Audio:** Splicing & sensing tape, splicer, paper leader tape.  
**Video:** Helical video lead-in splicing tape.  
 Q/Splice, see Webtek.  
 Robins Inds. Corp., 75 Austin Blvd., Commack, N.Y. 11725. Tel: (516) 543-5200.  
**Audio:** Cassette & 8-tr. demagnetizers, erasers, head cleaners, splicers, rewinders.  
 S T L, see Standard Tape Lab. & Taber Mfg.  
 Saki Magnetics Inc., 1649 12 St., Santa Monica, Calif. 90404. Tel: (213) 451-8611. Pres.: Eugene Sakasegawa; Sales & Adv. Mgr.: Trevor Boyer.  
**Audio:** Magnetic recording heads.  
 Saxon Adhesive Prods. Inc. (a Saxon Co.), 880 Garfield Ave., Jersey City, N.J. 07305. Tel: (201) 451-0202; NYC (212) 964-1714. VP Mktg.: Steven Dauman; Adv. Mgr.: George Ratowsky.  
**Audio:** Cueing & splicing tapes, end tabs.  
 Speedex Electronics, 400 S. Wyman, Rockford, Ill. 61101. Tel: (815) 968-9661. Pres.: A.C. Valiulus; VP Mktg.: Ed Crockett; Adv. & Sales Promo. Mgr.: W. Sutherland.  
**Audio:** Head demagnetizers, test tape, bulk erasers, splicing & editing equip.  
 Splicette, see Weblek.  
 Standard Tape Lab. Inc., 26120 Eden Landing Rd., Hayward, Calif. 94545. Tel: (415) 786-3546. Treas.: Frank G. Lennert.  
**Audio:** Test tapes (STL).  
 Studio Magnetics Co., Inc., 83 Carlough Rd., Bohemia, N.Y. 11716. Tel: (516) 589-4300. Pres.: George Clahane; VP: Craig M. Balaban.  
**Audio:** 1/4" ferro dynamic mastering tape, cassette editing kit, splicing, sensing & leader tape.  
 Switchcraft Inc., 5555 N. Elston Ave., Chicago, Ill. 60630. Tel: (312) 792-2700.  
**Audio:** Connectors, cable assemblies, adapters, patch cord systems, jacks & plugs.  
 TDK Electronics Corp., 755 Eastgate Blvd., Garden City, N.Y. 11530. Tel: (516) 746-0880. Pres.: Sho Okiyama; Mktg. Dir.: Ken Kohda; Div. Sales Mgr.: Bud Barger.  
**Branches: Irvine, Calif., 17072 Daimler St. Zip: 92705. Tel: (714) 979-5811. Div. Sales Mgr.: Sandy Cohen—Chicago, Ill., 2906 W. Peterson Ave. Zip: 60645. Tel: (312) 973-1222.**  
 Taberasers, see Taber Mfg.  
 Taber Mfg. & Eng'g Co., 2081 Edison Ave., San Leandro, Calif. 94577. Tel: (415) 635-3831. Pres.: W.D. Taber; Gen. Mgr.: R.H. Kearns.  
**Audio:** Heads (Taber), bulk erasers (Taberasers), test tapes (STL).  
 Tapemaker Sales Co. Inc., 629 W. Merrick Rd., Valley Stream, N.Y. 11582. Tel: (516) 561-6080. Pres.: Arthur Brandwein; Sales Mgr.: M. Medina.  
**Audio:** Splicing & sensing tape, pre-cut Q-tabs.  
**Video:** Splicing tape.  
 U M C Electronics Co., 460 Sackett Point Rd., North Haven, Conn. 06472. Tel: (203) 288-7731. Pres.: Allan J. Shafiel; Broadcast Sales Mgr.: Charles F. Rockhill; Admin. Ass't.: S. Smith.  
**Audio:** Heads, motors (Beucart).  
 Veritas Electronics Corp., 22 Grand Ave., Farmingdale, N.Y. 11735. Tel: (516) 541-5373.  
**Audio:** Head demagnetizers, bulk erasers, cassette & open reel splicers.  
 W R E, see Wide Range Electronics.  
 Webtek Corp., 4326 W. Pico Blvd., Los Angeles, Calif. 90019. Tel: (213) 937-3511. Pres.: Joseph Klein; VP: John A. Pace; Sales Mgr.: Ken George.

**Branch: Northfield, Ill., 778 Frontage Rd., Suite 107 Zip: 60093. Tel: (312) 446-6046.**  
**Audio:** Pre-cut tape splices (O/Splice for 8-tr., Splicette for cassettes), cassette splicing & splicing/sensing roll tape.  
 Wide Range Electronics Corp., 2119 Schuertz Rd., St. Louis, Mo. 63141. Tel: (314) 567-5366. Pres.: Otto Rauhut; Mktg. Mgr.: A.S. Russell.  
**Audio:** Bulk erasers, degaussers, magnetic erasing pencil (WRE).  
 Xce Corp., 290 Ferry St., Newark, N.J. 07105. Tel: (201) 344-2300.  
**Product:** Acetate film base.

**Packaging & Labeling Equipment & Supplies Manufacturers**

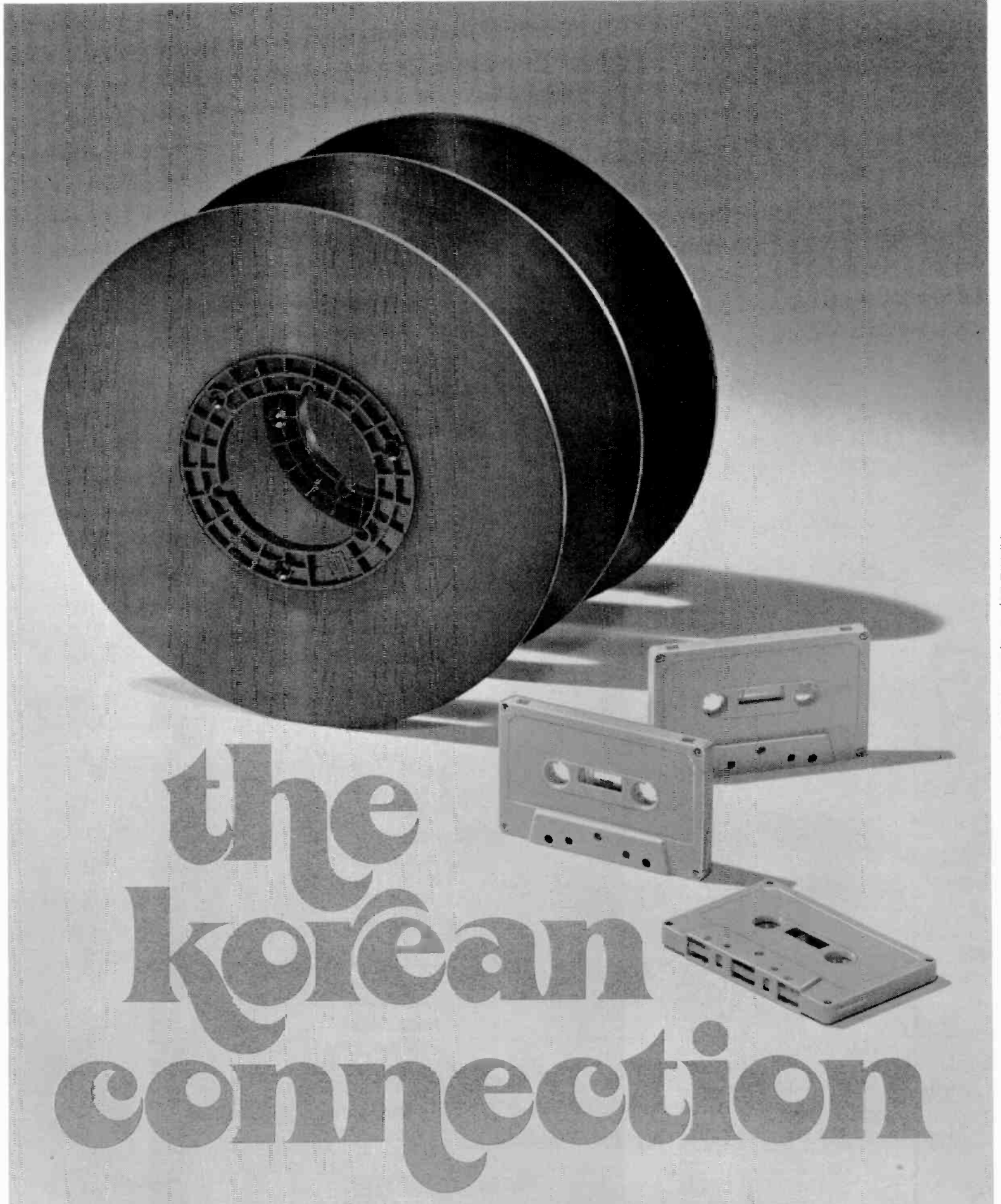
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A & E Data Technology Corp., 350-C Fischer Ave., Suite C, Costa Mesa, Calif. 92626. Tel: (714) 549-8353. Pres.: M.E. Hickson; VP Mktg.: L.C. Alsobrook; Sales Rep.: Sue Carpenter.  
**Product:** 1/4" video cassette shipping box.  
 Adhere-On, see Saxon.  
 Amaray Int'l Corp., 1901 Old Middlefield Way, Suite 11, Mountain View, Calif. 94043. Tel: (415) 968-2840. Pres.: Lloyd D. Neal; Sales Mgr.: Ron Garrett.  
**Product:** Cassette boxes  
 Anco Packaging Co., 347 Madison Ave. Zip: 10017. Tel: 682-8208.  
**Product:** Pressure-sensitive labels & automatic applicators.  
 Arco Press Inc., PO Box 1445, Terre Haute, Ind. 47808. Tel: (812) 232-0926. Pres.: James S. Royle; Sales Mgr.: Don Wilson.

**Product:** Cassette folders.  
 Athena Inds. Inc., 90 Brighton Rd., Clifton, N.J. 07021. Tel: (201) 471-8044. Pres.: Sales & Adv. Mgr.: Charles Beres Jr.  
**Product:** Norelco-style cassette boxes.  
 Audicom Corp., 4950 Nome, Unit C, Denver, Colo. 80239. Tel: (303) 371-3076. Pres.: Jack Dunham; Sales Mgr.: Richard Sanders; Chief Eng.: David Howard.  
**Product:** Cassette labels & custom packages  
 Audio Accessories Co., 38W515 Deerpath Rd., Batavia, Ill. 60510. Tel: (312) 879-5998. Sales Mgr.: John S. Maloney.  
**Product:** Boxes, labels.  
**Brand name:** Infopak.  
 Audio Inds. Inc., Broad & Linden Aves., Ridgefield, N.J. 07657. Tel: (201) 945-4545. Pres.: M. Donalds; VP: M. Thaler.

TAV-31

APRIL 29, 1978, BILLBOARD



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connection

Now there is a new source for C-O cassettes and high density cassette tape. It is Magnetic Media's sister company in Seoul, the Media Corporation. Together, they have combined American technology with Korean craftsmanship to bring the duplicator the best tape and cassettes in the world. Add value pricing to these high

performance products, and you also have the best deal around. Plus next day delivery, since ample stock is maintained in our stateside warehouses. Yes, our tape and cassettes are manufactured 10,000 miles away, but they are really only 10 digits away: 516 293 1010. So make this connection, and we'll send you free samples.

**Summer CES issue is coming June 17, 1978 See page 48 for details**



**MAGNETIC MEDIA**



Magnetic Media Corporation, 500 Eastern Parkway, Farmingdale, NY 11735 Tel: 516 293 1010









## RECORD & TAPE ACCESSORIES MANUFACTURERS & IMPORTERS

Service Mfg. Co. Inc., 155 Saw Mill River Rd., Yonkers, N.Y. 10701. Tel: (914) 476-1700. Pres.: Joseph L. Berkman; VP Sales: Richard Rosenberg.  
**Product:** Record & tape carrying & storage cases. (M)  
 Skyborough Corp., PO Box 458, Fort Washington, Pa. 19034. Tel: (215) 643-3987. Pres.: David J. Fisher; Dist'n Mgr.: Pat Homiller; Sales Mgr.: Welton Smith Jr.  
**Product:** Record cleaning fluid (Lenco-clean).  
 Snap Jack Inc., 805 Clifton Ave., Clifton, N.J. 07013. Tel: (201) 779-0225/0240. Pres.: David T. Coote; VP: Joseph A. Spinella; Sales Mgr.: Robert Messina  
**Product:** LP jacket wall frames.  
 Sonic Research Inc., 27 Sugar Hollow Rd., Danbury, Conn. 06810. (203) 792-8822. Pres.: Peter E. Pritchard; Mktg. Mgr.: R. von Sacken.  
**Product:** Cleaners (Pixoff) (I), cartridges (Sonics) (M).  
 The Sound Bug, see Trans Continental.  
 Sound Furniture Co., PO Box 11499, Clayton, Mo. 63105. Tel: (314) 241-1759. Pres.: Bernie Hochman.  
**Product:** Tape carrying & storage cases (The Spinner). (M)  
 Sound Guard, see Ball.  
 Soundtrack Scrubber, see Robins.  
 Spectrotape Corp., PO Box 942, Colton, Calif. 92324. Tel: (714) 825-6744. Pres. & Sales Mgr.: John Y.S. Chan; Sec'y-Treas.: Elsie Chan.  
**Product:** Head cleaners.  
 Speedex Electronics, 400 S. Wyman, Rockford, Ill. 61101. Tel: (815) 968-9661. Pres.: A.C. Valiulus; VP Mktg.: Ed Crockett; Adv. & Sales Promo. Mgr.: W. Sutherland.  
**Product:** Cleaners, cloths, brushes, 45 rpm adaptors, head cleaners, demagnetizers, splicing tape. (M)  
 The Spinner, see Sound Furniture.  
 Stac-All Inc., PO Box 771, Rochester, Mich. 48063. Tel: (313) 652-9711. Pres.: J.E. Joyce; VP: Hope Joyce; Sales Mgr.: Judy A. Craig.  
**Product:** Tape carrying & storage cases (Audio-Stac). (MD)  
 Staticmaster, see Nuclear Prods.  
 Sterling Prods. Co. Inc., 1689 Oakdale Ave., West St. Paul, Minn. 55118. Tel: (612) 455-6691.  
**Product:** Tape carrying & storage cases.  
 Studio Magnetics Co. Inc., 83 Carlough Rd., Bohemia, N.Y. 11716. Tel: (516) 589-4300. Pres.: George Clahane; VP: Craig M. Balaban.  
**Product:** Non-abrasive cassette head cleaners. (M)  
 Supronics Corp., Helen Neushaefer Div., 104 New Era Dr., South Plainfield, N.J. 07080. Tel: (201) 561-6300.  
**Product:** Record carrying & storage cases (Disc-Go-Case). (MD)  
 TD K Electronics Corp., 755 Eastgate Blvd., Garden City, N.Y. 11530. Tel: (516) 746-0880. Pres.: Sho Okiyama; Mktg. Dir.: Ken Kohda; Div. Sales Mgr.: Bud Barger.  
**Branches:** Irvine, Calif., 17072 Daimler St. Zip: 92705. Tel: (714) 979-5811. Div. Sales Mgr.: Sandy Cohen—Chicago, Ill., 2906 W. Peterson Ave. Zip: 60645. Tel: (312) 973-1222.  
**Product:** Tape carrying & storage cases, head cleaners, demagnetizers, leader & splicing tape. (M)  
 Taber Mfg., see Taber Mfg.  
 Taber Mfg. & Eng'g Co., 2081 Edison Ave., San Leandro, Calif. 94577. Tel: (415) 635-3831. Pres.: W.D. Taber; Gen. Mgr.: R.H. Kearns.  
**Product:** Demagnetizers (Taberaser). (M)  
 Tapemaker Sales Co. Inc., 629 W. Merrick Rd., Valley Stream, N.Y. 11582. Tel: (516) 561-6080. Pres.: Arthur Brandwein; Sales Mgr.: M. Medina.  
**Product:** Audio & video head cleaners, leader & splicing tape. (M)  
 Tape Servs. Inc., Cherry Hill Ind'l Park, 1 Keystone Ave., Cherry Hill, N.J. 08003. Tel: (609) 424-9450. Sales Mgr.: Michael T. Mulcahy.  
**Product:** Cleaners, cloths, brushes, head cleaners, demagnetizers. (M)  
 Tape-Mate, see Akro-Mils.  
 Teac Corp. of America, 7733 Telegraph Rd., Montebello, Calif. 90640. Tel: (213) 726-0303. Pres.: Masaji Takahashi; Sales Mgr.: Allen Novick; Adv. Mgr.: Paul Worsham; Promos. Co-ord.: Linda Daniels.  
**Product:** Head cleaners & demagnetizers. (M)  
 Televex, see Aldshire.  
 3 M Co., Magnetic Audio/Video Prods. Div., 3M Center, Bldg. 223-5N, St. Paul, Minn. 55101. Tel: (612) 733-1466. Div. VP: John E. Povolny; Sales Mgr.: Joe L. Leon; Adv. Co-ord.: F.E. Dettloff; Adv. Mgr.: Peter M. Gavin.  
**Branches:** Anchorage, Alaska, 5531 Minnesota Dr. Zip: 99502. Tel: (907) 276-2363—Burbank, Calif., 126 W. Elm Court. Zip: 91502. Tel: (213) 848-5534—Los Angeles, Calif., 6023 S. Garfield Ave. Zip: 90040. Tel: (213) 726-6300—South San Francisco, Calif., 320 Shaw Rd. Zip: 94080. Tel: (415) 589-2663—Washington, D.C., 1101 15 St. NW. Zip: 20005. Tel: (202) 331-6900—Atlanta, Ga., 2860 Bankers Ind'l Dr. Zip: 30360. Tel: (404) 447-7000—Honolulu, Hawaii, 2880 Ualena St. Zip: 96819. Tel: (808) 841-0147—Argo, Ill., 6850 S. Harlem Ave. Zip: 60501. Tel: (312) 496-6500—Needham Heights, Mass., 155 Fourth Ave. Zip: 02194. Tel: (617) 449-0300—Farmington, Mich., 23923 Research Dr. Zip: 48024. Tel: (313) 477-5000—Eagan, Minn., PO Box 3211, St. Paul 55133; 3130 Lexington Ave. S. Zip: 55121. Tel: (612) 733-3300—St. Louis, Mo., PO Box 510, 10725 Baur Blvd. Zip: 63166. Tel: (314) 991-1320—West Caldwell, N.J., PO Box 76, 15 Henderson Dr. Zip: 07006. Tel: (201) 575-2000—Cincinnati, Ohio, 4835 Para Dr. Zip: 45237. Tel: (513) 242-2313—Cleveland, Ohio, 12200 Brookpark Rd. Zip: 44130. Tel: (216) 267-1800—Philadelphia, Pa., 5698 Rising Sun Ave. Zip: 19120. Tel: (215) 728-5300—Dallas, Tex., 2121 Santa Anna Ave. Zip: 75228. Tel: (214) 324-3100—Seattle, Wash., Andover Ind'l Park, 100 Andover Park W. Zip: 98188. Tel: (206) 244-7200.  
**Product:** Tape carrying & storage cases, head cleaners, leader & splicing tape (Scotch). (M)  
 Toyota, see Electronic Homes.  
 Trans Continental Eng'g, 503 N. Central Ave., Kent, Wash. 98031. Tel: (206) 852-4045. Pres.: Jack Ritter; 1st VP & Adv. Mgr.: Cappy Ricks; VP: John Cowen.  
**Branch:** Sumner, Wash., PO Box 127. Zip: 98390.  
**Product:** 8-tr. & cassette repair kits, head cleaners, record care kit, splicing kit, tape deck lubricating & cleaning kit (The Sound Bug). (M)  
 Transcriber Co. Inc., PO Box 478, Attleboro, Mass. 02703. Tel: (617) 222-3525. VP: John Sheasgreen; Nat'l Sales Mgr.: John McDonald.  
**Product:** Cleaners, cloths, brushes, 45 rpm adaptors, head cleaners, demagnetizers, needles, leader & splicing tape.  
 Transworld Dist'g (div. of Audio Labs. Inc.), 24 W. Sheffield Ave., Englewood, N.J. 07631. Tel: (201) 871-3000. Pres.: Alexander Magocsi; Gen. Mgr.: Ted Hopper.

**Product:** Tape carrying & storage cases, cleaners, cloths, brushes, head cleaners, demagnetizers, leader & splicing tape.  
 U T C, see Universal Tape.  
 Universal Tape Corp. Inc., 821 E. Artesia Blvd., Carson, Calif. 90746. Tel: (213) 327-3203. Pres.: Edward O. Praeger.  
**Product:** Head cleaners, demagnetizers, leader & splicing tape (A/V Paragon, UTC, Universal). (M)  
 Utopia Ultra-Sound, PO Box 718, 127 S. Fifth St., Newark, Ohio 43055. Tel: (614) 345-9426. Owner: Robert H. Kirk Jr.; Adv. Mgr.: Robert H. Kirk Sr.  
**Product:** Head cleaners (MD).  
 V O R Inds. Inc., 1440 S. State College Blvd., Unit 5-H, Anaheim, Calif. 92806. Tel: (714) 635-2400. Pres.: Frank Owen; VP & Sales Mgr.: Mike Govorko.

**Product:** Cleaners, cloths & brushes (Vac-O-Rec); demagnetizers (VOR). (M)  
 Vac-O-Rec, see VOR.  
 Victory Cassette Ministries Inc., Victory Park 100, Troutdale, Ore. 97060. Tel: (503) 663-4296. Pres.: Dan. E. Gordon; Sales Mgr.: Janet Gordon; Adv. Mgr.: H. Albus.  
**Product:** Carrying & storage cases (Victory Home Library Case).  
 Vizi Co., 1-Box 283, Ellijay, Ga. 30540. Tel: (404) 635-7481. Pres.: E.J. Cylke.  
**Product:** Cassette carrying & storage cases.  
 Vulcan Binder & Cover (div. of EBSCQ Inds. Inc.), PO Box 29, Vincent, Ala. 35178. Tel: (205) 672-2241. VP: R. Denson Parker; Sales Mgr.: Dudley Pendleton III; Adv. Mgr.: B.R. Cummings.  
**Product:** Tape carrying & storage cases. (M)  
 W R E, see Wide Range Electronics.  
 Walco Electronics (div. of Walco-Linck Corp.).

PO Box 769, Rts. 3 & 46, Clifton, N.J. 07015. Tel: (201) 471-1070.  
**Product:** Needles. (M)  
 Watts Recordcare, see Eipa.  
 Webtek Corp., 4326 W. Fico Blvd., Los Angeles, Calif. 90019. Tel: (213) 937-3511. Pres.: Joseph Klein; VP: John A. Pace; Sales Mgr.: Ken George.  
**Branch:** Northfield, Ill., 778 Frontage Rd.

Suite 107, Zip: 60093. Tel: (312) 446-6046.  
**Product:** Leader & splicing tape. (M)  
 Wide Range Electronics Corp., 2119 Schuetz Rd., St. Louis, Mo. 63141. Tel: (314) 567-5366. Pres.: Otto Rauhut; Mktg. Mgr.: A.S. Russell.  
**Product:** Bulk erasers, magnetic erasing pencil (WRE).  
 Zerostat, see Discwasher.

# Until the Sound Guard™ record care work pad, your customers had nothing to work on. And you had nothing to sell.



Sure, your customers could buy paper towels that scratch. Pieces of velvet that slip. Cloth of any kind with telltale lint.

But for the record, there wasn't anything made

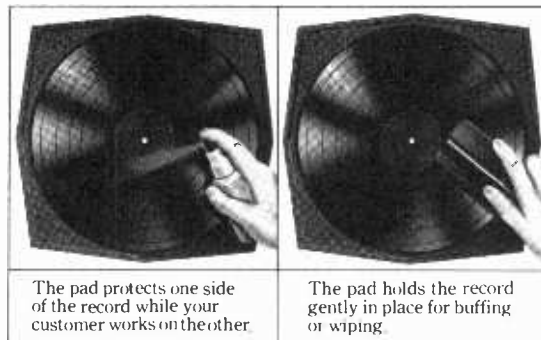
lint-free, and non-abrasive. So your customers' records don't take a beating on one side while they're working on the other.

Its channel design confines any excess fluid to the pad away from any furniture.

The Sound Guard record care work pad is even easy to keep clean. Just wash it off.

Packaged

to show on the outside what's on the inside, the Sound Guard record care work pad doesn't just give your customers something to work on. It gives you another Sound Guard product to sell that works. Ask your Sound Guard representative.



The pad protects one side of the record while your customer works on the other.

The pad holds the record gently in place for buffing or wiping.

that your customers could use to work on.

Until the Sound Guard record care work pad.

It's non-conductive,

## Sound Guard® keeps your good sounds sounding good.



Sound Guard® preservative—Sound Guard™ cleaner—Sound Guard™ Total Record Care System—Sound Guard record care work pad  
 Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1978. Muncie, IN 47302















# ecofina

## OVER AND OVER

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**QUANTITY**
**PRICE**

DUPLICATION  
EQUIPMENT  
**GAUSS  
TELEFUNKEN**  
MASTER CONSOLE  
**TELEFUNKEN**  
**DOLBY A  
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UP TO  
**5.000.000 PIECES  
IN THE YEAR**  
**CASSETTES  
PRINTED OR WITH LABEL  
CARTRIDGE**

**ALWAYS LESS  
THAN  
WHAT YOU  
EXPECT**

Graphic Assistance • Printing Facility  
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In Any Part Of The World

**Number one in boxing machines.**

40 companies around the world are  
using our machine for boxing more than  
one million cassettes per day.  
Ask for complete information.

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Tel. 314766-3182272

## INTERNATIONAL

Av.El.Ca Srl, V. Emanuella 16, Saronno. Tel: (02) 960-5413/3248. Mng. Dir. & Gen. Mgr.: Sergio Moretti; Sales Mgr.: Edoardo Benetton.  
**Product:** Head cleaners, demagnetizers, needles, leader & splicing tape.  
Bresolin Corrado, Via XXV Aprile 205, 20092 Cinisello Balsamo (Milan). Tel: (02) 928-8064. Pres.: Corrado Bresolin.  
**Product:** Tape carrying & storage cases, head cleaners & demagnetizers.  
Centro Leader Hi-Fi, Via J. Palma 5, 20146 Milan. Tel: (02) 408-2458. (Importer)  
**Product:** Record brush & cleaner (Decca), anti-static gun (Zerostat).  
Codea Srl, Via G.B. Carta 36, Milan. Tel: (02) 256-3189 (Importer)  
**Product:** Cleaners, cloths & brushes (Metrosound).  
D B D, Via Giovanni XXIII 33, 50040 Settignano di Calenzano (Florence). Tel: (055) 887-7464  
**Product:** Record cleaner & brush.  
Decca, see Centro Leader.  
Ducale Ind. Musicali SpA, Via Per Cadrezzate 5, 21020 Brebbia (Varese). Tel: (0332) 770 784/189. Cable: DUCALE MUSIC BREBBIA (VARESE). Telex: 38231. Pres. & Gen. Mgr.: Davide Matalon.  
**Product:** Head cleaners & demagnetizers.  
IO (International Org.), Vic. Borghetto 20, Rome. Tel: (06) 678-4949. Telex: 62319  
**Product:** Record carrying & storage cases, tape catalog servs., cleaners, cloths, brushes, 45 rpm adaptors, needles, leader & splicing tape.  
Dust Jockey, see Musica Diffusione  
Gilbert Gaudi SpA, Corso di Porta Nuova 48, 20121 Milan. Tel: (02) 664 981, 655 272. (Importer)  
**Product:** Record cleaner (Sound Guard), needles (Sansui).  
Kenital, Via Guercino 8, Milan. (Importer)  
**Product:** Needles (Kenwood).  
Kenwood, see Kenital.  
L E M (Lavorazione Nastro Magnetico) SpA, Via G.B. de La Salle 4/A, 20132 Milan. Tel: (02) 256-9998.  
**Product:** Leader & splicing tape.  
M D A Cassettes Srl, Via San Giuseppe 137, 21047 Saronno. Tel: (02) 962-0914. Gen. Mgr.: Pinuccia Grassi.  
**Product:** Head cleaners & demagnetizers.  
Metrosound, see Codea.  
Musica Diffusione, Via Del Gambero 30, 00187 Rome.  
**Product:** Record cleaner & brush (Dust Jockey), anti-static turntable mat.  
N T C, Via Montebello 27, Milan. (Importer)  
**Product:** Needles (Audio-Technica).  
Net-ronic, see Phonola.  
Ortofon, see Audel.  
Pickering, see Audio.  
Phonogram SpA, Via Borgogna 2, 20122 Milan. Tel: (02) 796.541. Cable: COMINFON. Telex: (843) 26140. Mng. Dir. & Gen. Mgr.: Alain C. Trossat.  
**Product:** Catalog servs., cleaners, cloths & brushes.  
Phonola, Via Montenapoleone 10, 20121 Milan. Tel: (02) 708 781.  
**Product:** Record brush (Net-ronic).  
S E C I (Societa Elettrotecnica Chimica Italiana) SpA, Via G.B. Grassi 97, 20157 Milan. Tel: (02) 355-5146, 357-0946. Cable: SELECHIMIT. Telex: 37269. Mng. Dir.: Luigi Lang.  
**Product:** Head cleaners, leader tape.  
Saar Srl, Viale di Porta Vercellina 14, 20123

Milan. Tel: 469-6251. Pres.: Walter Gurtler; Sales Mgr.: Sergio Balloni.  
**Product:** Catalog servs.  
Sansui, see Gilberto Gaudi.  
Siemens SpA (Societa Italiana Telecomunicazione), Via A. Canova 19/A, Milan. Tel: (02) 43 88. (Importer)  
**Audio:** Needles (Stanton)  
Sound Guard, see Gilberto Gaudi.  
Stanton, see Siemens.  
3 M Italia SpA, Milano San Felice (Segrate). Tel: (02) 75 451. Telex: 31275, 31159. Mng. Dir.: T. Skoog; Sales & Mktg. Mgr.: M. Bianchi.  
**Product:** Carrying & storage cases, catalog servs., head cleaners, demagnetizers, leader & splicing tape.  
Zerostat, see Centro Leader.

### ● store fixtures & merchandising aids manufacturers

Alfapolymer Srl, Via Lamarmora 33, Milan. Tel: (02) 546-6986.  
**Product:** Display racks.  
Phonogram SpA, Via Borgogna 2, 20122 Milan. Tel: (02) 796 5411. Cable: COMINFON. Telex: (843) 26140. Mng. Dir. & Gen. Mgr.: Alain C. Trossat.  
**Product:** Browser boxes, display racks.  
Saar Srl, Viale di Porta Vercellina 14, 20123 Milan. Tel: 469-6251. Pres.: Walter Gurtler; Sales Mgr.: Sergio Balloni.  
**Product:** Browser boxes, display racks.

### ● playback/recording equipment

A E G-Telefunken SpA, Via Pirelli 12, 20124 Milan. Tel: (02) 92798. Cable: AEGITAL. Telex: 31473. Pres.: Dr. F. Angeloni; Gen. Mgr.: L. Tringali; Sales Mgr.: A. Bosco.  
**Audio:** Telefunken.  
Aiwa, see Socolin.  
Ampex Italiana SpA, Via Riccardo Gigante 4, Rome. Tel: (00396) 546991. Cable: AMPEX ROME. Telex: 61492. Mng. Dir.: Riccardo Crippa; Sales Mgr.: Domenico Rossi.  
**Audio & Video:** Ampex (USA).  
Av.El.Ca Srl, V. Emanuella 16, Saronno. Tel: 960.54.13. Mng. Dir. & Gen. Mgr.: Sergio Moretti; Sales Mgr.: Edoardo Benetton. (Audio only).  
Crown, see Socolin.  
Exhibo Italiana Srl, Via F. Frisi 22, 20052 Monza. Tel: (039) 360.021. Cable: EXHIBOMI. Telex: 25315. Pres.: F. Anguissola d'Altoe; Prod. Mgr.: G. Granito; Adv. Mgr.: L. Portiri.  
Branch: Rome, Via P. Emilio 7. Tel: (06) 318026. Contact: S. Bertoli.  
**Audio:** Otari, Steilavox.  
Grundig Italiana SpA, 38015 Lavis-Trento.  
**Audio:** Grundig (Germany).  
Linear Italiana SpA, Via Arde 50, 20125 Milan.  
**Audio:** Teac.  
Magnetofoni Castelli, see Remco.  
Otari, see Exhibo.  
Philips SpA Sistemi Audio Video, Viale F. Testi 327, 20162 Milan. Tel: 64.45. (Audio & Video)

Remco Italiana SpA, 20060 San Pedrino di Vignate. Tel: (02) 956041.  
**Audio:** Magnetofoni Castelli, Remco.  
Socolin Divisione Elettronica, Sala dei Lombardi 2, 20121 Milan. Tel: (02) 869-0795/0764/0350, 86.53.90, 89.81.20.  
**Audio:** Aiwa, Crown (both Japan).  
Stellavox, see Exhibo.  
Studer Italiana, Via G. Spontini 3, 20131 Milan. Tel: (02) 228 120. Cable: BEPPATOMIL. Telex: 32402. Gen. Mgrs.: Roberto Beppato, Walter Conti; Sales Mgr.: David Butterworth.  
**Audio:** Studer (Switzerland).  
Teac, see Linear.  
Telefunken, see AEG-Telefunken.  
3 M Italia SpA, Milano San Felice (Segrate). Tel: (02) 75.451. Telex: 31275, 31159. Mng. Dir.: T. Skoog; Sales & Mktg. Mgr.: M. Bianchi.  
**Audio:** Wollensak.  
Wollensak, see 3M.

## JAPAN

### ● services

#### DESIGN & ARTWORK

P C C (KK), Shibuya Central Bldg., 5F, 3-14 Udagawa-cho, Shibuya-ku, Tokyo. Tel: (03) 464-6045. Pres.: Motosuke Tachikawa.  
Teichiku Recs. Co. Ltd., 1-2 Nishi-Shimbashi, Minato-ku, Tokyo 105. Tel: (03) 502-7213. Pres.: Shigeji Nanko; Gen. Mgr.: Ichiro Kinoue; Sales Mgr.: Minoru Ozaki.

#### TAPE CUSTOM DUPLICATORS

Apollon Music Ind'l Corp., 1-5 Wakaba-cho, Shinjuku-ku, Tokyo 160. Tel: (03) 353-0191.  
C B S/Sony Recs. Inc., 156-2 Aikawa, Oigawamachi, Shitagun, Shizuoka 421-02. Tel: (05462) 2-1321. Pres.: Norio Ohga; Exec. Mng. Dir.: Tokio Sasaki.  
**Audio:** 8-tr., cassette, open reel & open reel quadraphonic.  
Eastern Sun Ent's. Co. Ltd., Hirasawa Bldg., 34 Kotohira-cho, Shiba, Minato-ku, Tokyo 105. Tel: (03) 501-0344. Cable: EMP SUNMU-SERV.  
**Audio:** 8-tr., 8-tr. quadraphonic, cassette, open reel.  
Pony Inc., World Trade Center Bldg., 24F, 2-4-1 Hamamatsu-cho, Minato-ku, Tokyo 105. Tel: (03) 435-4925.  
T B S Serv' Co. Ltd., 5-3-50 Akasaka, Minato-ku, Tokyo 107. Tel: (03) 584-7351.  
**Audio:** 8-tr., cassette.  
**Video:** 1" open reel.  
T D K Electronics Co. Ltd., 2-14-6 Uchikanda, Chiyoda-ku, Tokyo 101. Tel: (03) 257-2525.  
**Audio:** Cassette.  
**Video:** ¾" cassette, ½" EIAJ open reel, ½" EIAJ cartridge.  
Teichiku Recs. Co. Ltd., 1-2 Nishi-Shimbashi, Minato-ku, Tokyo 105. Tel: (03) 502-7213. Pres.: Shigeji Nanko; Gen. Mgr.: Ichiro Kinoue; Sales Mgr.: Minoru Ozaki.  
**Audio:** 8-tr., 8-tr. quadraphonic & cassette.  
Victor Co. of Japan Ltd., 4-1 Nihonbashi, Honcho, Chuo-ku, Tokyo 103. Tel: (03) 241-7811. Cable: VICTOREXPORT TOKYO. Telex: 26222. Pres.: Kokichi Matsuno; Gen. Mgr.: Heitaro Kikuchi; Sales Promo. Chief: Mitsuo Ichikawa.  
**Int'l branches:** Canada, England, USA (all JVC).  
**Audio:** 8-tr., 8-tr. quadraphonic, cassette, open reel, open reel quadraphonic.  
**Video:** 1" open reel, ¾" cassette.

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# INTERNATIONAL

## ● supplies

### CARTRIDGE & CASSETTE PARTS

Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. Home office: USA.

### EMPTY CARTRIDGES, CASSETTES & REELS

Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. Home office: USA.

Sony Corp., PO Box 10, Airport PO, Tokyo 149; 6-7-35 Kita-Shinagawa, Shinagawa-ku, Tokyo 141. Tel: (03) 448-2111. Int'l branches: Brazil, Canada, England, Germany, Greece, Hong Kong, Panama, Singapore, South Africa, Switzerland, USA. Audio: 8-tr., cassette, open reel. Video: 1" open reel, 3/4" cassette, 1/2" EIAJ open reel, 1/2" cassette.

### PROFESSIONAL TAPE SUPPLIES

Victor Co. Of Japan Ltd., 4-1 Nihonbashi-Honcho, Chuo-ku, Tokyo 103. Tel: (03) 241-7811. Cable: VICTOREXPORT TOKYO. Telex: 26222. Pres.: Kokichi Matsuno; Gen. Mgr.: Heitaro Kikuchi; Sales Promo. Chief: Mitsuo Ichikawa. Int'l branches: Canada, England, USA (all JVC). Audio: Test tape, heads, splicing & editing equip. Brand name: JVC.

### TAPE, BLANK LOADED & RAW

Fuji Photo Film Co. Ltd., 2-26-30, Nishi-Azabu, Minato-ku, Tokyo 106. Tel: (03) 406-2111. Telex: 24306.

Hitachi Maxell Ltd., Ginza Toho Seimei Bldg., 3-3-1 Ginza Chuo-ku, Tokyo 104. Tel: (03) 567-6211. Cable: MAXELLELEC TOKYO. Gen. Mgr.: Takashi Inoue; Sales Mgr.: Bob Fujiwara; Int'l Dept. Mgr.: Ken Kakurai. (Blank only) Int'l branches: Germany, Kuwait, USA. Audio: 8-tr., cassette, open reel. Video: 3/4" cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge. Brand name: Maxell.

JVC, see Victor. Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. (Blank only) Home office: USA. Audio: 8-tr.

Matsushita Electric Ind'l Co. Ltd., PO Box 51, Osaka Central 530-91; 1006 Oaza Kadoma, Kadoma-city 571. Tel: (06) 908-1121. Cable: MATSUDEN MORIGUCHI. Telex: 63426. Pres.: Toshihiko Yamashita. (Blank only) Int'l branches: Germany, USA. Audio: Cassette, open reel. Video: 3/4" cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge, 1/2" VHS cassette. Brand names: National, Panasonic, Quasar, Technics.

Maxell, see Hitachi. National, see Matsushita. Nippon Columbia Co. Ltd., 4-14-14 Akasaka, Minato-ku, Tokyo 107. Tel: (03) 584-8111. Cable: NIPPONCOLUMBIA TOKYO. Telex:

22591. Pres.: Takami Shobochi; Dir.: Toshio Kikutsugi. Audio: Cassette, open reel.

Panasonic, see Matsushita. Quasar, see Matsushita. Scotch, see Sumitomo.

Sony Corp., PO Box 10, Airport PO, Tokyo 149; 6-7-35 Kita-Shinagawa, Shinagawa-ku, Tokyo 141. Tel: (03) 448-2111. Int'l branches: Brazil, Canada, England, Germany, Greece, Hong Kong, Panama, Singapore, South Africa, Switzerland, USA. Audio: 8-tr., cassette, open reel. Video: 1" open reel, 3/4" cassette, 1/2" EIAJ open reel, 1/2" cassette.

Sumitomo 3M Ltd., 3M Bldg., 2-33-1 Tamagawadai, Setagaya-ku, Tokyo 158. Tel: (03) 709-8493. Audio: Blank-cassette, open reel; raw-8-tr., cassette & open reel. Video: 1" open reel, 3/4" cassette, 1/2" EIAJ open reel. Brand name: Scotch.

T D K Electronics Co. Ltd., 2-14-16 Uchikanda, Chiyoda-ku, Tokyo 101. Tel: (03) 257-2525. Int'l branches: UK, USA. Audio: 8-tr., cassette, open reel. Video: 3/4" cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge.

Technics, see Matsushita. Victor Co. Of Japan Ltd., 4-1 Nihonbashi-Honcho, Chuo-ku, Tokyo 103. Tel: (03) 241-7811. Cable: VICTOREXPORT TOKYO. Telex: 26222. Pres.: Kokichi Matsuno; Gen. Mgr.: Heitaro Kikuchi; Sales Promo. Chief: Mitsuo Ichikawa. Int'l branches: Canada, England, USA (all JVC). Brand name: JVC.

Tape Duplicating Equipment Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. Home office: USA. Audio: 8-tr. duplicating equip.

Matsushita Electric Ind'l Co. Ltd., PO Box 51, Osaka Central 530-91; 1006 Oaza Kadoma, Kadoma-city 571. Tel: (06) 908-1121. Cable: MATSUDEN MORIGUCHI. Telex: 63426. Pres.: Toshihiko Yamashita. Int'l branches: Germany, USA. Video: Duplicator. Brand name: National/Panasonic.

Otari Electric Co. Ltd., 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167. Tel: (03) 333-9631. Cable: OTARIDENKI. Telex: 26604. Pres.: Masayuki Hosoda; Gen. Mgr.: Mituo Takekawa; Sales Mgr.: Takao Aoki. Audio: High speed tape duplicators, rewinders.

Sony Corp., PO Box 10, Airport PO, Tokyo 149; 6-7-35 Kita-Shinagawa, Shinagawa-ku, Tokyo 141. Tel: (03) 448-2111. Int'l branches: Brazil, Canada, England, Germany, Greece, Hong Kong, Panama, Singapore, South Africa, Switzerland, USA. Audio & Video: Duplicators.

### TAPE PACKAGING & LABELING EQUIPMENT & SUPPLIES

Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. Home office: USA. Product: Shrink packaging.

## ● accessories manufacturers

Akai Electric Co. Ltd., 2-12-14 Higashi-Kojiya, Ohta-ku, Tokyo 144. Tel: (03) 742-5111. Product: Head cleaners & demagnetizers.

Clarion Co. Ltd., 1-22-10 Dogenzaka, Shibuya-ku, Tokyo 150. Tel: (03) 463-6161. Int'l branches: Germany, Hong Kong, USA. Product: Carrying & storage cases, catalog servs.

Hitachi Maxell Ltd., Ginza Toho Seimei Bldg., 3-3-1 Ginza Chuo-ku, Tokyo 104. Tel: (03) 567-6211. Cable: MAXELLELEC TOKYO. Gen. Mgr.: Takashi Inoue; Sales Mgr.: Bob Fujiwara; Int'l Dept. Dir.: Ken Kakurai. Int'l branches: Germany, Kuwait, USA. Product: Head cleaners.

Magnadyne Corp., Royal Higashi Azabu Bldg., 2-23 Higashi Azabu, Minato-ku, Tokyo 106. Tel: (03) 583-8335. Home office: USA. Product: Tape storage cases, cleaners, cloths & brushes, splicing tape.

Nippon Columbia Co. Ltd., 4-14-14 Akasaka, Minato-ku, Tokyo 107. Tel: (03) 584-8111. Cable: NIPPONCOLUMBIA TOKYO. Telex: 22591. Pres.: Takami Shobochi; Dir.: Toshio Kikutsugi. Product: Demagnetizers.

Sharp Corp., 22-22 Nagaikicho, Abeno-ku, Osaka 545. Tel: (06) 621-1221. Cable: LABOMET.

Sony Corp., PO Box 10, Airport PO, Tokyo 149; 6-7-35 Kita-Shinagawa, Shinagawa-ku, Tokyo 141. Tel: (03) 448-2111. Int'l branches: Brazil, Canada, England, Germany, Greece, Hong Kong, Panama, Singapore, South Africa, Switzerland, USA. Product: Catalog servs., head cleaners & demagnetizers, leader & splicing tape.

Sumitomo 3M Ltd., 3M Bldg., 2-33-1 Tamagawadai, Setagaya-ku, Tokyo 158. Tel: (03) 709-8493. Product: Tape catalog servs., leader & splicing tape.

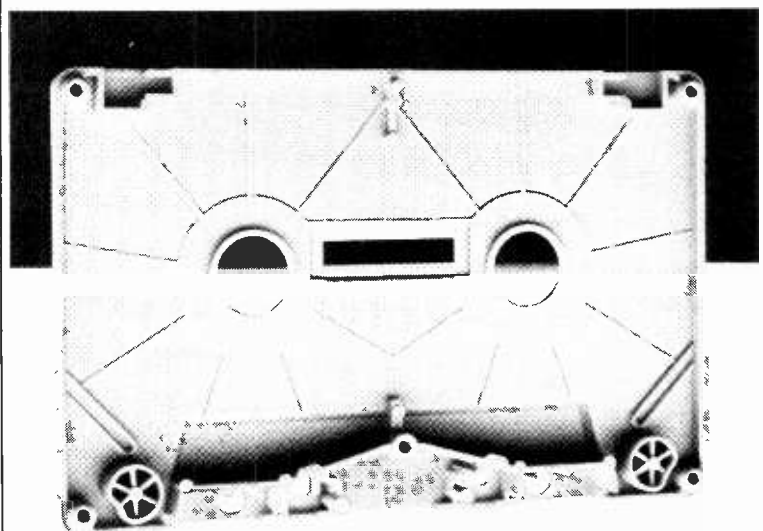
T D K Electronics Co. Ltd., 2-14-16 Uchikanda, Chiyoda-ku, Tokyo 101. Tel: (03) 257-2525. Int'l branches: UK, USA. Product: Head cleaners & demagnetizers, leader & splicing tape.

Tamura Seisakusho Co. Ltd., 433 Higashi-Oizumi, Nerimaku, Tokyo 177. Tel: (03) 925-1111. Pres.: Itsuya Tamura; Sales Mgr.: Junichi Noda. Product: Head demagnetizers (Tamura).

Teac Corp., 3-7-3 Naka-cho, Musashino-shi, Tokyo 180. Tel: (0422) 53-1111. Cable: TEAC MITAKA. Telex: 2822551. Pres.: Katsuma Tani; Gen. Mgr.: Norio Tamura; Sales Mgr.: Masao Morita. Int'l branches: Germany, Hong Kong, USA. Product: Head cleaners & demagnetizers.

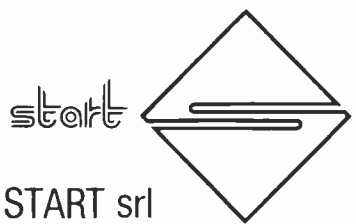
## ● store fixtures & merchandising aids manufacturers

Clarion Co. Ltd., 1-22-10 Dogenzaka, Shibuya-ku, Tokyo 150. Tel: (03) 463-6161. Int'l branches: Germany, Hong Kong, USA.



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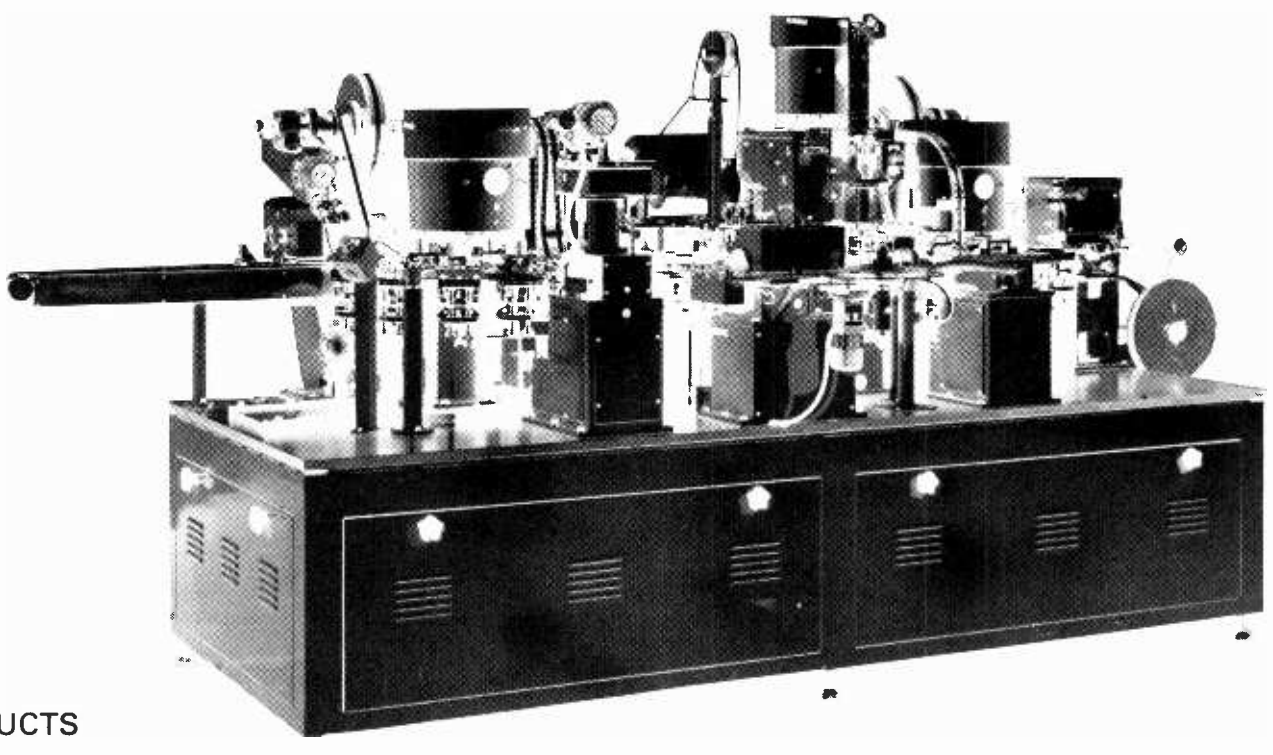
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# Coke, Pioneer, CBS Set Atlanta 'Musicmachine' Promo

By STEPHEN TRAIMAN

NEW YORK—A "Musicmachine" sweepstakes promotion involving Coca-Cola Bottling Co. of Atlanta, U.S. Pioneer Electronics, CBS Records and Chevrolet, will be tested in Atlanta youth locales over the Labor Day period.

Success at the local level could lead to a national breakout similar to the highly successful "Denimachine" sweepstakes run in fall 1976 with Levi Strauss & Co.

Emphasizing that plans are just now being formulated, Frank Ray of Pollock-Ray, Coke's promotional coordinator, indicates the promotion will involve two custom-designed Chevy vans as jukeboxes, equipped with Pioneer hi fi components and a library of the top 100 albums provided by CBS Records local branch.

While it's strictly an Atlanta test that will involve all Coke outlets, Chevy dealerships and Pioneer dealers as distribution points for the sweepstakes entry coupons, Ray notes that the Coca-Cola Co. will be watching returns closely. The "Denimachine" national promo brought 10 million entries for the 68 customized denim Ford vans, with the local contest offering the two "Musicmachines" as top awards.

The vans will be equipped with a full array of the latest Pioneer equipment, including a turntable and two tape decks—both cassette and open reel. Given the mobility factor involved, tape will get prominence, with the top albums provided on cassette mainly, plus some reel-to-reel. Memorex is among key blank tape companies talking to Coke about joining the promotion.

## GRT Into Home Computer Tapes

SUNNYVALE, Calif.—GRT Corp. will soon market a line of programmed cassette tapes for the personal home computer market, developing an initial series with Microcomputer Software Associates of Hayward, Calif. The first tapes are expected within two months, to be marketed through computer retailers and department stores.

With some record/tape distributors already handling the more entertainment-oriented video game software from Atari, Bally and others, GRT becomes the first major company to offer a line of programmed cassettes for the home computer market, according to Vinton Carver, chairman and president.

The programs are playable on a standard audiocassette unit in conjunction with the computer, and initially will include home finance, stock option tracking, cash flow analysis, diet assistance/medical biorhythms and several computer games including blackjack and bridge instruction.

## Scotch A/V 'Master'

ST. PAUL—3M recently bowed a premium line of Scotch brand A/V audiocassettes, designated the Studio Master Series. Specs claimed for the low noise tape include improved short wavelength performance resulting in 4 dB more output at 12.5 kHz than 3M's standard A/V cassettes.

Packaged in a black-and-white album box with new graphics, the cassettes are in a new black screw-assembled shell with roller guides and patented creased shims. Suggested list prices are \$1.70 for a C-30, \$2.15 for a C-60 and \$2.80 for a C-90.

At this point, the plan calls for the promotion to run through most of August, peaking over the Labor Day weekend—one of the four big holiday soft drink selling periods, Ray notes.

The two vans will visit mostly youth-oriented sites, including driver education centers, high schools, shopping centers and Chevy dealers. Local promotion will involve a group of top AM and FM ra-

dio outlets as the main media, as a number of remote broadcasts are likely to be tied to the various van appearances.

Newspapers also will be used, as well as in-store point-of-sale mate-

rial for grocery and convenience outlets where Coke is sold, as well as Pioneer, Chevy and record/tape dealers.

"The three youth turn-ons are  
(Continued on page 55)

## BILLBOARD... YOUR IHF CONVENTION CONNECTION

**Your best media buy at the first annual Institute of High Fidelity (IHF) convention in Atlanta (May 19-21) will be Billboard's May 20th issue with its EXPANDED I.H.F. section.**

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**IHF Issue Date: May 20, 1978 (on newsstands May 15th)**

**Advertising Deadline: April 23, 1978**

Billboard®





## 'Promote & Merchandise' Key Camelot Accessory Climb

• Continued from page 52

it's worth," says Jones. "We've had excellent results from featuring three-pack C-90 Memorex cassettes for \$6.49. We have another two-pack Memorex deal for \$3.99 that also does well. Blank tape responds well to open pegboard display and when we have a deal going we simply spread the display of that number out more. "Maxells in three-packs also are top sellers as result of the topnotch job that manufacturer does in selling its name," notes Jones.

"I sometimes elect to save the customer dough if I find this equipment doesn't justify paying the tab for higher-priced tape. If the customer asks 'what's the best tape?' I'll check out his gear and may advise him that for price versus value, the BASF Studio Series deserves consideration."

"When a customer brings a couple of single tapes to the counter," explains Jones, "we'll suggest he save a couple of dollars by buying in a pack. Okay, so the ticket isn't as big, but we feel we're building long-haul customer-satisfaction by encouraging multi-pack buying."

Carrying case shoppers look for less bulk, says Jones, and a slim-styled 12-unit LeBo case priced at \$2.99 is a good seller. Medium-priced cases in the \$10 to \$14 range account for a large portion of the dollar business. Between 50 and 75 cases are shown over the prerecorded 8-track and cassette racks.

"Stark's tie-up with LeBo is a big asset," Jones believes. "This manufacturer's reputation for quality and good service makes it advantageous."

The stores are stocking more sophisticated record and tape cleaning gear as buyers call for better products, says Jones. Memorex and Le-Bo are well-represented on the pegboard display. The Memorex kit priced at \$5.49 is a brisk mover, as is a Le-Bo kit for \$7.99.

"We tell customers they're acquiring a larger brush and more fluid with the Le-Bo cleaning kit," Pat Jones says, "But the Memorex lower-priced number gets more sales."

Supplier of the backwall-displayed sheet music and music books is Chas. Dumont & Sons, Cherry Hill, N.J. Services furnished includes a WATS line for use in phoning special orders and a tear-off ticket system for replacing stock, with new releases shipped auto-

matically. Music books are full-listed at \$5.95, \$6.95 and \$7.95 and sheet music priced at \$1.50. There's steady interbuying between sheet music and prerecorded 45s.

The entire music book mix leans

heavily to basic pop music, with sales revved up front with mass-displayed setups of hot sellers like the Beatles, "Close Encounters," Fleetwood Mac and Led Zeppelin. Active recent sellers have been Dan Hill's

"Sometimes We Touch," Billy Joel's "The Way You Are," and "You Light Up My Life."

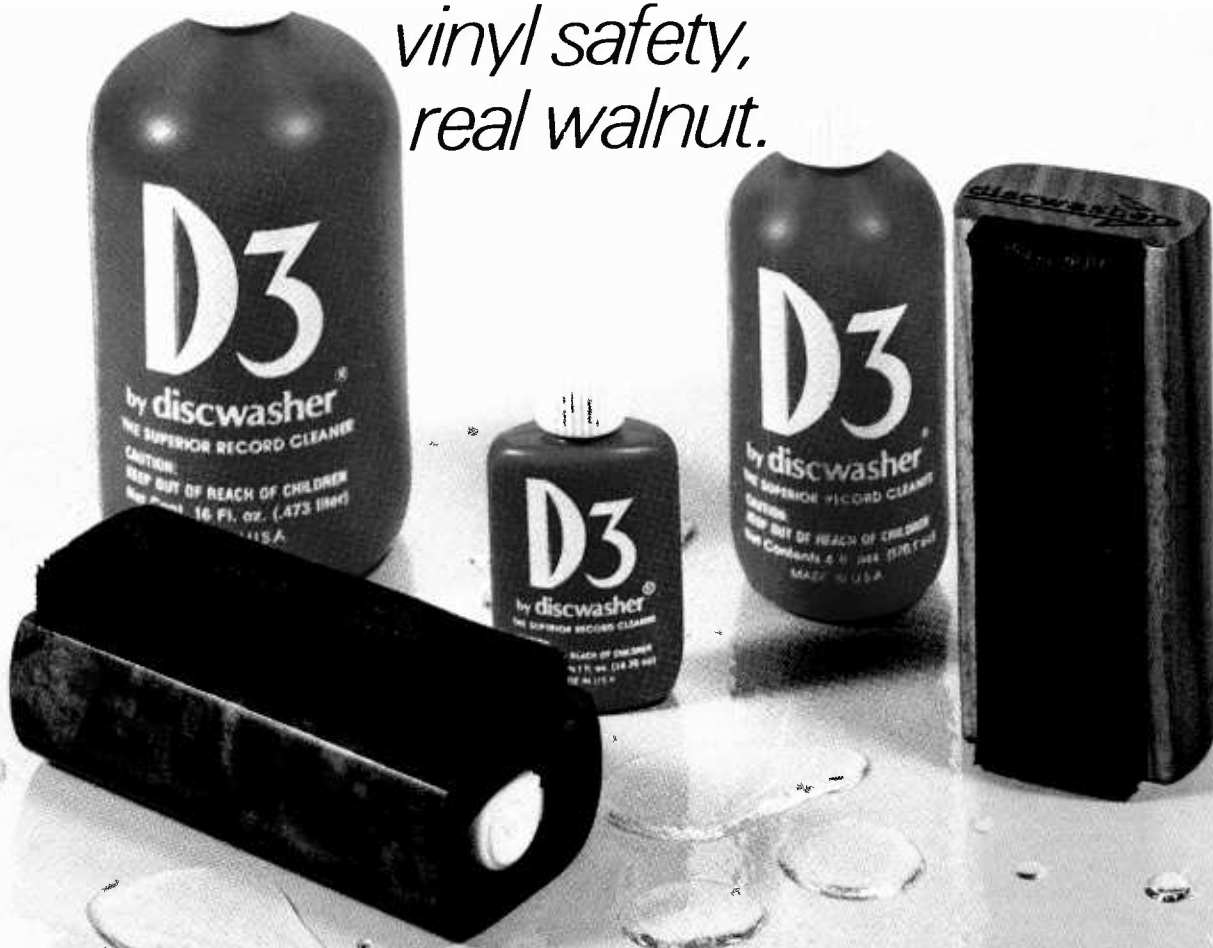
Aggressive merchandising of the entire accessory mix is a key reason for Stark being named NARM re-

tailer of the year at the recent convention, Jones believes. And he expects more expansion in this area as the chain adds more super-store Grapevines, with at least two planned for this year.



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### Musicmachine Promo

• Continued from page 53

wheels, clothes and music," Ray says. "This time we're substituting music for the clothes, and we're hoping the results will be good enough on the local level to expand the promotion nationally."

Working with Ray on putting the "Musicmachine" plan together are Don Wilson of Coca-Cola/Atlanta, Don Kobes of U.S. Pioneer, Gus Young of Chevrolet and Shelley Schwab of CBS' Atlanta branch.

### Memorex Debuts

• Continued from page 54

able for testing in both audio and video," he points out.

Accessories represent a major growth opportunity and the company is committed to expanding its deluxe line bowed at the January CES. "New products represent new revenues and they're a natural fit with existing distribution. Better profit opportunities make the whole videotape line attractive," he points out.

STEPHEN TRAIMAN

APRIL 29, 1978, BILLBOARD



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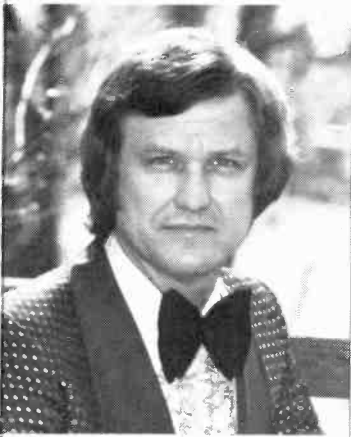
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Billboard Hot Country Singles

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, This Week, Last Week, Weeks on Chart, TITLE-Artist, This Week, Last Week, Weeks on Chart, TITLE-Artist. Includes star performer indicator and new entry markers.

APRIL 29, 1978, BILLBOARD







Dealers Huddling To Avert Buyer Backlash From Increased Prices

By JEAN WILLIAMS

LOS ANGELES—With record manufacturers upping their suggested list prices, dealers across the country are going into huddles to determine how much of an increase they will pass onto their customers.

One such dealer is Backbone Records, an r&b-oriented retail outlet in Youngstown, Ohio, which sells the bulk of its LPs at the suggested list price.

According to Bruce Ford, representative at the outlet, "Our entire organization is meeting this Sunday (23) to discuss just how much we will increase our rates."

He notes that while some customers may balk at the idea of a price increase, Backbone will attempt to come up with unique promotional and merchandising ideas so as not to lose any of its clientele.

The nearly two-year old outlet currently has weekly sales with \$1-\$2 off list price on the special LP of the week. It also has sales whereby

when the customer purchases one LP he receives a \$1 discount of the second, \$2 on the third and down the line, says Ford.

He explains that Backbone's customers range in age 16-45 and the shop also draws heavily from three nearby schools.

He notes that black pre-teens and teens are generally known in the area to purchase singles. However, in Backbone's case its rate of singles turnover is extremely low.

"This year we're finding that more teenagers are buying LPs and passing over the singles, therefore we're not stocking as many as a year ago."

"But, we find that these kids only buy hits, nothing else appeals to them," says Ford. He adds, however, that the bulk of the shop's customers are adults which tends to increase its LP sales.

Eight-track tapes are also on the upswing, according to Ford. "We're moving into the tape season now

and we already see an increase over last year's tape sales. I guess it's the same story across country. more people are buying cars with 8-track tape players."

At the same time, he says cassettes are on the increase but fall way short of 8-tracks. He claims the shop under-sells its competitors in tape prices charging \$6.98 "while others generally charge \$7.98."

The shop, which is managed by Rodney Turner, in addition to its r&b merchandise also stocks jazz, gospel and is planning to move into the pop area, says Ford.

He notes that while gospel tends to sell well in heavily concentrated black areas—usually traditional gospel mixed with a bit of contemporary, because of the demographic age group Backbone tends to draw, only contemporary gospel is stocked. He adds that the exception is James Cleveland who is one of the outlet's biggest sellers.

The same applies to its jazz line. "Contemporary jazz is what we stock, such as Grover Washington Jr., George Benson and that type of artist. With older or traditional jazz, we special order it."

He explains that the reason for not stocking at least some older product is because "we use all of our store space for selling, merchandising aids or items that will draw customers immediately—and we don't want any vacant area in the store that could be used for selling," says Ford.

Backbone buys its product from Record Shack and One Way one-stop both in Cleveland.

In terms of how much product is purchased, Ford says, "One method is that we have a Backbone Record Club of about 200 names. We keep files on each person with information such as how and what the customer purchases and their special orders."

"Any customer may become a member just by purchasing an LP and asking to become a member of the club. As a member, for every seven LPs purchased one is given free. They don't have to buy seven records at one time—just whenever they get up to that amount."

Backbone's rate of record returns from its customers is extremely low. "We have found that people who buy from us don't bring the records back complaining of scratches or after listening to them find they just don't want the album."

"The recent exception is the Harvey Mason LP on Arista. Customers are returning them because some of them have the wrong LP in the Mason jacket."

He notes that the company has monthly meetings with its staff in an effort to stay on top of what's happening in the market and to give input in terms of merchandising ideas.

Backbone, open six days a week, Monday through Saturday, currently employs four sales persons.

For the Record

NEW YORK—The initial release of Sound South, the soul-oriented label announced in Billboard's new companies column March 25, is not the Lamms, as was reported incorrectly, but the Tams, whose 1962 hit, "What Kind of Fool," has sold more than one million copies.

The Tams' latest release is "This Precious Moment," written by Eddie Cornelius of The Cornelius Bros. & Sister Rose. Sounds South is based in Charleston, S.C.

Soul LPs

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Table with columns: 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). Includes entries like 'WEEKEND IN L.A.', 'SATURDAY NIGHT FEVER', 'STREET PLAYER', etc.

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*Thank you so very much,*

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**Marv Stuart, Co-President, Curtom Records**

(Distributed by Warner Bros. Records, Inc.)









# Danger Signs For U.K. Industry Posted In New Economic Report

By PETER JONES

LONDON—The optimistic industry view that times of economic gloom spell boom times for escapist entertainment such as records and movies is given a severe hammering in a new report on the music business.

It is published in the journal Retail Business, researched and produced by the Economist Intelligence Unit.

Eschewing the normal economic report jargon, it talks of the "phenomenon of rackjobbing" which now has taken up a third of the entire U.K. market. It notes that tv-promoted compilation albums "have met with a stormy reception in the industry and, if maintained for

long, could spell trouble for the more venturesome among retailers and the more experimental among performers."

On rackjobbing, the report uses British Phonographic Industry figures to show value and volume of sales between 1972 and 1977 to illustrate the dramatic drop in volume since the 1974 peak. The drop has accelerated as the general economic situation has bottomed out.

The report goes on: "The escapist logic may have made sense in the 1930s, but not in the age of television.

"Over-all the market showed explosive growth in the early 1970s, paralleling a similar trend in sales of record players and hi fi hardware, but then tailed off. It has contracted since 1974, with no sign yet visible of upturn.

"It is interesting to note that trading up from singles to albums was responsible for much of the growth and subsequently trading down again has been responsible for the contraction."

The Economist Intelligence Unit has found some new music industry angles. Taking the 1976 total retail value of the record and tape market as £250 million (around \$440 million), and putting the statistical average British family at 2.83 people, it shows a figure of just £13.38 spent

annually on recorded music per household, around \$20-\$24.

Another point made is that a figure of 35 million-plus blank cassettes sold last year indicates that the statistical family unit buys more than twice as many blank tapes as prerecorded.

As for tv compilations, the report makes the grim point: "All compilation producers depend on the willingness of the major record companies to supply them with top-name stars. So far, both seem to be making a profit from the practice.

"But the situation could change suddenly regarding availability of material and then the compilation men could disappear as suddenly as they arrived on the scene."

It says commentators in the trade are not happy with the development for they see it threatening future innovation and variety. It goes on: "Television has become the dominant medium for promotion. As a result, the break-even point of sales for new releases is made that much higher and it is for this reason that compilation albums represent a threat to variety and experimentation."

Describing the retail side of the business as "currently in turmoil" with mass discounting by multiples forcing some 80% of all outlets to sell

(Continued on page 70)



**CAPALDI VISIT**—Jim Capaldi and his new band, the Contenders, pause during an extensive debut European tour at a party at Polydor International headquarters in Hamburg, honoring the band's album "The Contender." Left to right, Ray Schmidt-Walk, international marketing manager, Deutsche Grammophon; John Glover and Dick Polack, Capaldi management; Willi Schloesser, international manager, Chappell; Chris Georgi, product manager, DG; Herbert Winter, Polygram group public relations; Jim Capaldi; Stuart Newton, Chappell, London; Graham Haysom, manager popular music management; Hille Hillekamp, popular music management.

## 6 Consecutive No. 1 Hits From Pink Lady Duo

TOKYO—Pink Lady, the nation's super-successful sing-and-dance duo, has scored again with another chart-topping single to become the first artists in the music industry here to have six number one hits in a row.

Until the first week of April, they had to share the honors for five consecutive number ones with Mari Amachi, Momoe Yamaguchi and Goro Noguchi.

Pink Lady started making chart history with "Sergeant Pepper," their first million-seller. "SOS" followed, selling 1.05 million copies, "Carmen '77" (1 million), "Nagisa no Sindbad" (1.3 million), "Wanted" (1.5 million) and "UFO" with 1.7 million copies. The latest blockbuster, "Southpaw," cruised past the million mark at the end of March in less than a week after its release.

## Czechs Host Intl Pop Acts

By LUBOMIR DORUZKA

PRAGUE—Concerts by international pop stars, normally very rare here, took on new prominence in Czechoslovakia recently with two "firsts."

Italian singer Drupi performed twice in Lucerna Hall, following his

success at the Bratislava Lyre festival last June. His popularity here is based above all on local cover versions of his titles by Czech artists.

"Serenio E," recorded by Karel Gott, had total sales (singles and albums) of nearly 400,000, a record tally in the Czech marketplace. Another Drupi title, "Piccola e Fragile," has had considerable success through an instrumental version by soprano saxophone player Felix Slovacek.

Drupi's original recordings have never been offered on the Czech market but following his Bratislava and Prague appearances an album is now due from Supraphon.

Also featured in concerts at the Lucerna Hall was Polish singer Czeslaw Niemen. Though he had been brought to Czechoslovakia before by Pragokonzert, he had not previously performed in a big hall in Prague. His last tour included only smaller venues in suburban towns.

Three of his Prague concerts were organized by a local rock-jazz association, featuring Niemen as the show closer after a program of local rock and jazz groups. The fourth was a one-man show featuring new repertoire.

under head of promotion **Geoff Morris**, **Dave Phimister** is now promotion assistant, having previously been with **Noel Gay Music** and **DJM**.

**Jerry Turner** has been named pop product marketing manager for CBS U.K., with over-all responsibility for product management, the press office and artist relations.

Utopia Records in London has appointed **Lisa Denton** as general manager. The company is signed to Phonogram on a distribution basis, and Denton was with that company as pop marketing manager. At Utopia she will be involved in all aspects of the company's operation, working at first on the publishing catalog.

## International Turntable

Chrysalis Records in London has appointed **Teddy Meier** as coordinator for Germany, Austria and Switzerland, including responsibility for liaison with Phonogram, the Chrysalis licensees, in product release, promotion, publicity, sales and marketing. He reports to **Arthur Cookson**, European marketing manager, and is to be based in Hamburg.

United Artists Records in London has completed its recent series of personnel changes, largely stemming from the departure of former managing director **Martin Davis** and a&r chief **Andrew Lauder** to set up Radar Records. **Iain MacLay** is sales promotion manager; **Howard Berman** is label manager, having previously run the UA sales promotion office. In the promotion division,



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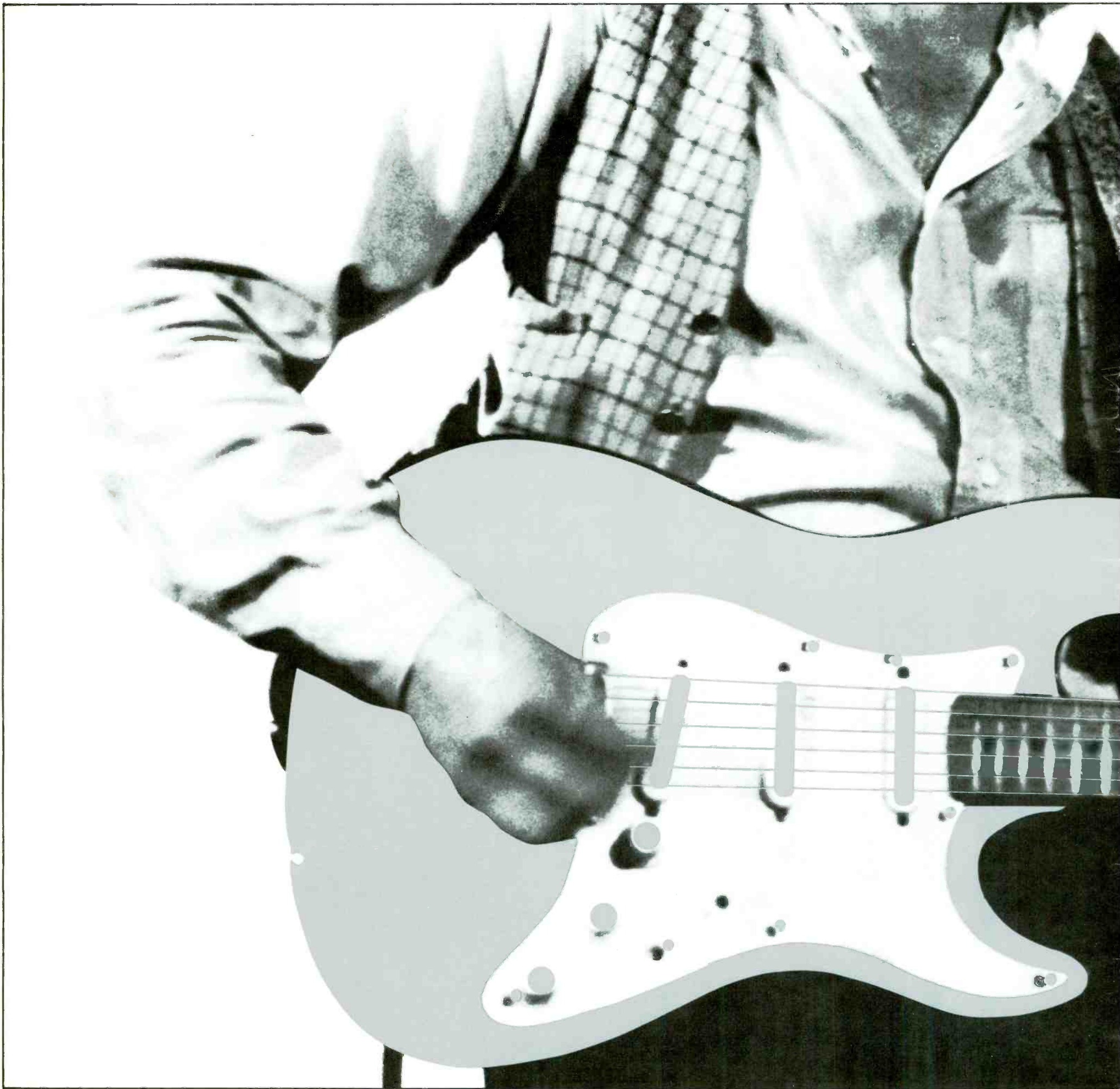


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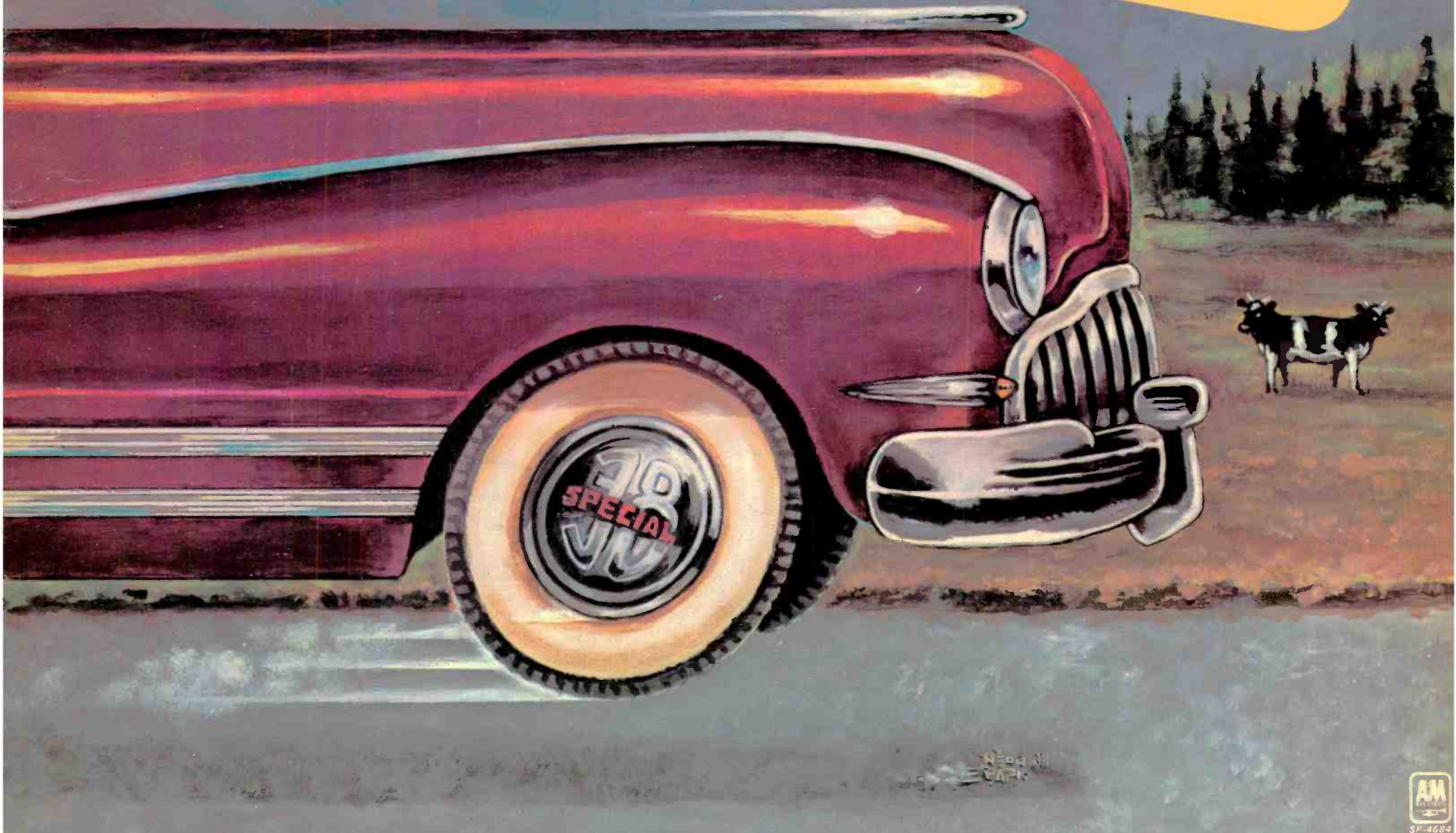
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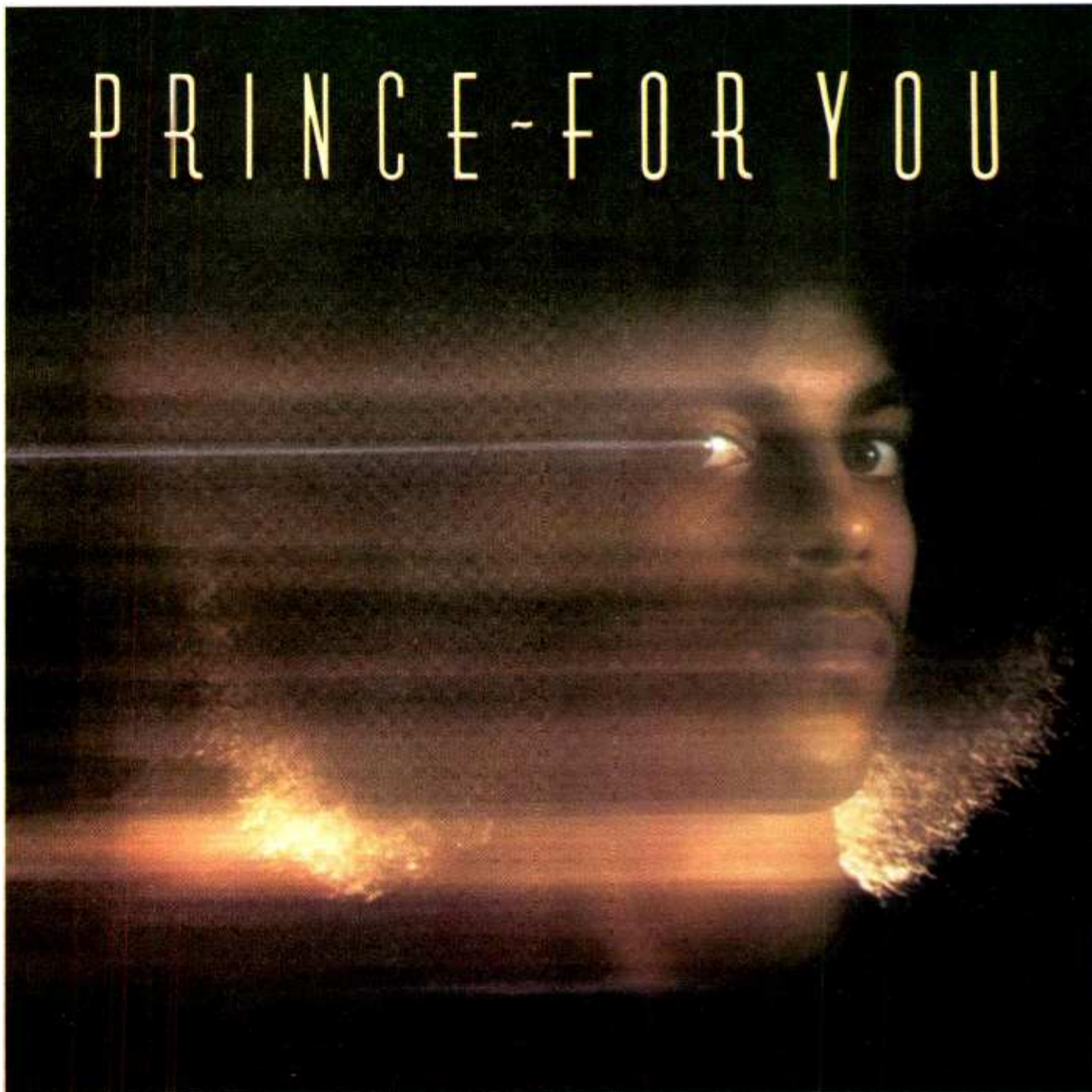








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A special two-part **Merv Griffin Show** to salute “**THANK GOD IT’S FRIDAY**” and the new night life of the '70s featuring Donna Summer, the cast, music, dancers and the finalist of the national disco dance contests to be aired May 18-19.

**Dick Clark** presents **American Bandstand**, a tribute to Disco Music, starring **Donna Summer**, the artists and the music from the film to be aired May 27 on ABC-Network.

**The Midnight Special** will feature a salute to Disco with the music and artists from “**THANK GOD IT’S FRIDAY**” to be aired May 26 on NBC-Network.

A nationally syndicated **half hour television program** about the making of “**THANK GOD IT’S FRIDAY**”.

National **radio promotions**, 200 key markets will feature radio promotions tying-in with **disco dance contests** and **theatre openings**.

Members of the **cast** will make a month long national personal appearance tour, hitting high schools and college campuses. This event will highlight a multi-media publicity campaign.

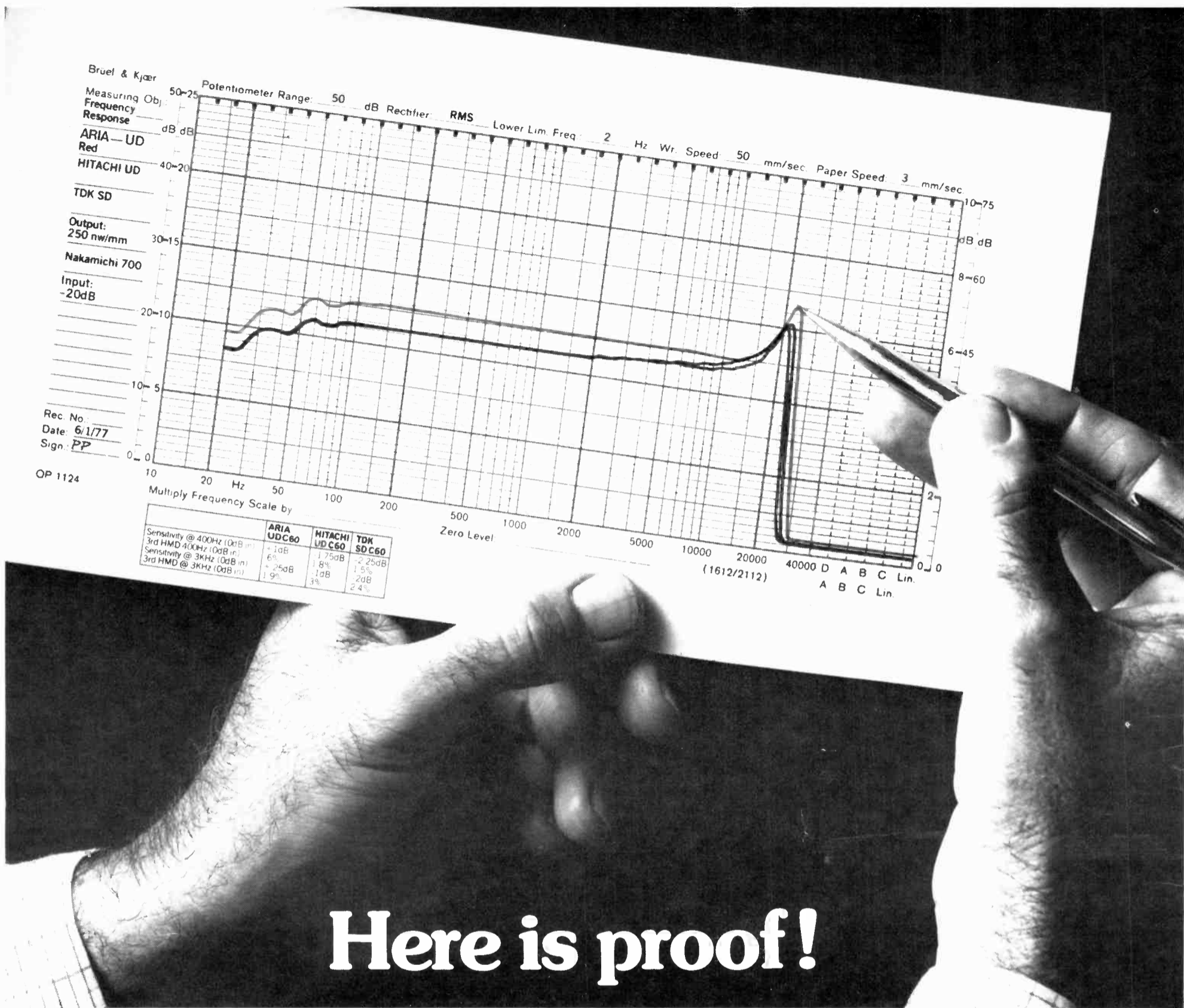
Major department stores, record stores and disco tie-ins, promoting the movie with a full range of “**THANK GOD IT’S FRIDAY**” merchandising, including in-store displays, T-shirts and bumper stickers.

Real Cigarettes have tied-in with “**THANK GOD IT’S FRIDAY**” and is using the music from the movie in their nationally advertised disco dance contest.

A special three-record soundtrack album of “**THANK GOD IT’S FRIDAY**” is being released to coincide with the opening of the movie with a **CASABLANCA-MOTOWN** promotion of its own.

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TOP LPs & TAPE

POSITION 106-200

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Main table listing top LPs and tapes, columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL.

Table listing star performers and suggested list prices, columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL.

Table listing more top LPs and tapes, columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding page numbers in the chart.

Index table listing artists and their corresponding page numbers in the chart.

Index table listing artists and their corresponding page numbers in the chart.

Every care for the accuracy of suggested list prices has been taken... RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.



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around with the classics but this isn’t  
the case here.”

**RECORD MIRROR**

Composed and Produced by  
Andrew Lloyd Webber

# Takin' It Easy.



**Takin' It Easy** was not a piece of cake.  
In fact, Seals and Crofts have never worked harder.  
It shows. Again.

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On Warner Bros. records and tapes. BSK 3163.  
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