

Billboard

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

June 26, 1976 • \$1.50

Music, Music, Music Everywhere At CES

By STEPHEN TRAIMAN

CHICAGO—The sound of music effectively drowned out the undercurrents of controversy swirling around the 10th Summer CES that wound up its four-day run Wednesday (16) at Chicago's McCormick Place—and environs.

More facets of the music-record-tape industry were effectively involved on and off the exhibit floor than ever before. So whether attendance was slightly above or slightly below last year's announced record of nearly 39,000 is academic—traffic for the most part was deemed "okay" by exhibitors. Contacts took precedence over actual orders in the post-fair trade era that has most dealers bullish—and cautious over 1976-77.

Music was the message for ABC Record & Tape Sales which unveiled a massive diversification program (see separate story), a growing number of promotional disk/tape firms including many first-timers, both major hi fi firms and custom manufacturer/packagers of disco sound and light products, and the blank tape giants.

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Nashville Studios List 30% Surge

By GERRY WOOD

NASHVILLE—While studio business varies elsewhere, Nashville studios report a 30% upsurge in activity with a trend to more non-country and out-of-town business.

Several studios plan to expand to 24-track facilities while keeping the relaxed atmosphere that, along with the sound quality, draws the most favorable comments from users.

A Billboard survey indicates a movement toward more pop activity and increased commercial and jingle production.

"Anybody that tells you business isn't growing just doesn't want the competition," claims George Lewis of LSI Sound Studio. "Probably by next year, there'll be 100 studios in the area. Business is great."

Lewis reports his volume has doubled with "at least three, but usually four, sessions a day." LSI has just gone 24-track, and Lewis

(Continued on page 46)

Judges Affirm Tax Conviction Of Tape Piracy

By JOHN SIPPEL

LOS ANGELES—Successful prosecution of tape piracy has been augmented by a lengthy and well-documented Circuit Court of Appeals' affirmation of the conviction of four defendants in a Federal District Court action here in 1974.

Three Ninth Circuit judges in San Francisco bolstered local Judge Irving Hill's guilty decision in the six-week trial of Richard and Ron Taxe, Geraldine Gonzales and Rick Ward (Billboard, Aug. 24, 1974) in a 13-page ruling last week.

Rick Taxe said he and the three

(Continued on page 16)

Liverpool Talent In New Beat Resurgence

By PETER JONES & ADAM WHITE

LIVERPOOL—This Mersey-side city, which spawned first the Beatles in the early 1960s and then triggered off a beat group explosion which rocked the entire pop music world, is once again bursting at the seams with new and exciting talent.

(Continued on page 66)

RETAIL DISCO ITEM

New Labels Add 12-Inch Singles

By JIM MELANSON & TOM MOULTON

Stations Cool To July 4th Hoopla

By CLAUDE HALL

LOS ANGELES—Except for a smattering of stations across the nation—and some flagwaving by country music operators—most stations are not planning anything grandiose for programming and/or promotion on July 4.

In fact, it appears as if Casey Kasem's "American Top 40" special tribute to the No. 1 record for each July 4 going back 40 years is going to be about the most exciting thing happening on most Top 40 radio stations.

Most say there has been a "bicentennial overkill," as stated by Charlie Tuna, program director and morning air personality at KHJ in Los Angeles.

Tom Yates, program director of

(Continued on page 27)

NEW YORK—A greater market impact from the new commercial 12-inch disco single is expected shortly, as a number of labels here have given the go-ahead on releasing retail versions of disks previously used for promotional purposes only.

Indications are that within the next few weeks there will be more than a dozen titles commercially available on 12-inch disks. The goods will come from Roulette, CTI, Scepter, RCA-distributed Midland International and possibly Amherst.

In effect, a mini handwagon is being created behind Salsoul Records' recent first move in this area. Salsoul itself is planning to add more 12-inchers as a followup to its groundbreaking release last month (Billboard, June 19).

The \$2.98 suggested list used by Salsoul has been uniformly picked up by the other labels. Cost to distributors does vary from label to label, though.

It's expected that actual store

(Continued on page 18)

\$5 Mil In Contracts Seen As Result Of Talent Forum

By NAT FREEDLAND

WB's Soul, Jazz Hits Spur New Talent Hunt

By ELIOT TIEGEL

LOS ANGELES Warner Bros. success in breaking into the soul and jazz markets has the label heading full steam into contemporary jazz with a major talent search underway by Bob Krasnow, executive without title.

Krasnow will be in Europe July 1 for upwards of four weeks, making the label's "presence known" at the Montreux Jazz Festival in Switzerland and at a number of mini-festivals which take place along the French Riviera.

He speaks guardedly of working to lure a major European modernist

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LOS ANGELES—The second annual Billboard International Talent Forum clearly established this event as the prime marketplace of the contemporary live entertainment industry, with at least \$5 million in business transacted during the June 1-4 meeting, in the conservative estimate of top industry leaders present.

Manager of the year award-winner Dee Anthony estimates he locked in \$500,000 worth of dates for his clients.

Taking advantage of the massive momentum gained by this year's Talent Forum II, plans are already being made to make the 1977 forum the biggest yet. It will take place next spring in the New York City area, exact dates depending on the avail-

(Continued on page 30)



PRATT & McCLAIN's first album for Warner/Reprise fulfills the promise of their massive hit single, "Happy Days." Hear Pratt & McClain Featuring "Happy Days" (MS 2250) . . . without commercial interruption. Produced by Steve Barri and Michael Omartian.

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The new album  Warner Bros. BS 2912 produced by Lenny Waronker and Russ Titelman.

WIDER EXPOSURE?

CBS-Fania Pact Break For Salsa

By RUDY GARCIA

NEW YORK—CBS Records hopes to promote salsa into a national music form, breaking it out of its Latin confines, as the result of a deal worked out with Fania Records, the largest producer of salsa product in the U.S.

Under terms of the deal, Fania will act as an independent production company for CBS on some important salsa product which will be released on the CBS label.

The first such product is a single co-produced by Gene Page and Jerry Masucci, president of Fania, which features the Fania All-Stars. The single is called "Desafio" which means "challenge" and is in the vein of the old jazz jam sessions except that it involves Latin improvisation.

CBS plans to release the single this week and follow it up with release of the album during the week of July 18, timing it with the CBS annual convention to be held in L.A.

Bruce Lundvall, president of CBS Records, notes there is "great enthusiasm" among his sales and promotion personnel for the salsa product.

The CBS-Fania deal came about informally, according to both Lundvall and Masucci. The latter had come in to talk to Lundvall on another matter and had a copy of a test pressing of the All-Stars/Page album. Masucci asked Lundvall if he'd like to hear it and that was all it took.

"Actually, we discussed the outlines of the deal right then and it only took a few minutes. Naturally we had another meeting after the language was all worked out, but essentially, the deal was made in five minutes," Lundvall explains.

"This is really like a dream come true for me," says Masucci. "I have been promoting salsa for

(Continued on page 69)

ARGUE SEPARATE TRADE SHOW

An IHF Promo Proposal Evokes CES Donnybrook

By STEPHEN TRAIMAN & RADCLIFFE JOE

CHICAGO—What was expected to be an industry-wide endorsement for a nationwide institute of High Fidelity (IHF) campaign celebrating "The 30 Incredible Years Of Sound" turned into a virtual donnybrook at CES with a call by one IHF faction for a competing hi fi trade show outside CES after an initial turndown of the big trade promotion.

Only lack of a quorum prevented any definitive action, with a mail vote to be made to all IHF members on both propositions. But new president Bernie Mitchell, head of U.S. Pioneer Electronics, was both stunned and angered by the action of the group headed by Irv Stern of Harman International.

With five proxies in addition to his own votes for JBL and Harman-Kardon, Stern provided the impetus to initially defeat the proposal for a four-market newspaper supplement.

It would involve a staggered assessment from \$2,500 to \$7,500 from members depending on size, and then \$20,000 per page with a maximum of two pages per firm so none could dominate. Success of the test in Miami, Seattle, Dallas-Fort

Worth and St. Louis would have been followed by other supplements, all supported by a mass media and in-store POP effort.

The resurrected call for a separate hi fi trade show apart from CES (initially voted down by IHF last year)

(Continued on page 60)

WEA In U.K. To Launch Own Distrib Wing In 1977

By PETER JONES

LONDON—WEA U.K. plans to set up its own distribution company by midsummer 1977. Although this will end the company's long-standing distribution link with CBS, a manufacturing deal with CBS has been extended.

In fact, "mutually satisfactory" arrangements have been made for CBS to continue distributing WEA product as well until the new company is properly phased in.

Brought in as managing director of WEA distribution is Tony Muxlow, who recently resigned as man-

aging director of Phonodisc. He has been in charge of the Polygram pressing and distribution subsidiary for the past seven years, since he was taken on to set up the operation.

Muxlow had worked for some years with Procter and Gamble and then with British Domestic Appliances on distribution, sales and marketing. He entered the music business in 1968 and became managing director of Phonodisc in 1972. He was also a member of the International Phonodisc Management

(Continued on page 80)

NOTICE TO SUBSCRIBERS

LOS ANGELES—Due to forthcoming mechanical demands in preparation of Billboard's historical "Music/Records 200" July 4 issue, some subscribers may receive their copies one or two days later than normal. We believe it will be worth waiting for.

ABC Racker In An Unveiling Of New, Novel Lines

By STEPHEN TRAIMAN

CHICAGO—"What do you sell that's different in the record and tape business?" That rhetorical question is being answered emphatically by ABC Record & Tape Sales, which quietly unveiled an extensive diversification program in conjunction with its first appearance at CES here June 13-16.

Sharing space with its Display Equipment Manufacturing Co. subsidiary, ABC bowed on the exhibit floor its new Zoom personalized happy birthday record display, A Kid Stuff-rack to create a kiddie disk/tape department and its "Stick-It" display of personalized peel-off names in a dispenser, now in 100 test stores.

Not shown at CES (but in the suite) were the new line of Rod McKuen personalized and mood greeting cards incorporating an Evatone disk, termed "a \$3 million investment" by Herb Mendelsohn, president of the expanding division that has been primarily a rackjobbing operation, and the first of an "adult" card/disk line also to be tested.

ABC also is "co-mingling" its new consumer electronics division operation under Ray Pockrandt with its 10 rackjobber regions "to take ad-

(Continued on page 80)

Solons Vote PBS Must Pay For Its Music Works Use

By MILDRED HALL

WASHINGTON—The Kastenmeier subcommittee resolved its markup problems with the controversial public broadcasting section of the copyright revision bill Thursday (17), voting for a staff amendment which in effect provides for compulsory licensing of nondramatic published musical works to the PBS stations and their nonprofit programmers.

The staff approach, strongly favored by Rep. Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee, had a fairly easy victory over Rep. Edward Pattison's (D-N.Y.) proposal, co-authored with ASCAP. The Pattison amendment would have excluded musical works from PBS compulsory licensing, but negotiating parties would have to submit rate disputes to the American Arbitration Assn. for final decision.

The vote against the Pattison amendment was 4 to 2 with Rep.

Robert Drinan (D-Mass.) abstaining.

The chairman pointed out that the Pattison amendment would have required PBS entities to negotiate separately with each of the three performance licensing societies. The public broadcasters have complained that this would mean three ongoing proceedings to arrive at music licensing rates—with a fourth to take care of the scattered synchronization rights situation.

Chairman Kastenmeier said he agreed with PBS that the multiple rate bargaining would be too burdensome, and that the single proceeding of having a compulsory licensing rate set for all PBS entities and all

(Continued on page 18)

A 12-page report on the second Billboard Talent Forum starts on page 33.

Calif. Restaurant Chains Persisting With Live Acts

By ED HARRISON

LOS ANGELES—Two chains of California restaurants are among a dying breed of supperclubs showcasing live entertainment.

Owned by parent Host International Inc., Charley Browns with 13 locations including nine in Southern California and the Red Onion are facing soaring business costs that are making it difficult to keep the quality of the music together.

While Charley Browns features light rock and MOR acts, the Red Onion is in the process of converting its 13 Southern California locations into strictly Mexican restaurants with mariachi band sounds.

According to Ken Mascari, entertainment director for both chains for the past three years, "entertainment is a very expensive proposition.

"It must be merchandised correctly. Since there are no cover charges, all expenses are incurred only by the restaurant. We must keep a close eye on expenses in relation to sales," says Mascari.

Mascari seeks his talent "out in the streets," where he auditions each act personally. Most performers are studio musicians and newcomer acts

hoping to be signed by record companies.

"The clubs are good jump-off spots for musicians," says Mascari. "The Captain and Tennille played out in the Valley before hitting it big."

As to which bands will be booked where, Mascari tries to match the nature of the act with respect to geographical locations.

"A heavier rock band will go over better in hipper Marina Del Rey than in West Covina."

(Continued on page 20)

Pye And Granite Labels Combined

LOS ANGELES—The two record labels of ATV in the U.S.—Pye, New York, and Granite, Los Angeles, are merging, according to national sales manager Sol Greenberg. As of Monday (21), Granite will be marketed and distributed by ATV-Pye Records, New York. There is a strong possibility that Edwin Starr, one of Granite's major acts, will be shifted to the Pye label, but Granite will remain alive with Lowell Fulson and Bobby Patterson and others.

Granite was started more than a year ago by Sam Trust, head of ATV Music publishing in the states. Clifflie Stone was general manager of the label and it focused, at first, on country records. Later it moved into r&b and achieved several chart records.

Marvin Schlachter recently was named president of Pye Records, U.S. "We felt there—as did our parent company of Pye in England—that all of the power should be under one roof in the U.S.," says Greenberg.

Greenberg, Stone, and others will continue working at ATV Music, Los Angeles.

FCC Asks Congress Curb Radio-TV Obscenities

WASHINGTON—The FCC wants Congress to rescue it from the censorship dilemma by legislating criminal penalties against obscene or indecent language broadcast not only over tv or radio, but also over cable tv, CB and amateur radio services. Penalties could run to a year or two in jail, and up to a \$10,000 fine.

The commission, which has been working for a year on the proposed draft, says new technological communications are outstripping sanctions against obscene or indecent or

profane language in the present (1934) Communications Act.

The most publicized recent radio censorship case was FCC's February 1975 declaratory order (no penalties were imposed) against WBAI-FM in New York, for airing a recording of George Carlin's satirical monolog on "The Seven Words You Can't Say On Radio Or TV." Pacifica Radio, licensee of WBAI-FM is challenging the FCC ruling in federal Appeals Court here.

In the WBAI case, the FCC came

up with a definition of violation by "indecent language" as anything "describing sexual or excretory activities and organs in terms patently offensive as measured by contemporary community standards for the broadcast medium, when there is a reasonable risk children might be in the audience."

In its more recent attempts to define obscenity on radio or tv, the FCC quotes the Supreme Court decisions. Obscenity is a "patently offensive representation or verbal de-

scription" of various sexual or excretory organs or acts "which appeal to the prurient interest of the average person . . . and which lack serious literary, artistic, political or scientific value."

The FCC holds that "indecent" language is not as bad as "obscene" language, because it lacks the element of appeal to the prurient—making a distinction that has been argued in court for decades.

It is asking for stronger law be-

(Continued on page 20)

JUNE 26, 1976, BILLBOARD

Study Indicates Act's Longevity Dependent On Albums

To Remain Hot, Singles Not Enough

By PAUL GREIN

LOS ANGELES—Some new acts fizzle out after their first big singles, while others go on to run up long strings of hits. A recent Billboard study shows that if the act has a strong-selling LP along with the smash single he'll be far more likely to have longevity than an act that scores with a single only.

Of the acts that picked up their first top 10 single in 1975, the last complete year available, 28% have since made it back to the top 10. Counting only acts that also had a top 10 album that year, the return rate jumps to 69%. On the other hand, counting only acts that did not have a top 10 album to match their single success, the rate of return plummets to just 13%.

Why is this happening? Obviously an act that has a big album will get more retail displays, more press attention and more bookings.

Also, according to Charlie Van Dyke, program director of Los Angeles' powerhouse KHJ, he'll get more airplay, even on AM. "Realizing that some singles just generate album sales, we're more likely to play a moderately successful single if it's from a big album." Whereas the station might have taken a pass on "Rhiannon," it played it because of the success of the "Fleetwood Mac" album.

"An album exposes the audience to more of the artist's product—it sees more sides of what he can do. And frequently the second song is from the LP, so if the album is a smash, you'll have a familiarity factor helping the followup.

Emphasizing that a big album "increases the odds" of a return "but doesn't make it automatic," Van Dyke offers a final reason for an act with an LP to make it back. "It increases the label's push, because it gives them additional things to talk about."

Harold Childs, vice president in charge of promotion for A&M, which has scored a first-ever top 10

(Continued on page 20)

Springboard Intl Opens In Chicago

NEW YORK—In an expansion move, Springboard International has opened a new branch office and warehouse in Chicago headed by John Connor.

Prior to joining Springboard, Connor was branch manager for the Midwest region for ABC-Dunhill Records and sales manager in Chicago for Capitol Records.

The new facility, like its sister branch in Los Angeles, will maintain a complete inventory of all the Springboard family of products and an in-depth order services department.

According to Danny Pulgiese, president, the company will now be able to give overnight service to accounts throughout the country because of its three strategic locations.

In conjunction with the Chicago opening, the name of the company's wholly owned distribution operation, Music Distributors of America has been changed to Springboard Distributing Co.

This new branch is located at 105 Randall St., Elk Grove Village, Ill.

L.A. CONFAB PRODUCTIVE

Movie Themes Get Potent Promotion By ATV Group

By CLAUDE HALL

LOS ANGELES—Movie theme songs and stong subpublishing activities will be two potent drives in the coming months as ATV Music Group sets out to improve upon the performance of copping 11 BMI awards at ceremonies in New York two weeks ago.

Sam Trust, president of ATV Music, Los Angeles, guided an international conference of licensees here last week, culminating with a private party at Cliffie Stone's Rolling Stone Ranch. Purpose of the meeting, Trust says, was "to exchange ideas and discuss publishing problems and needs peculiar to each country and inter-relating ATV offices."

Attending were Shoo Kusano, Joe Miyasaki, and Pete Barakan of Shinko Music, Japan; Al Mair, the ATV rep in Canada; Jerry Simon of ATV's office in New York; and Charlie Williams and Jon Stone of ATV's office in Nashville.

Peter Phillips, ATV managing director for the Eastern hemisphere, London, attended, as did Tony Curbishley, director of worldwide finance for ATV.

Jack Gill and Louis Benjamin, directors of ATV worldwide, were on hand, as were Steve Love, Cliffie Stone, Bob Sisto and Steve Stone of the Los Angeles office.

International activity includes subpublishing of "A Woman In Your Arms" recorded by Nicole Croisille and released in the U.S. by Morningstar Records; "Pretty Maid" by the Pretty Maid Co. on Ariola America, and "Sunshine

(When I Got You)," by Sterling Silver on Columbia Records. These songs, respectively, were obtained from publishers Claude Pascal in France, Trudy Meisel in Germany and Tony Hall in England.

Movies are one of the major mediums for establishing a song, Steve Love says. "Songwriters we're associated with are being channeled into areas which we feel increase the chances of establishing copyrights, including writing themes for a number of Associated General Films movies."

First of the film projects is "The Voyage Of The St. Louis" starring Orson Welles and Faye Dunaway. The title tune is by Lalo Schiffrin and ATV's Harry Shannon. Other film song assignments coming up include "The Domino Principle" and "The Eagle Has Landed."

ATV is also getting a strong revival from old Beatles tunes, including "Strawberry Fields Forever" recorded by Todd Rundgren and the recently packaged two-LP set from Capitol Records called "Rock 'N' Roll Music." Biggest tune out of the whole Beatles catalog, handled by ATV, is "Got To Get You Into My Life," the original Beatles recording.

ATV also has songs coming on records by Ernie Ford, Johnny Rodriguez, Eddy Arnold, David Wills, and an album by Billy Joe Shaver, the writer who is published by ATV.

Strong r&b action includes records by Edwin Starr, the Wing & A Prayer Five And Drum Corp, Jimmy McGriff, New Birth and Bobby Paterson.

After One Year, Gull Flies From Motown's Distrib

NEW YORK—Motown Records and the U.K. Gull label have terminated their agreement under which Gull was distributed in the U.S. and Canada by the West Coast-based manufacturer.

The pact, in effect for just over a year, was voided after negotiations between Gull's managing director Derek Everett and Motown's executive vice president Barney Ales.

Under the agreement, Motown had issued Gull albums by Steve Ashley, the band Isotope, and Arthur Brown. These artists will now be represented by other labels in this country and Canada, according to Everett. They have already placed another attraction, the British rock band Judas Priest, with Janus.

Gull's policy will be to place artists "company by company," says David Howells, Gull's co-director.

Motown and Gull are now understood to be working out selloff arrangements for product already released under the voided agreement.

Heilicher Expands

LOS ANGELES—Heilicher Bros. of Texas, the independent label distribution point in Dallas, has opened a sales-promotion office at 6400 Southwest Freeway, Houston. The office is staffed by Randy Dodd, promotion, assisted by Phyllis Robertson, and veteran salesman Don Gernsbacher.

Executive Turntable

Al Gurewitz appointed national sales director at Epic Records and associated labels. ... Charles Levison appointed president of Virgin Records of America and joint managing director of the label globally. He was vice president of Island Records. ... Tom Rodden, who recently left 20th Century Records as vice president/general manager, has joined Farr Records as president. ... Robert Ringe named head of the William Morris Agency's West Coast record department. He was until recently head of that agency's European music division. ... Romeo Davis, long-time Southern region sales executive, has left Godwin Distributing, Atlanta, to join Angel Distributing, Birmingham, working as salesman out of Atlanta.



Gurewitz

In a reorganization of artist relations, ABC Records has named two more managers in that department: Vince Marchiolo coming from Kudo III Mgt.; and Diane Bluck promoted from artist relations coordinator. Laurie Ylvisaker was named last week. In the ABC publicity department, Shelley Selover is added. She had been with Public Relations Associates. ... Skip Blackburn departs Capitol Records as national trade liaison man after three years. ... Larimee Ward rejoins RSO President Al Coury as administrative assistant.



Levison

At Warner/Elektra/Atlantic Corp., Mike Fontecchio is upped to branch marketing coordinator in Boston from salesman, while James Wood replaces Mark Maitland as branch marketing coordinator in Atlanta. Wood had been WEA country sales and promotion coordinator for the Southeast. Maitland joins Warner Bros. Records in the home office. ... Barry Goldberg shifts from West Coast regional promotion manager for Island Records to 20th Century Records as national promotion director.



Rodden

Mark Alan returns to the booking field, joining Sutton Artists as head of its contemporary division. Since 1972, he had been program director of WBAB, Babylon, N.Y. Prior to that time he had been with Premier and his own New Beat Management. ... Former ICM agent Mark Hodosh appointed manager and assistant to Robert Ellis of Robert Ellis and Associates. ... A 25-year veteran in management and record/tv production, George Schaffer joins George Soares Associates, Studio City, Calif. ... Sarah Menkin moves from Epic Records publicity to the Peter Simone agency.



Gold

Donald V. Kleffman named general manager of Ampex Corp.'s audio/video systems division. He's been there since 1959. ... At Kirshner Entertainment, Wally Gold upped to vice president and general manager of the music division, Jay Siegel named director of production in the record division and Felix DiPalma named director of talent development in the music wing. ... George Williams appointed group vice president of Seeburg Industries for Seeburg Products Division, which makes jukeboxes.



Kleffman

At CTI Records, Penny Stark named director of product services and Tony Sarafino upped to director of publishing and writer relations. ... Ken Sasano, last a&r/marketing liaison at United Artists Records, has joined Columbia Records, West Coast, as associate product manager. At the Columbia Los Angeles branch, Rich Kudolla joined as field sales manager, moving from Cincinnati where he was a salesman. ... Bob Ganin named Midwest sales and promo for Roulette/Pyramid Records.

Robert E. Strite elected controller of ABC Inc. Prior to this he was vice president and controller of Allegheny Airlines. ... David Haas appointed assistant corporate controller at Warner Communications. He came from Arthur Young & Co., where he was a principal. ... Dennis Rosenberg named general manager of two Vermont-based publishing firms, Other and Pleiades Music. He is a former New York associate of Sidney Assael. ... Lee Frankovich upped to director of marketing-advertising and entertainment at Harvey's Resort Hotel and Inn, Lake Tahoe. ... Joe Lewis, former NATRA director and air personality at WOKJ, Jackson, Miss., named national promotion chief for Malaco and Alarm Records, distributed by TK Productions.

New members elected to the Capitol Records' board of directors include: Jim Mazza, vice president, marketing; Rupert Perry, vice president, a&r; and Bruce Wendell, vice president, promotion. In the label's New York office, Renny Martini is assigned the added responsibility of executive-in-charge of those offices as well as district sales manager. In that same office, Judy Axler upped to trade liaison and artist coordinator from promotional assistant.

Lenny Martin, entertainment vice president for the Del Webb hotel chain, has resigned. He was instrumental in getting rock concerts for the Sahara (Las Vegas) Hotel's Space Center.

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Sail On Sailor

MCA-40573

A new single from their debut MCA album.
Produced by Jim Price

"That magic (that makes a concert a success) was there, felt especially during "Sail on Sailor."
This concert won the band a host of New York friends, making KGB a band to see live again.
Super musicians, and Kennedy, Goldberg and Appice should be commended on their incredible performances."
Strongly meritorious. — *Walrus*, May 26

MCA RECORDS

Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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Vol. 88 No. 26

General News

BOUND FOR BROADWAY

'Baker's Wife' Undergoing Surgery; Motown Owns LP

By ELIOT TIEGEL

NEW YORK—"The Baker's Wife" is undergoing surgery. The play by Joseph Stein, author of "Fiddler On The Roof," words and music by Stephen Schwartz and starring Topol in his first U.S. stage appearance, is going through revampments as it prepares to close here Saturday (26) after seven weeks at the Dorothy Chandler Pavilion of the Music Center and move onto other work-out cities.

Motown has invested in the Broadway-bound production and is scheduled to release the original cast LP around Dec. 1, according to Barney Ales, label executive vice president. At this point in time the play is still in its early shakedown period, with additional stops in San Francisco and Washington, D.C., prior to a planned November opening on Broadway under the aegis of producer David Merrick.

For Motown, this will be its second Broadway property, having invested in "Pippin" with music by the same Stephen Schwartz.

Booking "The Baker's Wife" here for its world premiere under the local auspices of the Los Angeles Civic Light Opera Assn., is a continuation of a pattern which has emerged over the past four years of plays touring of the road rather than going to Hartford or Boston or Philadelphia a few weeks prior to opening on Broadway as has been the traditional pattern.

Motown's Jobette publishing operation will handle the score while the Motown label gets the cast package.

It is clear why Topol the Israeli actor plays the lead role of the baker. He played the lead role in the motion picture version of Stein's "Fiddler."

"The Baker's Wife" is an adaptation of a 1940 French film which director Joseph Hardy hopes to fashion into something other than a heavy, doughy saga of flighty love when the young wife of the aging baker takes off for greener pastures with a handsome, coun-

ning chauffeur of the town's wealthy, playboy marquis.

Topol is cast more in a "dramatic/comedic" role than as someone who emotes songs all through the two-act play. Newcomer Patti LuPone, a substitution since the show opened May 11 as Genevieve, the baker's wife, strikes the most impressive stance with her strong pop music flavored vocal style, holding notes, adding vibrato and projecting beautifully.

This is a simple play about simple minded people, with a cast of 16, including Benjamin Rayson (a member of the Broadway cast of "A Little Night Music") whose voice is strong but is melded into chorus type selections. Veteran actor Keene Curtis as the marquis does an outstanding job in that vital role.

The show is also reported undergoing changes in choreography—something dearly needed.

Musically, the score is limp, and more bland than bombastic. There are 14 works as of this week. LuPone dominates Topol on the first of three songs with standout potential.

She carries their opening duet, "Gifts Of Love," in which she substantiates her reason for marrying a man so much older than she, noting that "to force a smile is not so grim."

She also gains sympathy once she's decided that she really ought to stay with her husband after sleeping around with the chauffeur Dominique, played by Kurt Peterson, and asks herself "Where Is The Warmth?" a tune which could be a strong vehicle for the proper gal singer who can get into the lyrics.

Schwartz's melodies are bright and flow easily. Topol's main solo—and his therefore best work—comes at the end of the play, when in a moment of sadness, alone in his new shop, lonely in his misery and unwilling to admit to the villagers that his wife has indeed run off with a younger man ("she's gone to visit her mother" is his offi-

cial explanation for her disappearance in the middle of the night), he ponders his fate "If I Have To Live Alone."

This tune is the play's emotional high point.

Kurt Peterson, the chauffeur, has a solid, impressive voice coupled with a good feeling for lyrical interpretation and his missive to the baker's wife, "Proud Lady," is an indication that he'll be coming round for something other than rolls and croissants.

Once the baker has arrived (the town has been lacking in bread for six weeks), the townsfolk go ecstatic over his first effort, 13 of them going goofy onstage and telling us "there's no other food that brightens your mood like fresh warm bread." To me this is a silly topic for such a major production endeavor.

While Topol plays the simple baker with great understanding, the strong element of his voice is sadly missing. He ought to be warbling more.

Jo Mielziner's revolving sets perfectly capture the small village of Concorde to which in the end the baker's wife returns to her warm, secure home and her husband of nearly one year.

He has become bitter by her departure but never directly tells her or his neighbors that she has committed adultery.

In today's society her return would inevitably evoke more of a confrontation.

Eat and then go to bed, it's late, Topol tells her because he has to begin preparing the bread for tomorrow. "I'll light the oven," the sorrowful wife says in a move for domestic tranquility.

Why did Motown choose to invest money in this play? According to Ales, the relationship with "Pippin" was successful and this new play affords the company additional opportunities for diversification.

If it comes through its trials and does make a stand on Broadway this fall.

London Campaign Biggest Ever

NEW YORK—London Records has several major merchandising campaigns planned this summer, including the most extensive one in its history.

According to Herb Goldfarb, vice president of sales and marketing, London will back the inaugural tour and debut LP of John Miles with the biggest campaign in the label's 29-year existence.

Miles begins a two-month U.S. tour next month, which will include several dates with Elton John.

Among the sales aids are posters promoting Miles' "Rebel" LP and single "Music"; window streamers; posters advertising the tour; press kits with bios, reviews and photographs; T-shirts, frisbees, 30 and 60-second radio spots; trade and consumer ad mats; and a 30-second tv commercial.

In addition, a special task force has been formed to blitz several markets, including Boston, Detroit and Buffalo. This task force consisting of members of London's home

office and field staff, will arrange store windows and tie-in radio and print giveaways with Miles' appearance in those cities.

Another feature of the campaign is the use of radio contests in Atlanta, Ft. Lauderdale, Houston, Detroit, Columbus, Providence, R.I., Worcester, Mass., and Buffalo. Win-

NARAS In Meeting

CHICAGO—The second in a series of local NARAS meetings keyed to a positive but realistic assessment of recording activity here, was held Monday (14), at Bginnings in Schaumburg, Ill.

Panelists Danny Seraphine of the group Chicago; Bill Traut, lawyer and personal manager, bluesman Corky Siegel and Scott Cameron, manager of Muddy Waters and Stan Kenton, discussed "making it in Chicago—a positive approach," and fielded questions from the 200 NARAS members and musicians in attendance.

ners in three markets will be flow to Miles concerts in other cities.

Other merchandising campaigns by the label include three mini-merchandising programs—all under the heading—"Summer Of 76." They encompass the new Bloodstone LP, "Do You Wanna Do A Thing?," Hi Rhythm's "On The Loose," and Please's "Manilla Thriller," the second solo release by Ray Thomas of the Moody Blues titled "The Moody Blues Today," and the Heyettes' LP, "Fonzie For President."

Label For Buddah

NEW YORK—Buddah has pact-ed to distribute Fred Frank and Sid Mauer's Desert Moon label in the U.S. and Canada. First product covered under the deal is Norma Jenkins' "Patience Is A Virtue" LP and the single "Love Jones." In the can and being readied for release is a single, "Come On And Ride," by the group Enchantment.

FROM THE LAND OF THE RISING SUN: FELIX PAPPALARDI.

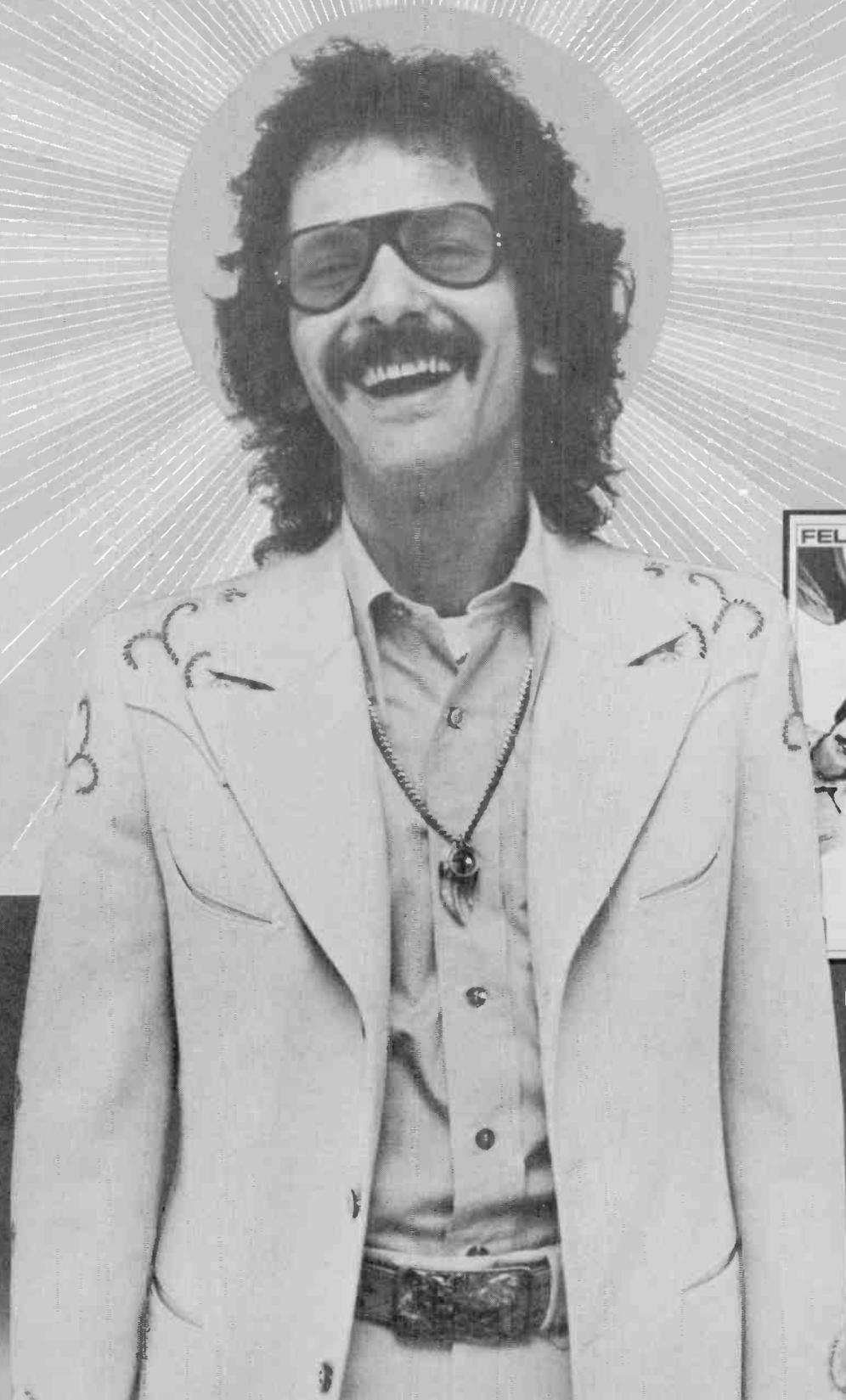
Felix Pappalardi, former member/producer of Mountain. Producer of the Youngbloods and Cream. And now backed by a blazing young combo from Japan called Creation.

Felix Pappalardi and Creation is one of the most extraordinary and musically rewarding collaborations of Felix Pappalardi's legendary career.

Felix first performed with Creation in Japan and invited them to America to play on his new album.

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& Gail Collins



FRED TAYLOR PRODUCER

Boston Globe Will Back Fest & Fair

By NAT FREEDLAND

LOS ANGELES—The Boston Globe has retained Fred Taylor, co-owner of that city's Paul's Mall/Jazz Workshop nightclub operation, to put on the First Globe Jazz Festival & Music Fair Nov. 25-28 at Prudential Center there.

There will be six afternoon and evening jazz concerts held in 5,000-seat Hynes Auditorium at the center. The fair will be held 1-11 p.m. in an adjacent 150,000-square-foot exhibition hall. Concertgoers get free admission to the fair. Separate fair tickets may be purchased at \$2.

"The fair-and-festival concept is an adaptation of the highly successful annual event in Montreux, Switzerland," says Taylor, whose HT

Productions will coordinate the entire event for the Globe.

Taylor is soliciting booths from record labels, manufacturers of musical instruments and hi fi equipment, music schools, publishers and radio stations.

The fair, which will cover the entire musical spectrum rather than being exclusively jazz-oriented, will also present musician workshops in guitar, drums and synthesizer plus showcases for local jazz-folk artists and perhaps some additional record artist showcases.

The Globe which until six years ago sponsored mini-festivals by Newport jazz impresario George Wein, is underwriting the entire event and will provide heavy media support. Taylor is currently booking concert headliners for the five shows and says he is seeking top-line contemporary jazz attractions.

WB LANDS WHITFIELD

LOS ANGELES — Norman Whitfield, veteran Motown producer-writer who helmed the Temptations' "Papa Was A Rolling Stone" and many other hits, has the newest Warner Bros. custom label deal. His Whitfield Records will release product by Undisputed Truth, a group long associated with Whitfield, and two new acts, Rose Royce and Nytro.

Whitfield has also signed a co-publishing deal with Warner Bros. Music.

CBS, RCA In Western Meets

NEW YORK—Majors CBS and RCA both host national meetings on the West Coast next month.

CBS' annual convention is slated for the Century Plaza Hotel in Los Angeles July 20-24. And, the week after, RCA staffers and executives held for San Francisco for a convention coinciding with the firm's 75-year diamond jubilee anniversary. The RCA confab will be held at the St. Francis Hotel (27-31).

Antipiracy Forces Active In Tex. and Calif. Cities

NEW YORK—In the ongoing battle against unauthorized music duplicators, the judicial system has won two rounds against the pirates.

In San Angelo, Tex., a jury in Federal District Court threw out a claim brought by the J-Mar Tape Club and its principals, Billy Howard Kendrick and Robert Plumlee, that infringement provisions of the federal copyright law did not apply when sound recordings were duplicated without authorization, and distributed among members of a club. The jury then found the defendants guilty of seven counts of copyright infringement.

The trial resulted from an investigation and raid on the club's headquarters by the FBI in 1974. A substantial quantity of blank and prerecorded 8-track tapes was allegedly found, along with duplicating

machines and equipment for recording sound.

In Sacramento, Calif., a suit has been filed in U.S. District Court by MCA, against Robert Dale Carrigan for allegedly infringing the copyrights of songs by Neil Diamond and Cher.

The suit is seeking \$10,000 in damages plus a permanent injunction barring the defendant and his cohorts from unauthorized reproduction and sale of plaintiff's sound recordings, the destruction of all infringing recordings and equipment used to make and package them, and court costs and attorneys' fees.

Col Discounts On LPs-Tapes

LOS ANGELES—The current Columbia album program titled "176 for '76" offers merchandise discounts and 90 days dating effective through July 16. The albums include packages by 66 different acts in pop, rock, country and r&b repertoire, plus 10 Broadway show and soundtrack albums.

The LP discount is 3 or 6 free on 50 or 100 purchased, respectively, while 2 on 50 or 5 on 100 purchased is the tape discount.

A&M HOLDS MAJOR MEET

LOS ANGELES—A&M holds its annual sales and promotion meetings, with personnel from this country and several foreign affiliates attending, beginning Wednesday (23).

The meetings will cover company operation and effectiveness, incorporate panel discussions regarding promotion, sales, publicity and the merchandising of A&M product and will feature an a&r presentation.

Jerry Moss, label president, will address the meeting on an informal basis.

Market Quotations

As of closing, Thursday, June 17, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
34 1/4	19 1/2	ABC	29.60	421	34 1/4	33 3/4	34 1/4	+ 1/2
8 1/2	4 1/4	Ampex	12.30	384	7 1/2	7 1/2	7 1/2	+ 1/2
9 1/2	2 1/2	Automatic Radio	8.43	20	7 1/2	7 1/2	7 1/2	- 1/2
20 1/2	10 1/2	Avnet	7.27	299	18 1/2	17 1/2	18 1/2	+ 1/2
25 1/2	15	Bell & Howell	0	34	19 1/2	19 1/2	19 1/2	+ 1/2
58	46 1/2	CBS	12.75	364	58	56 1/2	58	+ 1 1/2
7 1/2	4 1/2	Columbia Pic.	3.53	54	5 1/2	5 1/2	5 1/2	- 1/2
15 1/2	8 1/4	Craig Corp.	5.42	23	13 1/2	12 1/2	13 1/2	+ 1/2
63	50	Disney, Walt	24.11	595	55 1/2	54 1/2	55 1/2	+ 1 1/2
5 1/2	4 1/2	EMI	10.42	9	4 1/2	4 1/2	4 1/2	- 1/2
26 1/2	21	Gulf + Western	4.83	606	25 1/2	24 1/2	24 1/2	- 1/2
7 1/2	5	Handleman	11.98	19	5 1/2	5 1/2	5 1/2	- 1/2
27	14 1/2	Harman Ind.	5.53	35	22 1/2	21 1/2	22 1/2	+ 3/4
8 1/2	3 1/2	K-Tei	5.13	—	—	—	—	Unch.
11 1/2	7	Lafayette Radio	6.83	66	9 1/2	8 1/2	9 1/2	+ 1 1/2
25 1/2	19 1/2	Matsushita Elec.	19.59	24	24 1/2	24 1/2	24 1/2	- 1/2
36	29 1/2	MCA	5.24	441	34	31 1/2	33 1/2	+ 2 1/2
15 1/2	12 1/2	MGM	6.78	40	13 1/2	13 1/2	13 1/2	Unch.
65 1/2	52 1/2	3M	23.29	934	58 1/2	56 1/2	58 1/2	+ 2 1/2
4 1/2	2 1/2	Morse Elec. Prod.	0	5	2 1/2	2 1/2	2 1/2	Unch.
59	41 1/2	Motorola	32.26	241	58 1/2	57 1/2	58	+ 1 1/2
33	19 1/2	No. Amer. Philips	8.28	25	28 1/2	28	28 1/2	+ 1/2
23 1/2	14 1/2	Pickwick Intl.	8.21	18	16 1/2	16 1/2	16 1/2	+ 1/2
5	2 1/2	Playboy	24.11	5	3 1/2	3 1/2	3 1/2	+ 1/2
28 1/2	18 1/2	RCA	16.10	924	27 1/2	26 1/2	26 1/2	+ 1/2
10 1/2	8 1/2	Sony	36.58	386	9 1/2	9 1/2	9 1/2	- 1/2
40 1/2	16	Superscope	6.14	118	18 1/2	18 1/2	18 1/2	+ 1/2
47 1/2	26 1/2	Tandy	10.91	901	34 1/2	33	34 1/2	+ 1 1/2
10 1/2	5 1/2	Telecor	7.95	17	8 1/2	8 1/2	8 1/2	+ 1/2
4 1/2	1 1/2	Telex	10.66	36	3 1/2	3 1/2	3 1/2	- 1/2
7 1/2	2 1/2	Tenna	50.00	8	4 1/2	4 1/2	4 1/2	+ 1/2
12 1/2	8 1/2	Transamerica	8.43	2960	11 1/2	10 1/2	11 1/2	+ 1/2
15	8 1/2	20th Century	5.81	172	10 1/2	10	10 1/2	+ 1/2
25 1/2	17 1/2	Warner Commun.	27.82	150	20 1/2	19 1/2	20 1/2	+ 1/2
40 1/2	23 1/2	Zenith	18.29	891	34	32 1/2	34	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	66.67	—	2	2 1/2	M. Josephson	7.65	—	7 1/2	8 1/2
Gates Learjet	4.42	29	11 1/2	12 1/2	Schwartz Bros.	16.67	—	1 1/2	2 1/2
GRT	0	165	4 1/2	4 1/2	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	3.04	0	2	2 1/2	Kustom Elec.	7.24	0	2 1/2	3 1/2
Integrity Ent.	5.00	10	52/64	1 4/64	Orrox Corp.	0	—	3/4	1
Koss Corp.	7.47	3	7 1/2	7 1/2	Memorex	—	190	30 1/2	30 1/2

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

Island Promo: 'Reggae Got Soul'

NEW YORK—A "Reggae Got Soul" month campaign has been launched by Island Records.

Spearheading the promo are new LPs by Bob Marley & the Wailers and the U.S. debut album by the Heptones. Other artists covered by the campaign are Toots & the Mayals, Burning Spear, Third World, Jimmy Cliff and the group Dillinger.

Toots & the Mayals are also set to begin a national tour to coincide with the campaign.

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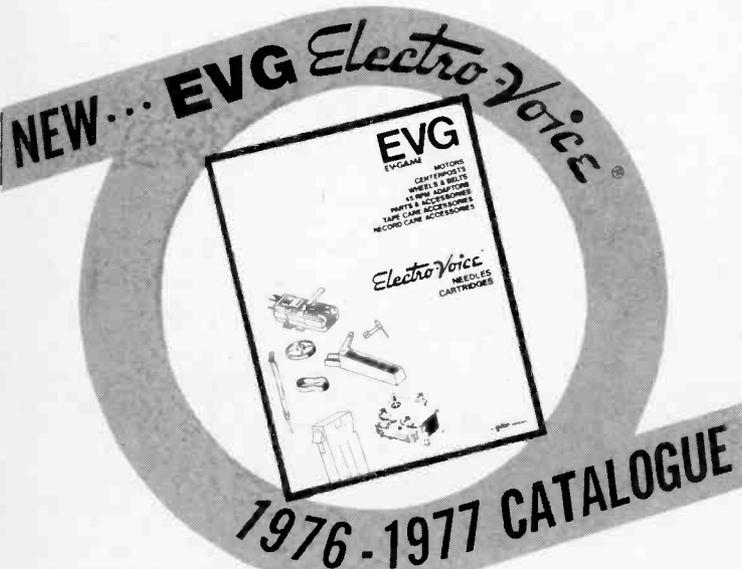
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ON FANTASY RECORDS



BMI AWARDS DINNER—Among a host of honorees at the annual BMI Awards dinner June 8 in New York, are from left: publisher Murray Deutsch (New York Times Music), Arista's Melissa Manchester, with BMI president Ed Cramer, and Carole Sager, co-writer with Manchester on "Midnight Blue." The team for the most performed song, "Love Will Keep Us Together": Sam Trust (ATV

Music), Herb Moelis (Don Kirshner Music), BMI's Thea Zavin, Darra Sedaka, Kirschner, Mrs. Neil Sedaka (Sedaka and Howard Greenfield were co-writers); for special BMI award to "A Chorus Line," president Cramer, publisher Agnes Kelleher (Wren Music), Zavin and lyricist Ed Kleban.

Sam Siegel/Metropolitan photos

L.A. Club Owner Names 2 In Suit

LOS ANGELES—Local club owner Edgar Charles has filed suit in Superior Court here, seeking repayment of a \$40,000 loan plus \$5,000 interest from his former employer, Queen Booking Corp. and its

chief, Ruth Bowen.

Charles alleges that he loaned the defendants the money May 15, 1975, with the understanding that it be repaid in four lump sums between June 15 and Sept. 15, 1975.

Agency Efforts Geared To Disks Wm. Morris Exec Golden Prefers Talent On Records

By ELIOT TIEGEL

LOS ANGELES—Talent agencies are more prone to want to work for a new act with a record contract than new acts without.

Recordings, the basic means of exposing new talent, have become so important that Peter Golden, co-head of William Morris' West Coast music department, says if an act can't get itself a contract, "what the hell's the sense in working with it?"

"Promoters don't want to buy an act without record product," Golden says. "because the record company will financially support a tour or make time buys or help with promotion." And this ancillary support has become a vital form of assistance in the concert promotion field.

Music has become so important to the William Morris agency that it has nine agents working on the Coast; 10 in New York, two in Chicago, three in Nashville and two in London handling the pop field.

In addition, two agents, one on each coast, work expressly in getting record pacts for acts which the Morris office "believes in" and wants to get behind. They work out of the record department.

Golden goes so far as to link the record company-agency tandem as the latter "working as a division of a record company to get product exposed."

But, admits the 35-year-old executive who rose within the company from mailboy to secretary to agent in nine months in 1964, "you don't make any money on a new attraction for the first two to three years. After the first record exposure we're in a position to keep the act alive until the next product comes out."

"Years ago, all it took was a hit single. That's not the case anymore today."

Vital to the successful launching of a new act today are these ingredients says Golden: winning an audience, getting a commitment from the label to bring the product home, getting a commitment from the agency to work on its behalf and having the act deliver.

How do you find out how committed a label is for a new act? "You develop relationships," explains Golden, "so you can find out how committed the record company is."

The Morris agency's pop music roster has grown in parallel proportion with the explosion of pop music and its domination as the major form of entertainment dollarwise and personnelwise within the show business spectrum.

Music department agents interrelate with cafe, tv, fairs, records and motion picture department agents in securing employment for clients. The big dollar spenders like Disney-

land and Knotts Berry Farm are handled by the fair department, which offers the same contemporary names to these mass appeal theme parks as does the music department with club owners and concert bookers.

The agency's commission remains the traditional 10% on all monies earned.

The business of being an agent hasn't changed over the years. Golden says. "Only the respect for music has and there is a greater emphasis for compatible packaging, playing proper facilities and making the correct career moves. You're much more involved today in bringing an act from one level to the next. It's not just getting bookings... the thing to avoid is making dollar mistakes. And usually they come from greed, like getting big dollars to play the wrong type of engagement."

"We work for the artist, and we may fight his decision, but we will probably do what he wants. And many times he's right."

Golden points to one of his former clients, Three Dog Night, as being one of the first U.S. rock acts to play major stadiums (in Atlanta, Dallas and Pittsburgh).

"Now you find 60,000-70,000 people attending stadium concerts on weekends regularly around the country. But now you also have concerts every night everywhere and all the markets are glutted with concerts."

Doesn't all this activity portend good times for the agents? Sure it

does, Golden replies. But the music department within the Morris office is the most expensive department to operate because of such internal costs as phone calls ("some acts are willing to work 200 days and that requires lots of calls"), going to shows, going out to dinner with clients and traveling to key engagements.

How does the company keep from being eaten alive by its own costs of doing business? One way is to control the artist list, or as Golden puts it: "We try to subtly cut down our roster."

Another concern is having the right personnel to service all clients. "We're very happy with 90% of the staff in the music department."

Where does the company get its replacements? Primarily from its famous training program of mailroom to secretary to agent's status. If there are openings. The agency has a general policy against raiding other companies, but there are occasions when there is no one in the training program who qualifies for a specific need, so someone is hired from another agency or from a college booking office.

In appraising people in the training program, Golden says one develops a sense about the young people

(Continued on page 73)

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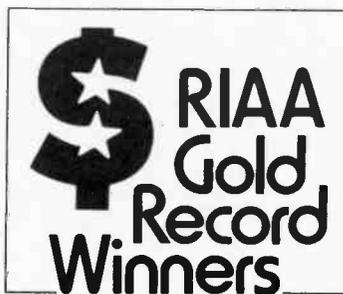
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Ohio Players' "Contradiction" on Mercury; disk is its fourth gold album.

Isley Brothers' "Harvest For The World" on T-Neck; disk is its fourth gold album.

Santana's "Amigos" on Columbia; disk is its eighth gold album.

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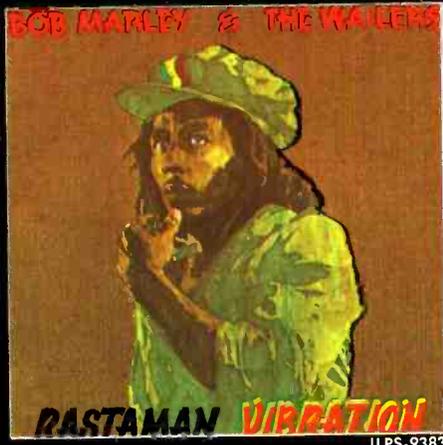
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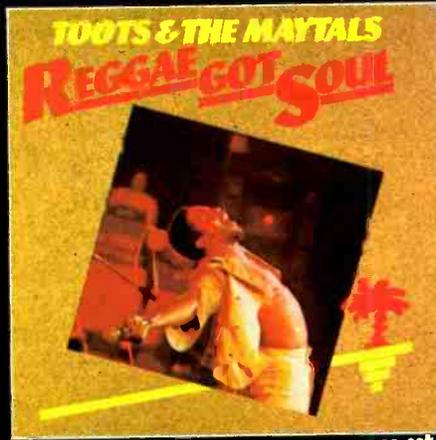
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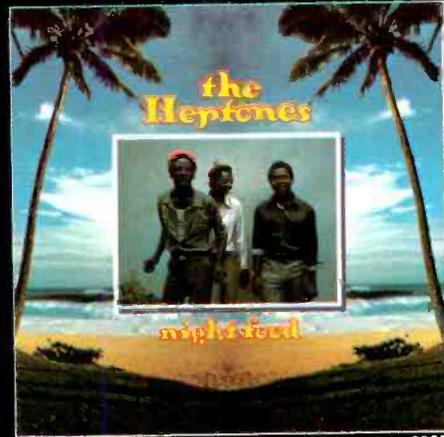
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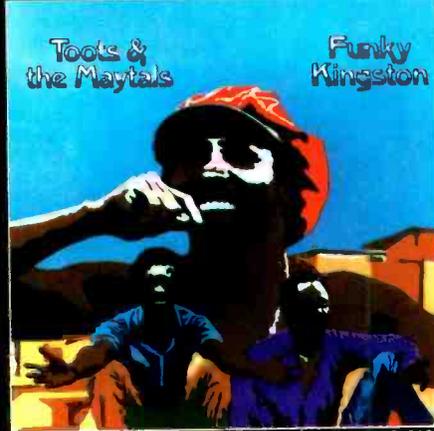
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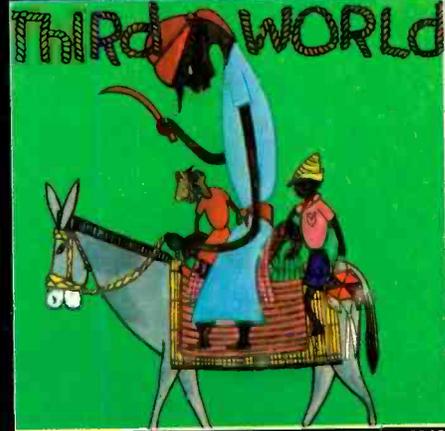
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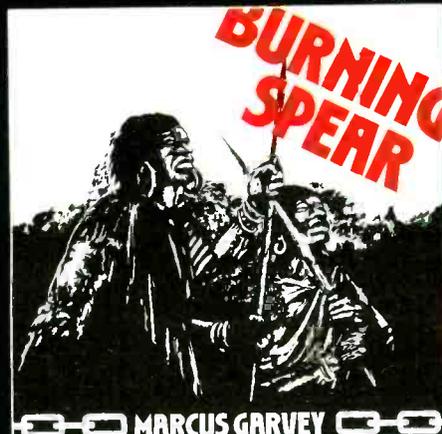
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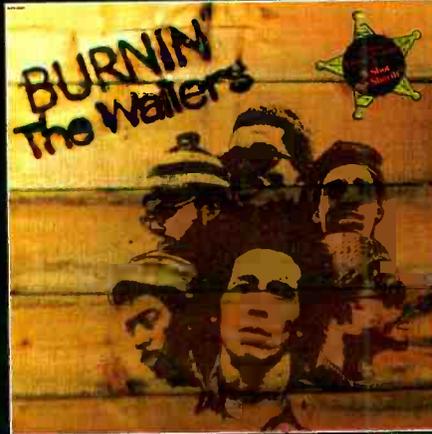
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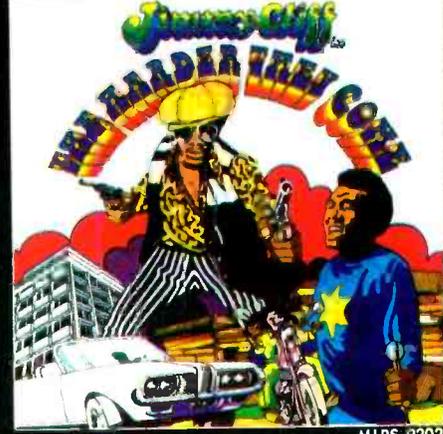
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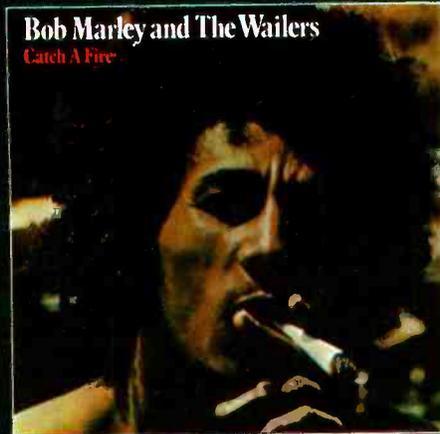
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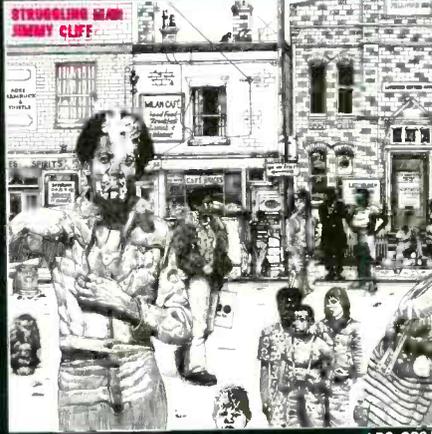
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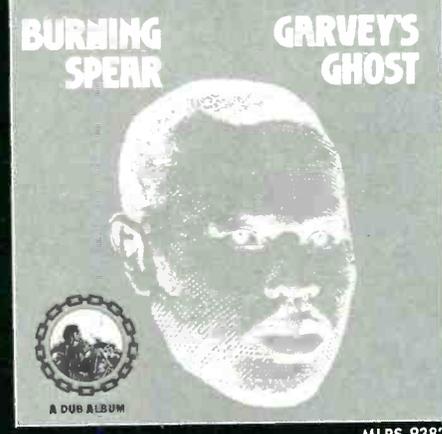
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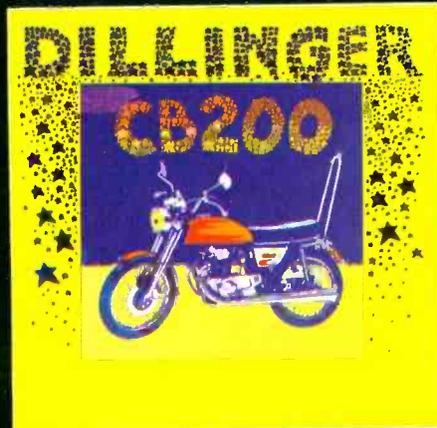
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The Hottest New

How WEA International is Out-Racing The

For years, it's been assumed that established combines such as EMI, CBS and Polydor were tops internationally.

Now, that's no longer a fact.

Just as the Warner Bros.-Elektra-Atlantic Records group is clearly Number One in the United States, WEA International is emerging as the sales leader, the awards winner, the hottest spot in town worldwide.

In England, WEA Races to #2 in LP Sales.

After a steady climb of five years, Warner-Elektra-Atlantic International moved into the #2 position in LP sales for the first third of 1976. Industry figures just published indicate the new strength of WEA UK, who achieved 11% of the British LP market. Business has never been hotter.



WEA International Adds Brazil's Top Record Man.



Andre Midani was with Phonogram for eight years. Under his direction, Phonogram grew to be the biggest record company in

Latin America. This year, Midani moved to Discos WEA Brazil. Nesuhi Ertegun, president of WEA International, called WEA's relationship with Brazil's best

record man "one of the most important appointments in the history of WEA International."

WEA International Grabs Off Seven Of New Zealand's Top Ten.



Warner-Elektra-Atlantic's man in New Zealand is Tim Murdock, a high-energy pro who resembles Terry-Thomas' younger brother. In a recent week, Murdock's young organization captured 70% of the Top Ten album charts in New Zealand.

TOP TEN ALBUMS

1	NIGHT AT THE OPERA QUEEN (Elektra)
2	ONE OF THESE NIGHTS THE EAGLES (Asylum)
3	DOOBIE BROS. GREATEST HITS DOOBIE BROS. (Warner Bros.)
4	HELEN REDDY'S GREATEST HITS HELEN REDDY (Capitol)
5	HISTORY AMERICA (Warner Bros.)
6	HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum)
7	ABBA'S GREATEST HITS ABBA (RCA)
8	SEALS & CROFTS' GREATEST HITS SEALS & CROFTS (Warner Bros.)
9	ROCK OF THE WESTIES ELTON JOHN (DJM)
10	ZUMA NEIL YOUNG (Reprise)

WEA International Artists Sweep German Grammys.

1975's German Record Academy Awards were just announced, and the results are typical of the impact WEA International has had in Germany.

Five of its artists took six gold medals home:

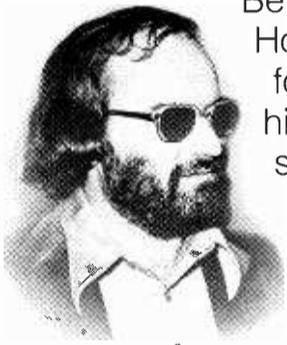
Joni Mitchell (record of the year); pop vocalist of the year; Little Feat (best rock album); Passport (pop ensemble of the year); Al Jarreau (best new pop vocalist); Manhattan Transfer (best new pop group).



Act Everywhere

Older International Record Companies.

WEA Holland Ranks No.1 In Singles Success Ratio.

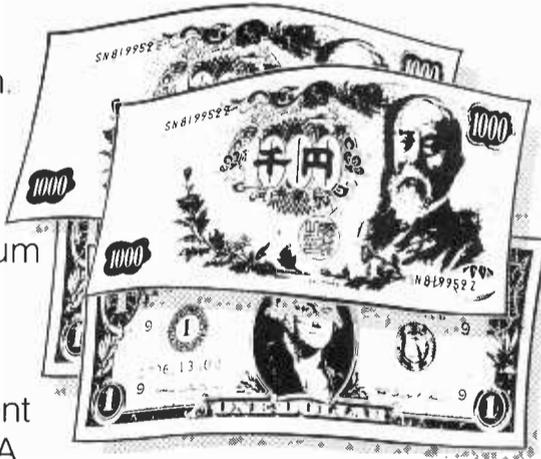


Ben Bunders, head of WEA Holland, has led his recently founded organization to higher success ratios for singles chart listings than any other company: 73% of all singles released by WEA Holland made the Radio Veronica tip list, 36% made the Top 40.

Selected releases and maximum promotion in a country WEA knows best.

“Why Shouldn’t We Treat Tokyo The Same Way We Do Cleveland?”

A good question. Warner-Elektra-Atlantic has answered it. Neil Young’s album sales in Europe and Japan doubled as a result of his recent tour through WEA International lands. Al Jarreau has emerged as a major international star because of his recent tour sponsored by WEA International. “Signed for worldwide distribution” means promoted and merchandised as hard in Melbourne as in Miami.



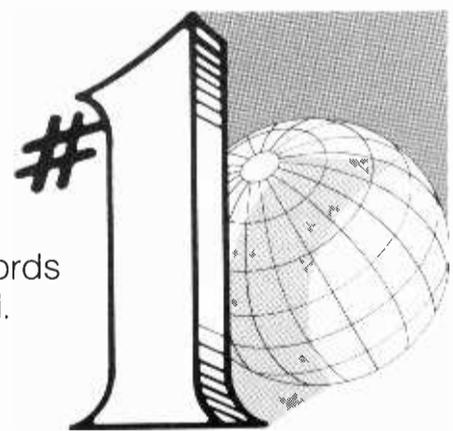
Without Being Pushy, Here Is More Success.



FRANCE: Stones. Number One
NEW ZEALAND: Four Seasons. Number One
AUSTRALIA: 18 WEA albums in TOP 100 Queen Number Two
CANADA: 50% of WEA albums in Top 10
JAPAN: Led Zeppelin Number Two Queen, with two albums on charts, sells over 200 000 albums after tour
SOUTH AFRICA: Four Seasons. Number One (Double Gold Single) The Meters (Double Gold Single)

Is WEA International Number One Everywhere?

Not by a long shot. But getting there. The international distribution network of Warner Bros.-Elektra-Atlantic Records is only five years old. Which is good. Good enough to be somewhat troubling to its competitors. And pleased enough about all this to spring for a couple of pages in the trades.



Acts Toil To Hike Armstrong Statue \$

By DAVE DEXTER JR.

LOS ANGELES—Thanks to a number of folk who have quickly rallied to raise funds, the massive statue of the late Louis Armstrong will almost certainly be shipped from Mexico City and unveiled July 4 in New Orleans' Louis Armstrong Park.

About \$10,000 was realized last week in San Francisco when Bing Crosby and Flip Wilson topped a show at Masonic Lodge. The money will help make up a deficit which has precluded the statue of the renowned jazz trumpeter and singer being moved from the Mexican capital to Satchmo's birthplace.

And on June 24, at the Hollywood Palladium, a second event produced by veteran singer Herb Jeffries and his manager, Gene Cuthbert is expected to ensure that shipping fees can be met. Jeffries and Cuthbert anticipate a profit of at least \$5,000

from a concert in which Ruth Brown, Redd Foxx, Roberta Linn, Willie Bobo, Gerald Wilson's Orchestra and Jeffries will appear. Crosby's son, Gary Crosby, will work as emcee.

Promotional spots for the Palladium event have been made by Peggy Lee, Mayor Tom Bradley, Bing Crosby and Hoagy Carmichael and are being aired via Los Angeles stations KBCA, KCRW and KJLH. Assisting Jeffries and Cuthbert here are Bob Summers, KBCA air personality, and Harvey Siders, KABC-TV newsman.

The Armstrong statue committee is headed by Floyd Levin, who has toiled seven years with no remuneration to see the project complete. But earlier this year the funds were exhausted and the statue sculpted by Elizabeth Catlett, for a time appeared to be doomed to a warehouse in Mexico City, where Catlett works.

Armstrong died in 1971, a multimillionaire, as was his long-time advisor, Joe Glaser. But Levin had begun raising funds for the statue two years earlier.

"We've had a strange reaction to our appeal," Levin says. "None of the big record companies which featured Louis contributed a dime. Nor did any of the booking agencies. But from throughout the world we have received small donations from Armstrong devotees and record collectors."

Brassmen Assemble

MONTREUX, Switzerland—The Institute For Advanced Musical Studies will present the first International Brass Congress here June 13-19. Hundreds of trumpeters, trombonists, French horn players and tuba virtuosos will attend including a score of musicians from the U.S. There will be seminars and workshops in addition to concerts.

Ferguson Blows To Help College Band

By HANFORD SEARL

LAS VEGAS—Maynard Ferguson and his band belted out a two-hour program of jazz June 3 at the Stardust Hotel in raising \$2,000 to send the award winning Univ. of Nevada, Las Vegas Jazz Ensemble to the upcoming International Festival at Montreux, Switzerland.

Although a disappointing but enthusiastic crowd of 600 turned out for the \$8 ticket event in the hotel's Crystal Room, a donorship drive was being mounted to make up the remaining \$9,000 needed for the campus band.

"We cleared about \$2,100 after expenses, which included between \$3,800-\$2,000 for Ferguson's band and publicity," comments Frank Gagliardi, campus band director and music professor. "We have three weeks to raise the rest now."

The UNLV Jazz Ensemble opened the program with Joe Williams joining in on a vocal solo, which earned two standing ovations. An energetic Ferguson and his versatile 12-man group opened with "Give It One" and the title cut from latest album release "Primal Scream."

"Two For Otis" followed with stirring "Frame For The Blues" and a rousing execution of "Tommy" melodies. After a short break, Ferguson returned to lead the Adrian Drover arrangement of "MacArthur Park." "Chameleon" combined with "Can't Get Started" afforded Ferguson the opportunity to demonstrate his amazing horn abilities with so-

prano sax soloist Mark Colby.

"Getting Sentimental Over You" showcased the past big band days in a soft jazz interpretation with Jeff Steinberg's jazz-rock spiritual "Gospel John" next.

A blues melody was dedicated to Willie Maiden, followed by a classical jazz takeoff from "Pagliachi." Ferguson's band included lead alto saxist Mike Migliore, tenor sax Mark Colby, outstanding flutist Bo Militello, lead trombonist Randy Pucell, second trombonist Chuck Bennett and trumpeters Stan Mark, Dennis Noday, Ron Tooley and Joe Mossello.

Perhaps the most exciting jazz happening yet on the Strip, pianist Biff Hanon, bassist Gordon Johnson and drummer Bob Wyatt rounded out the band.

Shure provided an excellent sound system for the relatively small room which seats 1,500 which was donated by the hotel. Las Vegas Jazz Society officials helped coordinate the event with the university music department.

According to Gagliardi, student band members have raised \$8,000 while the UNLV student senate donated \$2,000 and Wayne Newton has committed \$5,000 to help the band reach the Swiss festival.

Presently \$9,000 short with \$17,000 so far raised, the campus musical group is seeking donations from local and international musical communities.



Chuck Pulin photo

JAZZ-STAKES—WB artist Pat Martino, right, pulls winning entry in WRVR-FM special Warner-jazz sweepstakes, as station deejay Van Jay looks on.

Indict N.Y. Men On Fraud Charges

NEW YORK—A Federal Grand Jury here has returned a 29-count indictment against Herbert Kaminsky of the Bronx and William Feingold of Queens for allegedly operating a fraudulent mail-order business that offered tape recorders and other items for sale to the public. A third person, Bernard Sherman, was named co-schemer.

According to the indictment, the defendants established a mail-order business called Giveaway and offered such items as tape recorders at under \$10 through ads in The New York Times and The Post.

The indictment charges that the defendants filled initial orders with stock purchased from suppliers at prices higher than their advertised rate. "Once the public's confidence was gained, the defendants failed to honor any other purchases," the indictment claims. All additional money collected was allegedly converted to the defendants' own use.

The case was presented to the Grand Jury by the Justice Dept.'s Joint Strike Force Against Organized Crime, based on evidence developed by the U.S. Postal Service. If convicted, the men could each receive up to five years in prison, and up to \$1,000 in fines on each count.

2 Labels Will Issue Quatro LP

LOS ANGELES — Michael Quatro will have his "Dancers, Romancers, Dreamers & Schemers" LP available on both United Artists and Prodigal following his change in label affiliation from U.A. to Motown Record Corp.

Quatro terminated his United Artists worldwide agreement recently, but U.A. retains distribution rights on current product in Canada, the Philippines, Scandinavia and France. Motown will have worldwide distribution rights on all forthcoming Quatro releases.

Barney Ales, executive vice president of Motown, says the signing of Quatro to Prodigal (and to Jobete Music, publishing division of Motown Industries), is the beginning of an expansion program for the Prodigal label.

Bloomfield Score

LOS ANGELES—Guitarist Mike Bloomfield will compose the score for the film "Andy Warhol's Bad" already in production in N.Y.

Bloomfield has previously worked on the soundtrack of "Easy Rider," "The Trip," "Medium Cool" and "Steelyard Blues."

Bloomfield most recently played with the KGB band. He began his career with the Butterfield Blues Band.

Fantasy Labels Produce 7 Artists' Promo Movies

By CONRAD SILVERT

BERKELEY, Calif.—Seven new promotional films are available to tv stations and colleges throughout the U.S. and overseas from Fantasy/Milestone/Prestige Records.

All the films, on the Blackbyrds, Flora Purim and Country Joe McDonald, were produced by Irving Saraf, head of Fantasy's film department. Saraf supervised film editing and sound mixing for Fantasy's "One Flew Over The Cuckoo's Nest."

Two of the new films involve the Blackbyrds, who perform "Happy Music," the single from the gold LP "City Life," and "Rock Creek Park," which was filmed at that park on location in Washington, D.C.

Saraf, who for 16 years before

joining Fantasy was head of KQED's tv film department, feels that individual care must be invested in each artist and film.

"We chased the Blackbyrds all over Washington for a week, filming in the classroom (the group attends Howard Univ.), in concert, in practice rooms, registering for classes, and of course in Rock Creek Park. The thing is to come up with a new idea every time rather than show the musicians just banging on their guitars."

Saraf says the film's costs come to about \$2,000 per minute, the going rate these days for small films. Fantasy's films run from three to 12 minutes in length.

(Continued on page 81)

East Coast Regional Sales Manager

GRT, leading music tape and custom manufacturer, has New York based sales opening for Custom Products Division. Responsible for serving existing accounts and developing new customers for tape duplication and record pressing to music, industrial, and educational markets. Minimum of 2 years experience in sales required, preferably in allied field. Salary and commission with excellent earning potential. Send resume and earnings history or write for application to Personnel Dept. GRT Corp. 1286 N. Lawrence Sta. Rd. Sunnyvale, Calif. 94086.



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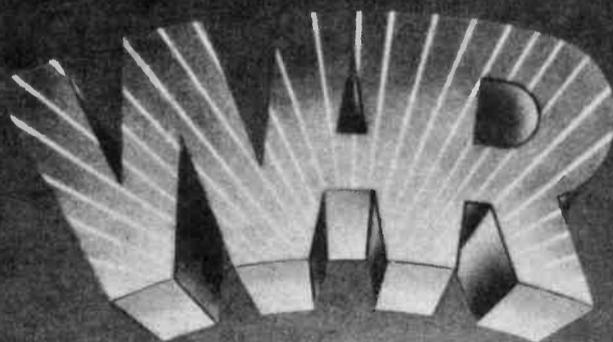


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THE HOT NEW SINGLE FROM



OUT TODAY
JUNE 21, 1976



Produced by Jerry Goldstein and Lonnie Jordan, in association with Howard Scott for Far Out Productions,
a Far Out Production on United Artists Records and Tapes.

Appeals Court Affirms Tape Piracy Conviction Of Taxe

• Continued from page 1

co-defendants will file for re-hearing before Judge Hill.

The only break Rick Taxe got from the Bay Area judges was a kayo of the Hill order for Taxe to pay up to \$25,000 in court costs. They held that because Taxe was fined on some counts, he could not also be liable for court costs.

The strongly debated trial question of what constitutes substantial similarity between a copy or sound-alike tape and an original recorded performance remains cloudy.

The Appeals Court knocked Judge Hill's instruction to the jury in the piracy trial. It commented that

"the instruction went beyond the law insofar as it purported to characterize any and all re-recordings as infringements, but the subsequent inclusion of a comparison test permitted the jury to consider 'substantial similarity' and cured any error in the earlier part of the instruction."

The Appeals Court backed up the present method of copyrighting recorded performances which was attacked by the defendants, who pointed out that the Register of Copyrights permits an album to carry a single notice of copyright protection yet individual excerpts or

performances within the album may not be eligible for copyright.

The defense argued that mix of protected and unprotected matter in a single copyright protected the uncopyrightable material.

The court held that the mix of protectible and unprotectible material is expressly noted in the law's wording: "The copyright provided by this title shall protect all the copyrightable parts of the work copyrighted." The court added that "the single notice is adequate since, for \$2 anyone can obtain a copy of the copyright certificate and determine which songs are protected."

The certificates of copyright are prima facie evidence of the dates of fixation because the copyright statute states: "Certificates shall be admitted in any court as prima facie evidence of the facts stated therein," the judges further noted.

The certificates should be deemed accurate as to dates of fixation until the contrary is proven, something which the defense did not accomplish in the case, the court noted.

The Appeals Court denied defense charges that Judge Hill functioned as a prosecutor, that he provided too little time to review jury instructions and unfairly limited the defense's time to present its case.

The defense raised a howl over a situation where the FBI illegally took over two truckloads of tape produced by defendants. The court held that the government had so many other tapes proving its case that the tape in the trucks was immaterial.

The defense also griped about

prosecutor Chet Brown, now in private practice here, calling Rick Taxe names such as "fraud," "scavenger" and "professional con-man." The court okayed the first two appellations used by Brown because the "characterizations were based on evidence that Taxe was profiting at the expense of copyright owners." The "con-man" label did not appear an exaggeration, they added.

The defendants contended they acted in duplicating recorded performances without authorization be-

cause an attorney had advised it was legal. Judge Hill's opinion that this was no defense was upheld. The appeals judges ruled: "It was a fair trial. The defendants were convicted, not by prosecutorial overzealousness or judicial error, but by overwhelming evidence of their guilt."

The landmark case actually began with government surveillance of defendant premises here in late 1973, followed by simultaneous FBI

(Continued on page 73)

Xerox Unit Aid To Tape Labels

LOS ANGELES—The Xerox 6500 full-color color system, used by Custom Tape Producers here to make tape labels (see separate story), could greatly speed up the short run tape duplicating business.

The machine makes four 8½ by 11-inch copies of any four-color artwork per minute. Six tape signatures could be duplicated on one such sheet. A special slide adaptor makes it possible to make copies directly from a 35 mm slide. The copier utilizes three colors and a process black to provide the full color spectrum.

The unit can be bought for \$26,000 or it can be rented for \$250 monthly with 500 free copies and the remainder at 10 cents each or for \$500 monthly with 3,000 copies free and the remainder at 5 cents each.



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" E	<input type="checkbox"/>	30' x 10'	\$4,000
" G	<input type="checkbox"/>	40' x 10'	\$5,200
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New Labels Flock To Board 12-Inch Disk Bandwagon

• Continued from page 1

price on the disks will be in the range of \$2.29, as has been the case with Salsoul's "Ten Per Cent" title.

Interestingly, the uniformity in the march into the 12-inch camp does break down when it comes to record speed. Both 33 $\frac{1}{3}$ and 45-r.p.m. disks will be involved.

Also noteworthy is that some of the records will couple two different artists performing their respective songs. The buyer, in effect, will be offered two A-side singles on the same disk.

First to follow Salsoul's lead was Scepter, which shipped a 12-incher last week featuring Jesse Greene and the group Sweet Music, one of the coupled disks.

According to label executive Mel Cheren, only a couple of thousand copies were shipped, and only to such disco-oriented cities as Los Angeles, Detroit and New York.

Even though Salsoul has reported strong response to the 12-inch concept, Cheren explains that Scepter prefers to go slowly and test-market for itself.

Titles on the record are Greene's "Nice And Slow" (5:45) and Sweet Music's "I Get Lifted" (6:10).

He says that no free goods will be involved, and that distributor cost for each record is \$1.50.

The Scepter disk is at 33 $\frac{1}{3}$ so as to allow listeners to play it without having to change speed from their LPs, explains Cheren.

CTI ships "Summertime 2001" (A-side) and "Theme From Good

King Bad" (B-side) Monday (21), says Jerry Wagner, vice president, marketing. The featured artist is George Benson.

Initial press run is 20,000 copies, explains Wagner. He adds that regular commercial 7-inch disks are also being shipped.

The 12-inch record has a 7:16 running time on the A side and a 6 minute length on the flip side. The speed is 45 r.p.m.

Gross distributor price on CTI's disk is \$1.54, while the free goods net is \$1.28.

At Roulette/Pyramid, four 12-inch releases are planned to hit the market by early July, according to Dennis Ganim, president, Pyramid, and Ira Leslie, national sales manager.

Each of the releases will feature

coupled artists, four from the Pyramid label and four from Roulette.

The Pyramid disks will pair D.C. Larue ("Cathedrals") with Pay Lundy ("Day By Day/My Sweet Lord" medley) and Jakki ("Sun, Sun, Sun") with Phil Medley & MVB ("Snap It").

The Roulette releases will pair Four Below Zero ("My Baby Got Esp") with Gentlemen And The Lady ("Like Her") and Poison ("Do You Wanna Do") with Stratarious, featuring Lady ("I Got Your Love").

Net cost to distributors will be \$1.25. All records will be packaged in a cardboard jacket with a dye-cut center hole and shrink-wrapped. The record will be a 45 r.p.m.

While an exact shipping date couldn't be firmed for its first 12-

inch commercial disco disk, word from Bob Reno at Midland International is that the next Silver Convention single will go out as both a 12-incher and as a regular single. Again, the suggested list will be

\$2.98, but what the RCA branch price to dealers would be was not available.

Amherst's Barry Lyons, national marketing director, explains that the label is seriously toying with releasing 12-inch commercial copies. They are researching now, and the status of the project is "iffy," he explains. He does add, though, that the chances are pretty good that the company will eventually come with 12-inch retail disks.

The label has released a promotional copy of Chicago Gangsters' "Gangster Love" (7:32), but if the go-ahead is given, it'll come in all likelihood on a forthcoming single by the group Whole Darn Family (Soul International label). Speed preference at Amherst is 33 $\frac{1}{3}$.

Also coming from Salsoul will be a commercial 12-inch disk from Carol Williams.

It's also expected that as more and more commercial copies find their way into the market, other labels releasing just promoting versions will follow the commercial route.

Music Center Open

LOS ANGELES—The American Song Festival has opened a 1976 Music Center at Hollywood and Vine.

Nearly 100 music business personalities from all facets of the industry will judge the entries in its third annual songwriting competition. The ASF Music Center will be in operation from 4 p.m. until midnight, Monday through Friday.

Solons Vote PBS Liable

• Continued from page 3

copyright owners is preferable. Also, he saw little difference between having the revision bill's copyright royalty tribunal set compulsory licensing rates when voluntary negotiations fails—and having the Arbitration Assn. as a final arbiter.

The Senate-passed billed S.22, gives PBS stations and its nonprofit programmers compulsory licensing rights to nondramatic literary works as well as to musical works. But the Kastenmeier amendment would exclude the literary works.

In S.22, the Copyright Tribunal

would fix the original statutory rates for PBS licensing, review them in 1980 and at 10-year intervals. The Copyright Office would collect and disburse royalties (less administrative costs) and would call on the Tribunal to settle any disputes over shares of the royalties.

If approval of the Kastenmeier subcommittee amendment is reached in the full House Judiciary committee in the House floor vote, and in Senate and House conference committee votes, the procedure for (Continued on page 20)

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General News

Albums Vital To Longevity

• Continued from page 4

album and single in the past month with Quincy Jones' former sidemen the Brothers Johnson, points out that in that case at least, "An album doesn't sell on the basis of one cut alone. It means that three or four cuts are being played.

PBS Fees

• Continued from page 18

licensing music to PBS entities will be roughly as follows:

Thirty days after the revision bill becomes law, the Tribunal will begin considering "reasonable terms and rates" of royalty payment under the PBS compulsory licensing. Music licensors and PBS will have 120 days to work out—if possible—rate agreements, for Tribunal consideration.

In six months (but not before the 120-day negotiation period is up), the Tribunal must reach royalty rates and terms that will be binding on all who can not negotiate voluntarily. This procedure will be repeated in 1980 and every five years thereafter.

Voluntary agreements between copyright owners of music and PBS stations and nonprofit programmers can be made at any time, without regard to the Tribunal compulsory licensing rates. These voluntary agreements will be effective for the parties by notifying the Copyright Office within 30 days of execution.

The Tribunal can consider these negotiated rates during their own decision-making periods. PBS stations must keep records and give copyright owners reasonable notice of use. Unlike the Senate bill, the House amendment would bypass the Copyright Office as collector and disbursing of PBS royalties. Payments would be made directly to copyright owners.

A straight antitrust immunity will be given for all meetings between copyright owners and the PBS for negotiating compulsory licensing rates, terms and disbursements. Also, parties can choose an agency to handle royalty collections, payments and distribution.

The compulsory license permits noncommercial broadcasters to perform nondramatic musical works at will, and allows their nonprofit programmers to make and distribute copies of programs (using musical works) for the public broadcasters. The PBS entities are not permitted to dramatize these musical works under their compulsory license.

Restaurant Chains

• Continued from page 3

Most groups get a two-week stand but if they're crowd pleasers they will be brought back for a return engagement. Because traveling expenses are costly, the bands are rarely rotated.

The restaurants, slanted to young adults, are divided into two rooms, a dining room and a showroom complete with dance floor and stage. Music begins at 9:30 p.m. and continues until 1:30 a.m. unless the audience demands more in which case the music continues.

"Each room is different," says Mascari. "We try to inject personality into our clubs."

Among the local groups that have performed are Piece Of The Rock, Rush Hour, Manx, Silver Train, Spring Fever, Airstream, Free Hand and Boscoe Bottoms.

"An album creates an act. It's not just one cut that's popular, the public wants to hear where that artist is coming from. When the Captain & Tennille album broke last year, we knew we had an act and it wasn't just the "Love Will Keep Us Together" single the public wanted. A group that has no basis other than a single has little to go on."

Of the 13 acts that got their first top 10 single and also had a top 10 album in 1975, nine, or 69%, have made it back to the top 10 since. These acts are Barry Manilow, the Ohio Players, Linda Ronstadt, AWB, Earth, Wind & Fire, Captain & Tennille, K.C. & the Sunshine Band, David Bowie and the Silver Convention.

The four acts that had a top 10 single and a top 10 album, but have somehow defied the odds are Phoebe Snow, Janis Ian, and, on Epic, La Belle and Minnie Riperton.

A total of 31 acts scored their first top 10 single last year, without getting an album to match. Of these acts only four, or 13, have made it back to the top 10 with a subsequent single. These are the Electric Light Orchestra, Hot Chocolate, Freddy Fender and the Bay City Rollers.

The vast majority of these acts, though—like Sammy Johns, Pilot and Tony Camillo's Bazuka—have, so far at least, been one-shot wonders. It's the 87% of the acts that last year brought home a smash single but not an album, and have since fizzled, that supports the theory of the importance of the LP in predicting longevity.

FCC Asks Curb

• Continued from page 3

cause all radio communication goes into the "sanctuary" of the home, and may be heard by children and "nonconsenting adults."

Programmers who may have been planning to put aural or video programming on cable tv access channels, without running into "family hour" and other censorship, may have to think twice.

The FCC's proposed broadening of the law will include the "access" channels leased to outside programmers by cable system operators. The FCC says it would be "reasonable" about occasional transgressions, but the cable operator must take the responsibility of preventing further violations—or persuading the programmer to delete some of the offending material. (If and when Congress enacts such law, "prior restraint" aspects would certainly be challenged in court.)

However, a closed-circuit transmission made at a per-program charge, or in any other way that minimizes risks of exposure to children under age 12, or adults who are averse to it, would not be liable as indecent or obscene broadcasting.

The FCC has also come down hard on the raunchy language on live call-in phone programs aired by WXPN-FM, the Univ. of Pennsylvania station in Philadelphia. The FCC fined the station \$2,000 last December, and is considering cancellation of its license.

MILDRED HALL

Mrs. Galizia Dead

NEW YORK—Mrs. Grace Galizia, 83-year-old mother of music publisher Al Gallico, died here Tuesday (15) in a local hospital. She was buried the next day. Five months ago her husband died.

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SUMMERTIME / 2001

b/w theme from *Good King Bad



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Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (6/24/76)

TOP ADD ONS - NATIONAL

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- WINGS—Let 'Em In (Capitol)
- KEITH CARRADINE—I'm Easy (ABC)

PRIME MOVERS-NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- THIN LIZZY—The Boys Are Back In Town (Mercury)

BREAKOUTS-NATIONAL

- BEACH BOYS—Rock And Roll Music (Warner/Reprise)
- KEITH CARRADINE—I'm Easy (ABC)
- WINGS—Let 'Em In (Capitol)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed; as determined by station personnel.

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KBBC—Phoenix

- CLIFF RICHARDS—Devil Woman (Rocket)
- CHICAGO—Another Rainy Day In New York (Columbia)

D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 33-26

- CARLY SIMON—It Keeps You Runnin' (Elektra) 31-25

KTKT—Tucson

- CHICAGO—Another Rainy Day In New York (Columbia)

- NEIL SEDAKA—Steppin' Out (Rocket)

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 21-13

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 10-4

KQEO—Albuquerque

- TODD RUNDGREN—Good Vibrations (Bearsville)

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 17-11
- GARY WRIGHT—Love Is Alive (W.B.) 15-10

KENO—Las Vegas

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

- SILVER—Wham Bam Shang-A-Lang (Arista)

- THIN LIZZY—The Boys Are Back In Town (Mercury) 28-16

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-11

Pacific Northwest Region

TOP ADD ONS:

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- ALICE COOPER—I Never Cry (W.B.)

PRIME MOVERS:

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

BREAKOUTS:

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- ALICE COOPER—I Never Cry (W.B.)

KFRC—San Francisco

- PETER FRAMPTON—Baby, I Love Your Way (A&M)

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 16-11

- THIN LIZZY—The Boys Are Back In Town (Mercury) 24-19

KYA—San Francisco

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)

- PETER FRAMPTON—Baby, I Love Your Way (A&M)

D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 22-12

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 16-11

KLIV—San Jose

- NONE

- STARBUCK—Moonlight Feels Right (Private Stock) 14-7

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-13

KNDE—Sacramento

- BEATLES—Got To Get You Into My Life (Capitol)

- BOZ SCAGGS—Lowdown (Columbia)

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 22-9

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 8-5

KROY—Sacramento

- JAMES TAYLOR—Shower The People (W.B.)

- CHICAGO—Another Rainy Day In New York (W.B.)

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 16-11

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-13

KYNO—Fresno

- CHICAGO—Another Rainy Day In New York (Columbia)

- ALICE COOPER—I Never Cry (W.B.)

- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 28-18

- FOGHAT—Fool For The City (Bearsville) 30-20

KJOY—Stockton, Calif.

- CHICAGO—Another Rainy Day In New York (Columbia)

- PETER FRAMPTON—Baby, I Love Your Way (A&M)

- WINGS—Let 'Em In (Capitol) 29-14

- GEORGE BENSON—This Masquerade (W.B.) 26-12

KGW—Portland

- BROTHERS JOHNSON—I'll Be Good To You (A&M)

- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)

- QUEEN—You're My Best Friend (Elektra) 22-15

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 14-8

KISN—Portland

- TAVARES—Heaven Must Be Missing An Angel (Capitol)

- NATALIE COLE—Sophisticated Lady (Reprise)

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-18

- NEW MARKETTES—Song From "M.A.S.H." (Seminole) HB-25

KING—Seattle

- BRASS CONSTRUCTION—Movin' (U.A.)

- AMERICA—Today's The Day (W.B.)

- SEALS & CROFTS—Get Closer (W.B.) 23-14

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 9-2

KJR—Seattle

- NO REPORT

- NO REPORT

- NO REPORT

KJRB—Spokane

- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)

- WINGS—Let 'Em In (Capitol)

- QUEEN—You're My Best Friend (Elektra) 23-18

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 7-3

KTAC—Tacoma

- DR. HOOK—A Little Bit More (Capitol)

- DONNY OSMOND—C'Mon Marianne (Kolob)

- NONE

KCPX—Salt Lake City

- KEITH CARRADINE—I'm Easy (ABC)

- ALICE COOPER—I Never Cry (W.B.)

- FOOLS GOLD—Rain, Oh Rain (Morning Sky) 24-18

- TODD RUNDGREN—Good Vibrations (Bearsville) 18-14

KRSP—Salt Lake City

- NEIL DIAMOND—If You Know What I Mean (Columbia)

- DOROTHY MOORE—Misty Blue (Malaco)

- TODD RUNDGREN—Good Vibrations (Bearsville) 18-11

- SEALS & CROFTS—Get Closer (W.B.) 11-6

KTLK—Denver

- BEATLES—Got To Get You Into My Life (Capitol)

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 28-20

- CHEECH & CHONG—Framed (Ode) 38-31

Southwest Region

TOP ADD ONS:

- KEITH CARRADINE—I'm Easy (ABC)
- CHICAGO—Another Rainy Day In New York (Columbia)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

PRIME MOVERS:

- QUEEN—You're My Best Friend (Elektra)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

BREAKOUTS:

- KEITH CARRADINE—I'm Easy (ABC)
- CHICAGO—Another Rainy Day In New York (Columbia)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

KILT—Houston

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

- CHICAGO—Another Rainy Day In New York (Columbia)

- TODD RUNDGREN—Good Vibrations (Bearsville) 35-27

- STARBUCK—Moonlight Feels Right (Private Stock) 22-18

KRBE—Houston

- CHICAGO—Another Rainy Day In New York (Columbia)

- SPINNERS—Wake Up Susan (Atlantic)

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 17-10

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-7

KLIF—Dallas

- KEITH CARRADINE—I'm Easy (ABC)

- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-13

- STARBUCK—Moonlight Feels Right (Private Stock) 14-9

KNUS-FM—Dallas

- MARVIN GAYE—I Want You (Tamla)

- STARBUCK—Moonlight Feels Right (Private Stock)

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 23-12

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 17-8

KFJZ—FL Worth

- BEATLES—Got To Get You Into My Life (Capitol)

- NEIL DIAMOND—If You Know What I Mean (Columbia)

- QUEEN—You're My Best Friend (Elektra) 20-11

- AMERICA—Today's The Day (W.B.) 25-17

KINT—El Paso

- KEITH CARRADINE—I'm Easy (ABC)

- PETER FRAMPTON—Baby, I Love Your Way (A&M)

- HEART—Crazy On You (Mushroom) 19-15

- BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-16

WKY—Oklahoma City

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)

- AMERICA—Today's The Day (W.B.)

- MANHATTANS—Kiss And Say Goodbye (Columbia) 21-12

- STARBUCK—Moonlight Feels Right (Private Stock) 6-4

KOMA—Oklahoma City

- GARY WRIGHT—Love Is Alive (W.B.)

- DOROTHY MOORE—Misty Blue (Malaco)

- CAPTAIN & TENNILLE—Shop Around (A&M) HB-11

KAKC—Tulsa

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)

- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)

- ABBA—Mama Mia (Atlantic) 19-10

- CYNDI GRECO—Making Our Dreams Come True (Private Stock) 14-8

KELI—Tulsa

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

- KEITH CARRADINE—I'm Easy (ABC)

- QUEEN—You're My Best Friend (Elektra) 20-10

- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 22-13

WTIX—New Orleans

- NONE

- DOOBIE BROS.—Takin' It To The Streets (W.B.) 17-10

- ANDREA TRUE CONNECTION—More, More, More (Buddah) 11-7

KEEL—Shreveport

- NEIL DIAMOND—If You Know What I Mean (Columbia)

- VICKI SUE ROBINSON—Turn The Beat Around (RCA)

- DOOBIE BROS.—Takin' It To The Streets (W.B.) 19-12

- KEITH CARRADINE—I'm Easy (ABC) 23-19

North Central Region

TOP ADD ONS:

- AMERICA—Today's The Day (W.B.)
- FIREFALL—Livin' Ain't Livin' (Atlantic)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)

PRIME MOVERS:

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- WILD CHERRY—Play That Funky Music (Epic)

BREAKOUTS:

- AMERICA—Today's The Day (W.B.)
- FIREFALL—Livin' Ain't Livin' (Atlantic)
- NEIL SEDAKA—Steppin' Out (Rocket)

CKLW—Detroit

- PETER FRAMPTON—Baby, I Love Your Way (A&M)

- ALICE COOPER—I Never Cry (W.B.)

- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-12

- MANHATTANS—Kiss And Say Goodbye (Columbia) 15-11

WTAC—Flint, Mich.

- TRAMMPS—That's Where The Happy People Go (Atlantic)

- OHIO PLAYERS—Who'd She Coo (Mercury)

- BRASS CONSTRUCTION—Movin' (U.A.) 13-6

- THIN LIZZY—The Boys Are Back In Town (Mercury) 15-8

- WGRD—Grand Rapids

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

- AMERICA—Today's The Day (W.B.)

- CAPTAIN & TENNILLE—Shop Around (A&M) 11-6

- SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 6-3

- Z-96 (WZZM-FM)—Grand Rapids

- TUBES—Don't Touch Me There (A&M)

- FIREFALL—Livin' Ain't Liv

WINGS

LET

'EM

IN

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WINGS
AT THE SPEED OF SOUND

(SW-11525)

by
Paul McCartney
Linda McCartney
Denny Laine
Jimmy McCulloch
Joe English



Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (6/24/76)

Continued from page 22

- WDHF—Chicago**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 11-4
 - DOOBIE BROS.—Takin' It To The Streets (W.B.) 10-6

- WVON—Chicago**
- ELI'S SECOND COMING—Love Chant (Silver Blue)
 - WILD CHERRY—Play That Funky Music (Epic)
 - DAVID RUFFIN—Everything's Coming Up Love (Motown) HB-29
 - WHISPERS—One For The Money (Soul Train) HB-30

- WNDE—Indianapolis**
- ARETHA FRANKLIN—Something He Can Feel (Atlantic)
- D** VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- SEALS & CROFTS—Get Closer (W.B.) 23-10
 - STARBUCK—Moonlight Feels Right (Private Stock) 13-6

- WOKY—Milwaukee**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - BEATLES—Got To Get You Into My Life (Capitol) 31-20
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 28-21

- WZUU-FM—Milwaukee**
- BEATLES—Got To Get You Into My Life (Capitol)
 - BEE GEES—You Should Be Dancin' (RSO)
 - SEALS & CROFTS—Get Closer (W.B.) 6-2
 - AMERICA—Today's The Day (W.B.) 15-11

- WIRL—Peoria, Ill.**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - GARY WRIGHT—Love Is Alive (W.B.) 14-6
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 21-14

- KSLO-FM—St. Louis**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - GEORGE BENSON—This Masquerade (W.B.)
 - CAPTAIN & TENNILLE—Shop Around (A&M) 17-11
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 26-21

- KXOK—St. Louis**
- BEATLES—Got To Get You Into My Life (Capitol)
 - QUEEN—You're My Best Friend (Elektra)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-9
 - DOOBIE BROS.—Takin' It To The Streets (W.B.) 21-15

- KIOA—Des Moines**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - DOROTHY MOORE—Misty Blue (Malaco) 18-7
 - GARY WRIGHT—Love Is Alive (W.B.) 23-18

- KDWB—Minneapolis**
- SEALS & CROFTS—Get Closer (W.B.)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - GARY WRIGHT—Love Is Alive (W.B.) 18-8
 - CAPTAIN & TENNILLE—Shop Around (A&M) 8-2

- WDGY—Minneapolis**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 13-10
 - DARYL HALL & JOHN OATES—Sara Smile (RCA) 7-5

- KSTP—Minneapolis**
- ABBA—Mama Mia (Atlantic)
 - NATALIE COLE—Sophisticated Lady (Capitol)
 - SEALS & CROFTS—Get Closer (W.B.) 19-9
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 5-1

- WHB—Kansas City**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - STARBUCK—Moonlight Feels Right (Private Stock) HB-18
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 13-10

- KOIL—Omaha**
- ABBA—Mama Mia (Atlantic)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 23-12
 - SEALS & CROFTS—Get Closer (W.B.) 24-16

- KKLS—Rapid City, S.D.**
- WINGS—Let 'Em In (Capitol)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M)
 - QUEEN—You're My Best Friend (Elektra) 84-17
 - TODD RUNDGREN—Good Vibrations (Bearsville) 25-18

- KQWB—Fargo, N.D.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 26-17
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 17-12

Northeast Region

- TOP ADD ONS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - BEATLES—Got To Get You Into My Life (Capitol)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - DR. HOOK—A Little Bit More (Capitol)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)

- BREAKOUTS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - BEATLES—Got To Get You Into My Life (Capitol)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)

- WABC—New York**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - GARY WRIGHT—Love Is Alive (W.B.)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA) 9-6
 - CAPTAIN & TENNILLE—Shop Around (A&M) 16-13

- WPIX—New York**
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
 - WINGS—Let 'Em In (Capitol)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M) 27-18

- D** VICKI SUE ROBINSON—Turn The Beat Around (RCA) 11-3
- WWRL—New York**
- JAMES BROWN—Get Up Offa That Thing (Polydor)
 - JACKIE MOORE—It's Harder To Leave (Kayvette)
 - MARILYN MCCOO & BILLY DAVIS—I Hope We Get To Love In Time (ABC) 15-7
 - GEORGE BENSON—This Masquerade (W.B.) 14-10

- WPTR—Albany**
- NEIL DIAMOND—If You Know What I Mean (Columbia)
 - AEROSMITH—Last Child (Columbia)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 23-7
 - SEALS & CROFTS—Get Closer (W.B.) 26-19

- WTRY—Albany**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 25-11
 - STARBUCK—Moonlight Feels Right (Private Stock) 12-3

- WKBW—Buffalo**
- BEATLES—Got To Get You Into My Life (Capitol)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - QUEEN—You're My Best Friend (Elektra) 30-16
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-7

- WYSL—Buffalo**
- FIREFALL—Livin' Ain't Livin' (Atlantic)
 - GEORGE HENSON—This Masquerade (W.B.)
 - DR. HOOK—A Little Bit More (Capitol) 25-4
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) HB-19

- WBBF—Rochester, N.Y.**
- FOGHAT—Fool For The City (Bearsville)
 - EDDIE RABBITT—Rocky Mountain Music (Elektra)
 - DR. HOOK—A Little Bit More (Capitol) 24-14
 - FIREFALL—Livin' Ain't Livin' (Atlantic) 28-22

- WRKO—Boston**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - STARBUCK—Moonlight Feels Right (Private Stock) 28-20
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 16-9

- WBZ-FM—Boston**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - SILVER—Wham Bam Shang-A-Lang (Arista)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-13
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 16-7

- WVBF-FM—Boston**
- BEATLES—Got To Get You Into My Life (Capitol)
 - ABBA—Mama Mia (Atlantic)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 31-20
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise) 24-15

- WORC—Worcester, Mass.**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - TERRY JACKS—In My Father's Footsteps (Private Stock)
 - BEATLES—Got To Get You Into My Life (Capitol) 13-3
 - DONNY OSMOND—C'mon Marianne (Kolob) 14-9

- WORC—Hartford**
- BEATLES—Got To Get You Into My Life (Capitol)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 28-11
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-9

- WPRO—Providence**
- TODD RUNDGREN—Good Vibrations (Bearsville)
 - ABBA—Mama Mia (Atlantic)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 17-10
 - STARBUCK—Moonlight Feels Right (Private Stock) 21-16

Mid-Atlantic Region

- TOP ADD ONS:**
- NEIL DIAMOND—If You Know What I Mean (Columbia)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- PRIME MOVERS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)

- BREAKOUTS:**
- NEIL DIAMOND—If You Know What I Mean (Columbia)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)

- WFIL—Philadelphia**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - TAVARES—Heaven Must Be Missing An Angel (Capitol)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) HB-22
 - THIN LIZZY—The Boys Are Back In Town (Mercury) HB-26

- WIBG—Philadelphia**
- SAMMY JOHNS—Peas In A Pod (W.B./Curb)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 6-1
 - TAVARES—Heaven Must Be Missing An Angel (Capitol) 21-18

- WIFI-FM—Philadelphia**
- JOHN HANDY—Hard Work (ABC/Impulse)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 14-7
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 21-17

- WPGC—Washington**
- BEATLES—Got To Get You Into My Life (Capitol)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) 19-14
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 17-12

- WOL—Washington**
- KAY-GEES—Waiting At The Bus Stop (Gang)
 - OHIO PLAYERS—Who'd She Coo (Mercury)
 - NATALIE COLE—Sophisticated Lady (Capitol) 12-6
 - RIMSHOTS—Super Disco (Stang) HB-10

- WGH—Washington**
- ABBA—Mama Mia (Atlantic)
 - NEIL SEDAKA—Steppin' Out (Rocket)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 25-17
 - GARY WRIGHT—Love Is Alive (W.B.) 14-7

- WCAO—Baltimore**
- NEIL DIAMOND—If You Know What I Mean (Columbia)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 21-12
 - BROTHERS JOHNSON—I'll Be Good To You (A&M) 15-7

- WYRE—Baltimore**
- CARPENTERS—I Need To Be In Love (A&M)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - BEATLES—Got To Get You Into My Life (Capitol) 29-17
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 24-14

- WLEE—Richmond, Va.**
- KEITH CARRADINE—I'm Easy (ABC)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 16-7
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-6

Southeast Region

- TOP ADD ONS:**
- WINGS—Let 'Em In (Capitol)
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - KEITH CARRADINE—I'm Easy (ABC)
- PRIME MOVERS:**
- THIN LIZZY—The Boys Are Back In Town (Mercury)
 - CANDI STATON—Young Hearts Run Free (W.B.)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)

- BREAKOUTS:**
- WINGS—Let 'Em In (Capitol)
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - KEITH CARRADINE—I'm Easy (ABC)

- WQXI—Atlanta**
- KEITH CARRADINE—I'm Easy (ABC)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 14-7
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 18-13

- Z-93 (WZGC-FM)—Atlanta**
- BEATLES—Got To Get You Into My Life (Capitol)
 - GEORGE BENSON—This Masquerade (W.B.)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 17-12
 - AMERICA—Today's The Day (W.B.) 25-20

- WBBQ—Atlanta**
- BEE GEES—You Should Be Dancin' (RSO)
 - EASY STREET—I've Been Lovin' You (Capricorn)
 - BRASS CONSTRUCTION—Movin' (U.A.) 18-14
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 20-16

- WFOM—Atlanta**
- WINGS—Let 'Em In (Capitol)
 - CHICAGO—Another Rainy Day In New York (Columbia)
 - SEALS & CROFTS—Get Closer (W.B.) 16-11
 - QUEEN—You're My Best Friend (Elektra) 23-19

- WWSA—Savannah, Ga.**
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
 - WINGS—Let 'Em In (Capitol)
 - WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 20-10
 - SEALS & CROFTS—Get Closer (W.B.) 11-6

- WQAM—Miami**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 21-14
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 24-19

- Y-100 (WHY-FM)—Miami**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - STARBUCK—Moonlight Feels Right (Private Stock) 14-10
 - MANHATTANS—Kiss And Say Goodbye (Columbia) 7-4

- BJ-105 (WBJW-FM)—Orlando**
- TAVARES—Heaven Must Be Missing An Angel (Capitol)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 11-6
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 5-1

- Q-105 (WRBQ-FM)—Tampa, St. Petersburg**
- FIREFALL—Livin' Ain't Livin' (Atlantic)
 - WINGS—Let 'Em In (Capitol)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) HB-13
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 25-14

- WQPD—Lakeland, Fla.**
- SYLVERS—Cotton Candy (Capitol)
 - WINGS—Let 'Em In (Capitol)
 - QUEEN—You're My Best Friend (Elektra) 25-11
 - NATALIE COLE—Sophisticated Lady (Capitol) 27-15

- WMFJ—Daytona Beach**
- DR. HOOK—A Little Bit More (Capitol)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - BRASS CONSTRUCTION—Movin' (U.A.) 24-11
 - BEATLES—Got To Get You Into My Life (Capitol) HB-22

- WAFE—Jacksonville**
- KEITH CARRADINE—I'm Easy (ABC)
 - FIREFALL—Livin' Ain't Livin' (Atlantic)
 - SEALS & CROFTS—Get Closer (W.B.) 14-7
 - CARPENTERS—I Need To Be In Love (A&M) 25-19

- WAYS—Charlotte**
- KEITH CARRADINE—I'm Easy (ABC)
 - FIREFALL—Livin' Ain't Livin' (Atlantic)
 - SEALS & CROFTS—Get Closer (W.B.) 14-7
 - CARPENTERS—I Need To Be In Love (A&M) 25-19

- WQIV—Charlotte**
- NONE
 - GEORGE BENSON—his Masquerade (W.B.) 25-8
 - JAMES BROWN—Get Up Offa That Thing (Polydor) 10-3

- WKIX—Raleigh, N.C.**
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
 - BRASS CONSTRUCTION—Movin' (U.A.)
 - ABBA—Mama Mia (Atlantic) 21-15
 - CARPENTERS—I Need To Be In Love (A&M)—HB-26

- WTOB—Winston/Salem**
- CARLY SIMON—It Keeps You Runnin' (Elektra)
 - BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - STEVE MILLER BAND—Take The Money & Run (Capitol) 22-17
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 23-18

- WTMA—Charleston, S.C.**
- BEATLES—Got To Get You Into My Life (Capitol)
 - JOHNNIE TAYLOR—Somebody's Gettin' It (Columbia)
 - CANDI STATON—Young Hearts Run Free (W.B.) 15-9
 - DARYL HALL & JOHN OATES—Sara Smile (RCA) 3-2

- WORD—Spartanburg, S.C.**
- SYL JOHNSON—About To Make Me Leave Home (High)
 - JON ENGLISH—Hollywood Seven (Polydor)
 - ARETHA FRANKLIN—Something He Can Feel (Atlantic) HB-13
 - CANDI STATON—Young Hearts Run Free (W.B.) 13-6

- WLAC—Nashville**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - THIN LIZZY—The Boys Are Back In Town (Mercury) 17-11
 - AMERICA—Today's The Day (W.B.) 21-15

- WMAK—Nashville**
- CARPENTERS—I Need To Be In Love (A&M)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - STARBUCK—Moonlight Feels Right (Private Stock) 18-12
 - KEITH CARRADINE—I'm Easy (ABC) HB-25

- WHBQ—Memphis**
- WINGS—Let 'Em In (Capitol)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-12
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 19-11

- WMPS—Memphis**
- CARPENTERS—I Need To Be In Love (A&M)
 - AEROSMITH—Last Child (Columbia)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA) HB-24

- WGOW—Chattanooga**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - HEART—Crazy On You (Mushroom) 20-13
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 24-17

- WERC—Birmingham**
- NEIL DIAMOND—If You Know What I Mean (Columbia)
 - WINGS—Let Them In (Capitol)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 16-11
 - CLIFFORD CURRY—Body Shop (Buddah) 24-19

- WGSN—Birmingham**
- WINGS—Let 'Em In (Capitol)
 - NEIL SEDAKA—Steppin' Out (Rocket)
 - CANDI STATON—Young Hearts Run Free (W.B.) 20-7
 - ANDREA TRUE CONNECTION—More, More, More (Buddah) 10-2

- WHYY—Montgomery**
- DISCO TEX & THE SEX-O-LETTES—Dancin' Kid (Cheslea)
 - WINGS—Let 'Em In (Capitol)
 - KEITH CARRADINE—I'm Easy (ABC) 17-7
 - FOOLS GOLD—Rain, Oh Rain (Morning Sky) 20-14

- KAAY—Little Rock**
- MARVIN GAYE—I Want You (Tamia)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - AMERICA—Today's The Day (W.B.) 22-16
 - SEALS & CROFTS—Get Closer (W.B.) 23-18

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On August 7 Billboard will publish the first International Disco Sourcebook

Devoted to the exploding Discotheque Industry, this exclusive directory will be the most authoritative reference to established and prospective discos around the world and the firms who supply them.

● Manufacturers and Importers of Disco Audio Equipment & Lighting, Special Effects and Video Materials ● Projection Systems ● Consultants ● Designers ● Builders ● Installers & Suppliers of Disco Packages

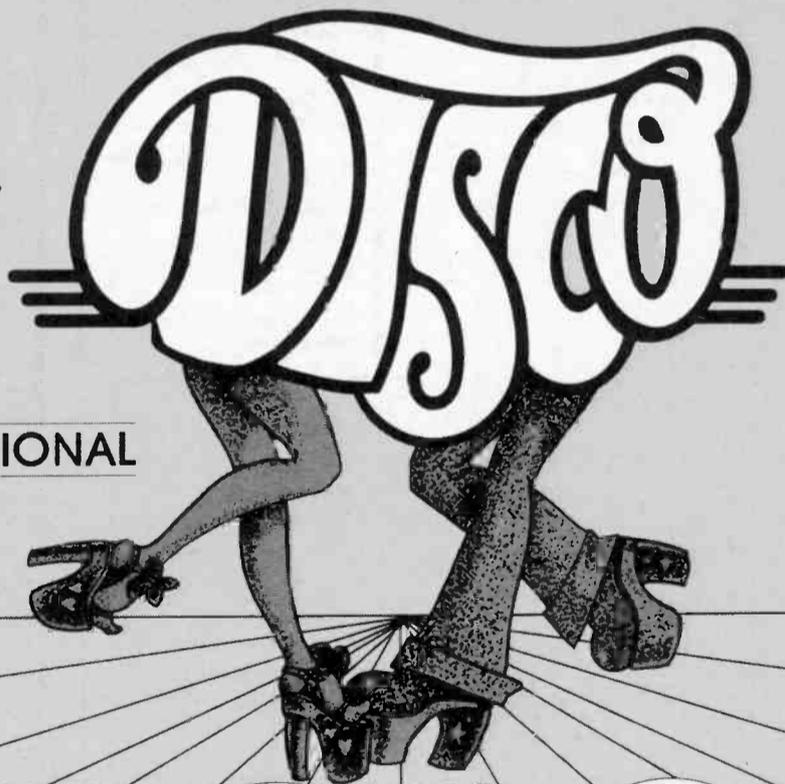
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Billboard Album Radio Action

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

Based on station playlists through Thursday (6/24/76)

Top Add Ons-National

CHICAGO X—(Columbia)
JAMES TAYLOR—In The Pocket (Warner Bros.)
CARLY SIMON—Another Passenger (Elektra)
JEFF BECK—Wired (Epic)

Top Requests/Airplay-National

STEVE MILLER—Fly Like An Eagle (Capitol)
STEELY DAN—Royal Scam (ABC)
MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

National Breakouts

CHICAGO X—(Columbia)
JAMES TAYLOR—In The Pocket (Warner Bros.)
CARLY SIMON—Another Passenger (Elektra)
JEFF BECK—Wired (Epic)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KZEL-FM—Eugene

- STEVE YOUNG—Renegade Picker (RCA)
- U'ROY—Dread In Babylon (Virgin)
- FELIX PAPPALARDI & CREATION—(A&M)
- SPIN—(Ariola America)
- GEORGE BENSON—Breezin' (Warner Brothers)
- CARLY SIMON—Another Passenger (Elektra)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- ★ JEFF BECK—Wired (Epic)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)

KBPI-FM—Denver

- JAMES TAYLOR—In The Pocket (Warner Brothers)
- FELIX PAPPALARDI & CREATION—(A&M)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- JEFF BECK—Wired (Epic)
- CARLY SIMON—Another Passenger (Elektra)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ FIREFALL—(Atlantic)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)

WRNO-FM—New Orleans

- CARLY SIMON—Another Passenger (Elektra)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- WILD TCHOUPITOULAS—(Island)
- RONNIE LAWS—Fever (Blue Note)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)

WEBN-FM—Cincinnati

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- JEFF BECK—Wired (Epic)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- KEITH JARRETT—Mysteries (Impulse)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ AEROSMITH—Rocks (Columbia)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WYDD-FM—Pittsburgh

- JEFF BECK—Wired (Epic)
- ERIC ANDERSEN—Sweet Surprise (Arista)
- NATURAL GAS—(Private Stock)
- FLYING BURRITO BROTHERS—Airborne (Columbia)
- GRAHAM CENTRAL STATION—Mirror (Warner Brothers)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ STEPHEN STILLS—Illegal Stills (Columbia)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ AEROSMITH—Rocks (Columbia)

WRAS-FM—Atlanta

- JEFF BECK—Wired (Epic)
- JAN HAMMER GROUP—Oh Yeah (Nemperor)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- HOLLY NEAR—You Can Know All I Am (Redwood Records)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ RENAISSANCE—Live At Carnegie Hall (Sire)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)

WAIV-FM—Jacksonville

- FELIX PAPPALARDI & CREATION—(A&M)
- NEW RIDERS—(MCA)
- JEFF BECK—Wired (Epic)
- HARRY NILSSON—That's The Way It Is (RCA)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- BACK POCKET—Buzzard Bail (Joyce Records)
- ★ MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ RENAISSANCE—Live At Carnegie Hall (Sire)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ LITTLE RIVER BAND—(Harvest)

WGRQ-FM—Buffalo

- CHICAGO X—(Columbia)
- BEATLES—Rock N' Roll Music (Capitol)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- CARLY SIMON—Another Passenger (Elektra)
- LOUDON WAINWRIGHT III—T-Shirt (Arista)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ GEORGE BENSON—Breezin' (Warner Brothers)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ WINGS—At The Speed Of Sound (Capitol)

WMRR-FM—Philadelphia

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- YES—Yes Solos (Atlantic)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ SYNERGY—Sequencer (Passport)

WAAF-FM—Worcester

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ POCO—Rose Of Cimarron (ABC)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)

WPLR-FM—New Haven

- FELIX PAPPALARDI & CREATION—(A&M)
- JEFF BECK—Wired (Epic)
- CARLY SIMON—Another Passenger (Elektra)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- CHICAGO X—(Columbia)
- DON NIX—Gone To Long (Cream)
- ★ AEROSMITH—Rocks (Columbia)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ CAMEL—Moonmadness (Janus)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

WBUR-FM—Providence

- JAY FERGUSON—All Alone In The End Zone (Asylum)
- WILD TCHOUPITOULAS—(Island)
- DANCER—(A&M)
- YEAR 1—(Year 1)
- OREGON—(Vanguard)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- ★ ANDY PRATT—Resolution (Nemperor)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ NATURAL GAS—(Private Stock)

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Western Region

TOP ADD ONS:

JAMES TAYLOR—In The Pocket (Warner Bros.)
CHICAGO X—(Columbia)
JEFF BECK—Wired (Epic)
CARLY SIMON—Another Passenger (Elektra)

★TOP REQUEST/AIRPLAY:

WINGS—At The Speed Of Sound (Capitol)
STEVE MILLER—Fly Like An Eagle (Capitol)
MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
BOZ SCAGGS—Silk Degrees (Columbia)

BREAKOUTS:

JAMES TAYLOR—In The Pocket (Warner Bros.)
CARLY SIMON—Another Passenger (Elektra)
JEFF BECK—Wired (Epic)
CHICAGO X—(Columbia)

Southwest Region

TOP ADD ONS:

CARLY SIMON—Another Passenger (Elektra)
JAMES TAYLOR—In The Pocket (Warner Bros.)
JAY FERGUSON—All Alone In The End Zone (Asylum)
JERRY JEFF WALKER—It's A Good Night For Singing (MCA)

★TOP REQUEST/AIRPLAY:

STEVE MILLER—Fly Like An Eagle (Capitol)
STEELY DAN—Royal Scam (ABC)
CHARLIE DANIELS BAND—Saddle Tramp (Epic)
POCO—Rose Of Cimarron (ABC)

BREAKOUTS:

CARLY SIMON—Another Passenger (Elektra)
JAMES TAYLOR—In The Pocket (Warner Bros.)
JAY FERGUSON—All Alone In The End Zone (Asylum)
JERRY JEFF WALKER—It's A Good Night For Singing (MCA)

Midwest Region

TOP ADD ONS:

JEFF BECK—Wired (Epic)
CHICAGO X—(Columbia)
GRAHAM PARKER—Howlin' Wind (Mercury)
JAY FERGUSON—All Alone In The End Zone (Asylum)

★TOP REQUEST/AIRPLAY:

STEELY DAN—Royal Scam (ABC)
BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
STEVE MILLER—Fly Like An Eagle (Capitol)
AEROSMITH—Rocks (Columbia)

BREAKOUTS:

JEFF BECK—Wired (Epic)
CHICAGO X—(Columbia)
GRAHAM PARKER—Howlin' Wind (Mercury)
JAY FERGUSON—All Alone In The End Zone (Asylum)

WWW-FM—Detroit

- BEATLES—Rock N' Roll Music (Capitol)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- LITTLE RIVER BAND—(Harvest)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ BLACK OAK ARKANSAS—Balls Of Fire (MCA)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JEFF BECK—Wired (Epic)

WABX-FM—Detroit

- JAY FERGUSON—All Alone In The End Zone (Asylum)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)

WBX-FM—Detroit

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ STEELY DAN—Royal Scam (ABC)

WXRT-FM—Chicago

- STEVE YOUNG—Renegade Picker (RCA)
- CURTIS BROTHERS—(Polydor)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- CARLY SIMON—Another Passenger (Elektra)
- JAN HAMMER GROUP—Oh Yeah (Nemperor)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ STEELY DAN—Royal Scam (ABC)

Southeast Region

TOP ADD ONS:

JEFF BECK—Wired (Epic)
JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
HARRY NILSSON—That's The Way It Is (RCA)
CHICAGO X—(Columbia)

★TOP REQUEST/AIRPLAY:

MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
HEART—Dreamboat Annie (Mushroom Records)
RENAISSANCE—Live At Carnegie Hall (Sire)
JEFF BECK—Wired (Epic)

BREAKOUTS:

JEFF BECK—Wired (Epic)
JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
HARRY NILSSON—That's The Way It Is (RCA)
CHICAGO X—(Columbia)

WSHE-FM—Ft. Lauderdale

- JEFF BECK—Wired (Epic)
- CARLY SIMON—Another Passenger (Elektra)
- CHICAGO X—(Columbia)
- TUBES—Young And Rich (A&M)
- BILLY JOEL—Turnstiles (Columbia)
- ★ FIREFALL—(Atlantic)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ ANGEL—(Casablanca)

WHFS-FM—Washington

- PETER TOSH—Legalized It (Columbia)
- HARRY NILSSON—That's The Way It Is (RCA)
- ARETHA FRANKLIN—From The Motion Picture Sparkle (Atlantic)
- WILD TCHOUPITOULAS—(Island)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- DOC WATSON—Doc And The Boys (United Artists)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ JEFF BECK—Wired (Epic)
- ★ ANDY PRATT—Resolutino (Nemperor)

Northeast Region

TOP ADD ONS:

CARLY SIMON—Another Passenger (Elektra)
JAMES TAYLOR—In The Pocket (Warner Bros.)
CHICAGO X—(Columbia)
GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)

★TOP REQUEST/AIRPLAY:

STEVE MILLER—Fly Like An Eagle (Capitol)
STEELY DAN—Royal Scam (ABC)
SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

BREAKOUTS:

CARLY SIMON—Another Passenger (Elektra)
JAMES TAYLOR—In The Pocket (Warner Bros.)
CHICAGO X—(Columbia)
FELIX PAPPALARDI & CREATION—(A&M)

WNEW-FM—New York

- URIAH HEEP—High And Mighty (Bronze/Warner Bros.)
- DON NIX—Gone To Long (Cream)
- FELIX PAPPALARDI & CREATION—(A&M)
- ANDY PRATT—Resolution (Nemperor)
- CARLY SIMON—Another Passenger (Elektra)
- BILLY SWAN—(Monument)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ★ BEN SIDRAN—Free In America (Arista)
- ★ FELIX PAPPALARDI & CREATION—(A&M)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

WLIR-FM—New York

- CHICAGO X—(Columbia)
- CHEECH & CHONG—Sleeping Beauty OD-40 (Ode)
- MAHOGANY RUSH—IV (Columbia)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- TRACY NELSON—Time Is On My Side (MCA)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)

KLOS-FM—Los Angeles

- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- CHICAGO X—(Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ AEROSMITH—Rocks (Columbia)
- ★ SANTANA—Amigos (Columbia)

KOME-FM—San Jose

- JEFF BECK—Wired (Epic)
- CARLY SIMON—Another Passenger (Elektra)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- JEFFERY COMANOR—A Rumor In His Own Time (Epic)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)

KDKB-FM—Phoenix

- JAMES TAYLOR—In The Pocket (Warner Brothers)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- CHICAGO X—(Columbia)
- FELIX PAPPALARDI & CREATION—(A&M)
- U'ROY—Dread In A Babylon (Virgin)
- TRACY NELSON—Time Is On My Side (MCA)
- ★ MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- ★ SYNERGY—Sequencer (Passport)
- ★ CARLY SIMON—Another Passenger (Elektra)
- ★ GRAHAM PARKER—Howlin' Wind (Mercury)

KPRI-FM—San Diego

- TERRY REID—Seed Of Memory (ABC)
- WARREN ZEVON—(Asylum)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)
- STONEGROUND—Flat Out (Flat Out Records)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ JETHRO TULL—Too Old To Rock 'N' Roll: Too Young To Die (Chrysalis)

KSHE-FM—St. Louis

- JAY FERGUSON—All Alone In The End Zone (Asylum)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- CARLY SIMON—Another Passenger (Elektra)
- ★ POCO—Rose Of Cimarron (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ STEELY DAN—Royal Scam (ABC)

KLOL-FM—Houston

- JAMES TAYLOR—In The Pocket (Warner Brothers)
- RONNIE LAWS—Fever (Blue Note)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- SOLUTION—Cordon Blue (Rocket)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- ★ JAMES TAYLOR—In The Pocket (Warner Brothers)
- ★ CHRIS HILLMAN—Slippin' Away (Asylum)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ MICHAEL FRANKS—The Art Of Tea (Warner Brothers)

KY102-FM—Kansas City

- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)
- CARLY SIMON—Another Passenger (Elektra)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- IAN MATTHEWS—Go For Broke (Columbia)
- WARREN ZEVON—(Asylum)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ FIREFALL—(Atlantic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ GEORGE BENSON—Breezin' (Warner Brothers)

Radio-TV Programming

July 4 No Big Thing At Most U.S. Radio Stations

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WSGA photo

BEACH BOOGIE—Taping a bikini contest winner is Jerry Rogers, station manager of WSGA, Savannah, Ga. (with mike in hand). More than 25,000 fans turned out for a beach party at the Savannah Beach May 29 that featured Grinderswitch in a free concert, a battle of the bands, and a bikini contest. The folks without the bikinis, from left, are: Fon Wallace of WSGA, Rogers, Geary Tanner of Atlantic Records, and Al Moss of Warner Bros. Records. Grinderswitch is on Capricorn Records.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Dick Haynes, 5:45-9 a.m. air personality at KLAC in Los Angeles, has been signed as a regular on television's "Hee-Haw" and is leaving for Nashville to tape the first 14 shows about the time you read this. Haynes scored a heavy 79,900 average quarter hour in the April/May ARB Monday through Friday. I can imagine it now: Haynes—with this kind of success—could start a new humor service for disk jockeys based on his corny jokes and call it Gaslight Weenie.

★ ★ ★

WTSN in Dover/Portsmouth, N.H., is looking for a midday air personality; talk to program director Paul LeBlanc at the Top 40 station which is right on the seacoast. Staff includes LeBlanc 5:30-10 a.m., Steve Mann 10 a.m.-2:30 p.m., Jim Sebastain 2:30-7 p.m., and the B.J. Magic Show from 7-midnight. "We also air 'Record Report,' Earth News, and the BBC 'Rock Hour.'"

★ ★ ★

Jack Reynolds, KBID, an FM sta-

56 Buyers For 'LP Countdown'

LOS ANGELES—The "National Album Countdown," syndicated by O'Connor Creative Services, Los Angeles, has been set in 56 major markets, according to O'Connor. The stations include WSAI in Cincinnati, WOW in Omaha and WFIL in Philadelphia.

The show is designed and hosted by Humble Harve who grew to fame as a disk jockey on KHJ several years ago. The format focuses on the top-selling 30 albums of the week, informal interviews with top contemporary music artists and music business reports presented by Candy Tuskin.

Tim Robinson, vice president of sales for O'Connor, is handling placement of the three-hour weekly syndicated show. He plans to begin offering the show to foreign market stations in the near future.

tion in Wichita Falls, Tex., writes: "I find Vox Jox interesting due to the fact that I run into a lot of the names of guys I've worked with over the years. For instance, Chuck Blore. I worked with Chuck out in El Paso, along with Bob Cole and Ted Quillen. As a matter of fact, I helped Chuck get his stuff together to go out and interview for the job at KFNB and took over as program director at KELP when he left. I worked with Ron Martin at WHB in Kansas City. Bill Barnard was news director at WCOP in Boston while I was there, and a good one. Bill Gill, the White House correspondent for NBC-TV in Washington, and I worked together at WSAI in Cincinnati and

KLOS in Los Angeles, says: "We've no special plans for July 4. General manager John Winnaman and I kind of feel this thing about the bicentennial has been overdone.

In city after city, program director after program director feels that the American public has been having the bicentennial "sold" down its throats and that any extra form of programming on July 4 would be a tuneout factor. In fact, Les Garland, program director, CKLW, Detroit, says he believes the station that doesn't do anything special on July 4 will have the major share of listeners. "The people have been bicentennialized to death."

The only exceptions are, for the most part, the country music stations. KLAC general manager Bill Ward, Los Angeles, says his station will open each hour July 4 with a patriotic song such as Tex Ritter's "This Land Is Your Land." And the day prior, Lorne Greene will guest

with the late Jim Lightfoot at those two stations. I worked with Bill Stewart while he was national program director for Storz. I have also worked at WPLO in Atlanta and KLIF in Dallas. You can see that I have been around the campus a few times.

"At this time, I am program director for KBID, or Stereo 92, as we call it in Wichita Falls, and I'm looking to get back to the big city.

"Ask Snuff Garrett if he remembers doing the news for me all night one night while I was at KLIF. We had a good staff then. Art Nelson,

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VALENTIN ON XPRS

A Latin Love Affair On Mike

By GERALDO FEENEY

LOS ANGELES—"I believe that carrying a radio format should be like making love," says Ruben Valentin, Southern California's top Spanish disk jockey.

"A listening audience is like a woman who wants to be seduced, and for that, you have to get very personal with your audience, so that people can say 'that's my radio' and personally identify with everything you say and play."

Valentin should know; he is the most popular Spanish DJ in California, and has attained this position in less than six months on 50,000 watt XPRS in Los Angeles.

Valentin has done it before, though. The problem for him has always been the industry politics in Spanish radio, which have always been concerned with heavy exploitation of Mexican music known as rancheras and nortenas.

In KBRG and KAZA, Ruben began hipping his audience to salsa, as far back as 10 years ago, and this caused him trouble at almost every Spanish station in the state of California.

When XPRS began anew a little

over a year ago, it wanted to try something different with the Spanish market, and having heard about Ruben Valentin, it liked his spunky attitude.

Valentin is a salsa lover and—Puerto Rican. Being that most Latins in California are Mexican, most stations were hesitant to consider Valentin. But now, that old myth has been shattered as from Tijuana to the San Joaquin Valley, Mexicans can be heard using Valentin's typically Puerto Rican expressions like "chevere" or "mi pana" and his phenomenally famous phrase "No se me vaya nadie, que esto se esta poniendo bueno." ("Don't anyone go away, this is gettin' good").

Ruben has a style so unique and so demanding of people's attention, that it immediately gains universal acceptance from every Spanish-speaking group in the Latin community. Valentin has been flooded with letters from listeners who tell him that even though he often plays a song that some do not like, they listen anyway just to hear what he'll say next. Valentin is one DJ whose words can never be predicted.

on the 9:30-10:30 p.m. Saturday show "Best In The West" and do a special tribute to America.

At KRAK in Sacramento, Jay Hoffer, vice president of programming, says his country music station would feature special salutes to America both July 4-5, playing songs "dripping with patriotism." The station will also salute various fields such as the dairy industry and the trucking industry and play music relating to them.

Jim Walton, program director of WITL in Lansing, Mich., says he'll carry special weekend programming, probably calling it "America's Country" and featuring a little bit of biographical history on a country artist before playing one of his records.

"We'll carry two segments per half-hour, ranging from one to three minutes long. One of the segments will be at the top of the hour, the other at the bottom. We'll go back to Uncle Dave Macon and feature music along with the historical data on the artist, as much as possible. At the quarter hour, today's country artists will be saluted. Like, we'll do a little bit on Waylon Jennings and then one of his records.

"Country music radio lends itself to something patriotic more than other formats," Walton says. He adds that he got the idea for this kind of special programming for July 4 from Sonny James' album "200 Years Of Country." Says Walton: "People really went nuts about that album here."

He points out that this kind of July 4 tribute will "give us the chance to play music that we don't ordinarily play much anymore—Bill Monroe, Hank Williams."

The biggest—and loudest—July 4 celebration of all by a radio station will not take place.

CKLW, Windsor (Detroit) was planning to pull a barge loaded with several groups at less than a knot an

hour upriver past Detroit. "We estimated that 300,000 persons would have been lining the banks of both sides of the river," says CKLW program director Les Garland.

The event was to be called the "Can-Am River Jam" and such groups as Foghat, Wet Willie, Black Oak Arkansas, the Sons of Champlin and Hub were slated to perform. The largest sound system ever had been designed to blast 90 dB of audio up to 11 miles from the barge. It was to be an eight-hour concert.

CKLW general manager Herb McCord, Garland, chief engineer Eddie Buterbaugh, and promotion director Al Cecille had worked four weeks on the show, even flying to Los Angeles to sign the artists. More than \$25,000 had been budgeted for this free concert as the station's gift to the public.

But then the mayor of Detroit stopped the whole thing, calling it a "free rock love-in." Local newspapers carried stories about the ban on the concert. All, generally, in favor of the concert. Unfortunately, the Detroit mayor was against the music.

Bob Baron, national program director of Smith radio chain, operating from WAAY in Huntsville, Ala., says, "to be honest, we haven't worked out anything yet for the fourth. Got something in mind?"

He says his station would carry the special by Watermark Inc. ("American Top 40") and tie-in with the local Jaycees and bicentennial committee to promote a local parade and fireworks display.

At WASH in Washington, D.C., program director Bob Hughes says

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Chi WGCI Music Switch

CHICAGO—WGCI, an FM station here located at 107.5 on the dial, plans to "localize" its music and become more disco oriented, according to Nick Anthony, general manager of WIXY in Cleveland and vice president of broadcasting for Globetrotter Communications which owns WGCI and WVON in Chicago, among other stations.

For several months the music list of WGCI has been prepared by Frankie Crocker, also associated with WBLS, New York.

"But the centralized form of music programming didn't give us the depth we needed," says Anthony. He felt that music particular to Chicago was being missed.

The station will continue to feature jazz, disco record and blues and will research music tastes and record sales in the market. Crocker's services will be dropped.

Country Sounds Hit Kilgore's KOCA

KILGORE, Tex.—KOCA "is currently undergoing a major change from MOR/easy listening to total country," reports program manager Jim Hodo. "Since initiating this format change approximately four weeks ago, we have discovered a vast new listening audience.

"We are dedicated to making KOCA the best country station in East Texas." KOCA is located at 1240 on the dial.

Programming Comment

ALAN FISCHLER
President, general manager
KNJO, Thousand Oaks, Calif.

We read so many comments and letters in Billboard dealing with the difficulty of promoting new records. The trials and tribulations of programming men and record promotion reps are constantly in the news. Perhaps it is time to pay a little more attention to the countless small market radio stations—those who are not Top 40 oriented—and those who must rely on basic standards and catalog albums for their programming. Believe me, there are "more of us than there are of them."

Having spent most of my career in the Los Angeles market, it was a new and somewhat startling experience for me to operate in a small market and learn first hand of the difficulties of programming a non-automated station. I refer, of course, to service from the record producers.

Some, I should say, do an excellent job of servicing us and other small market stations. Others, unfortunately, pretend we don't exist, and at the same time lean heavily on major market stations to vie for air play.

And while automation is a dirty word with record producers, it is easily understood why so many stations, especially small market stations, elect to automate rather than have to constantly worry about product. We continue to resist automation, choosing instead to program our music our way. But, it gets tougher and tougher each day.

Recently we sent a letter to every record producer and distributor requesting up-to-date information as to personnel, including the names of record promo men or women, the labels carried, and the policy of servicing stations. We enclosed a short form to complete and a stamped, self-addressed envelope for convenient reply. It would have taken no more than two minutes to complete and return.

We were amazed at the number of firms who ignored the note or failed to reply. I am sure we would not have been by-passed if we were a large market station.

Yet, it is stations such as KNJO that will continue to keep alive old albums, standards, catalog items, and other material that has plenty of

sales potential. Not only are we not serviced, but in some instances we cannot even secure a current catalog so we can order and pay for releases we need.

We know where the bread and butter dollars come from for most companies. We do suggest, however, that these producers and distributors pay a bit more attention to the literally thousands of stations in the smaller markets. These stations, if properly serviced, can certainly produce sales for any record label. Perhaps, results are not as obvious and as immediate as those of a fast breaking Top 40 album in a large market. But, we've got listeners and they buy records. We need to program all good products.

Automation is a dirty word. Don't force us to swear.

Vox Jox

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Bruce Hayes, Larry Monroe, Art Roberts, Ken something or other; never could remember Ken's last name. And yours truly.

"Anyway, I wanted to get the word out that I am looking and you are the fastest way to do it. My regards to all the old guys. I'm sure a lot of them will remember **Jumpin' Jack**. Let me hear from you."

* * *

A week ago, **Snuff Garrett** tried to make a comeback as a disk jockey. He lured **Don Bowman**, who hosts the "American Country Countdown" weekly three-hour show for Watermark Inc., Los Angeles syndication firm, into helping and they teamed up on **Corky Mayberry**, afternoon air personality at KFOX in Long Beach. I think it's safe to say that other disk jockeys in the market did not panic in fear of losing their jobs.

Actually, Garrett was faster than a Texas tornado with quips. One was about it being so dull when he and Bowman were on the air in Lubbock, Tex., that they didn't even have any weather reports to announce because there wasn't enough weather.

Airchecks of the **Garrett-Bowman-Mayberry** funfest are now being bootlegged all the way from KFOX to the Queen Mary—in a direct line, of course. But if you'd like a copy, call 213-467-2181, and make an offer.

* * *

KROQ is back on the air in Los Angeles. The station sneaked on the air Thursday (10) but by Monday was the most-listened to radio station among radio industry people, especially ex-employees. The station had been dark for several months.

At presstime, there was no phone number for the station; speculation was that **Gary Bookasta**, one of the principals, had gotten hold of a new transmitter and was broadcasting from the antenna site. Monday (14) morning, **Sandy Beach** was on the air and promoting **Dusty Rhodes**. **Bill Ward**, general manager of KLAC, said that **Billy Pearl** and **Carson Schriber** had called him about the station going on the air. **Charlie Tuna**, program director of KIIS, said he'd gotten several calls. **Don Elliot**, production manager of KIIS, said

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that he'll feature "Epic Of The 70s," a documentary produced and syndicated by Century 21, Dallas. And the regular John Dowling 7-midnight show Sunday will salute the superstars of the music of the past 20 years.

"But there's supposed to be the most enormous fireworks display ever held here. That would be difficult to compete with."

Hughes says an Australian station had offered to exchange a satellite broadcast "but there's and RKO station here and one satellite broadcast is enough."

He was referring to the July 23-24 hookup between U.S. radio stations and Australian radio stations. At present, 42 U.S. stations have agreed to carry a network show those two days from three different cities in Australia. Latest stations to sign for the network show are WAYS in

Charlotte, N.C., and WAPE in Jacksonville, Fla., reports Michael Spears, operations manager of KFRC in San Francisco.

But, for the Fourth itself, KFRC will "not be doing anything heavy. As far back as January, the station editorialized that no bicentennial "bunk" on KFRC, claiming that while the station was as patriotic as the next guy, it just didn't want to oversell or rip anyone off. The station urged its advertisers to also treat the bicentennial with dignity. Spears says he believes the bicentennial was never a tune-in factor on the West Coast for some reason.

Walt Baby Love, operations manager of WVON in Chicago, says he's giving away an 8-track cartridge unit and that he and E. Rodney Jones were writing and producing a two-hour special on black Americans' contributions to music over the years.

Duff Roman, program director of CHUM in Toronto, says he has

nothing special planned but that July 1 is Canada Day and thus it would be a long weekend with many tourists hitting the city from the U.S., so probably several music specials would be aired.

Jim McKnight, program director of WBOW in Terre Haute, Ind., says that he'll carry the "American Top 40" special of greatest hits of July 4, but nothing special. "We are trying to come up with something light, but representative," he says. "But I'm not sure what we're going to do."

Charlie Tuna of KIIS says his phone calls that particular morning will be wacky. "I don't know yet what I'll be doing, but I'll be doing something. Recently, I called Independence Hall in Philadelphia to see if any visitors ever complained about the crack in the bell. Then I called the foundry in England to see if the warranty was still good. It's amazing that no one ever complained about the shoddy workmanship."

Wolfman Hits Road Tour Includes Japan, S. Africa

LOS ANGELES—Wolfman Jack will bring back nostalgia radio on a summer tour which will include South Africa, British Columbia and Japan, according to manager Don Kelley.

Wolfman will also play more fairs and amusement parks this year than ever before, the theme of his show being "radio—from the 1950s to the present."

Currently he is hosting and performing in weekend shows, and in between is taping his syndicated radio show. That program was sold recently to Radio Luxembourg in Europe, as well as to South Africa. Wolfman also is on American Forces Radio, heard in 620 stations in 42 nations, five days a week, notes Kelley.

The radio-television personality is heavily involved in records at the moment. He and Dick Clark have a "Dueling D.J." single which will be on the new Wolfman Jack album. The tune has a gimmick whereby local disk jockeys can insert their own tags. Kelley is negotiating an album deal now.

Wolfman, who was on Columbia last year during an ill-fated concert tour, also has two albums on RCA, both making headway now in Japan and Australia. His single "Did You Boogie?" with Flash Cadillac on Private Stock label also is sale in England.

For his touring act, the entertainer does a specially-written narration on the history of rock 'n' roll, explaining how early radio started certain dance crazes. He then performs with the various acts, singing, dancing and playing instruments. The emphasis is on entertaining, rather than merely hosting the show.

As an added promotional value, Wolfman does several radio interviews in each town where the touring show is performing.

The touring show has complete continuity—a prepared package, written and conceived with radio as the theme. Regardless of which acts perform, the theme remains the same. Kelley and Wolfman bring in their own package, including the dancers, bands and guests.

Wolfman goes to Vancouver, B.C., in September to start filming

his own television series in association with the Canadian Broadcasting System, via his own HOWL Productions. The show will have the appearance of a live radio show, slated for prime time, using top pop and rock acts.

The half-hour series has been sold all over the world following Kelley's trip to the Cannes tv festival. And Wolfman will eventually play all those countries in which the television show is seen.

Following the tv tapings, Wolfman will embark on another major personal appearance tour, this one starting at Knott's Berry Farm in Buena Park, Calif., in October. The show will use a huge set designed like a giant old-fashioned radio set, and will be trucked from date to date.

Kelley notes that thanks to "American Graffiti" and numerous network tv appearances, Wolfman Jack now is playing to both adults and youngsters.

He will be in at least six personal appearances in June, then tour South Africa June 20-30. He makes a week's stop in Anchorage July 3-11, then does the British Columbia tour Aug. 2-7, and the Japan tour Aug. 13-23.

Music Gets a Trim

TAMPA, Fla.—WUSF at the Univ. of South Florida, an FM operation, is cutting back on contemporary music, folk, and bluegrass. As of July 1, mandated by the university administration, the station will only program classical and jazz, according to Norm Palumbo, operations manager.

Sammy Davis Show Taping In Mexico

LOS ANGELES—The Pierre Cassette Co. has firmed a heavy schedule of location tapings in Las Vegas and Acapulco when Sammy Davis Jr. resumes taping of his "Sammy & Company" variety-comedy series next month.

The next 17 segments will be taped at Caesars Palace July 11-15 and Aug. 2-5 followed by locations at Acapulco's Princess Hotel Dec. 6-11.

A WQSN Switch

CHARLESTON, S.C.—WQSN has switched from a live country music format to the "Great American Country" automated country music programming service produced by Drake-Chenault Enterprises, Los Angeles, reports station manager Doug Clements and program director Jim Faucette.

New Syndicate By Ponek & Fisher

MILL VALLEY, Calif.—Ponek-Fisher Associates, a radio syndication firm, has been launched by two veterans—Stefan Ponek and Stephen Fisher. Ponek was one of the early progressive rock personalities on KSAN in San Francisco and today does swing work on KSFO there. Fisher last worked for KIOI, San Francisco. The firm is concentrating on holiday radio programs and an hour show dedicated to Father's Day was aired on about 20 radio stations, including KYA in San Francisco.

Radio-TV Programming

Vox Jox

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arious and though Gene's "Ford" is only Model T in caliber, his "Humphrey" is absolutely the best "voice" I've heard since **Don Imus** used to try to imitate **Wolfman Jack** and **Robert W. Morgan** used to try to imitate **Don Imus**. . . Then, there's "Fly, Wonder Rabbit, Fly" by **Bare Rabbit** on Wonder Rabbit Records. **Bare Rabbit** is, in reality, **Martin Ashley**. Until recently, he was doing the noon-3 p.m. show on KROY in Sacramento, Calif., but now is one of the personalities on the syndicated radio programming out of Concept Productions, Sacramento. You can hear **Wonder Rabbit** on KROI-FM, Sacramento; WKLH in Montgomery, Ala.; KKBC in Reno, and KTYL in Tyler, Tex. The record is really the official song of his radio show and it's "being well received in all the markets I'm in. The records are available in local retail stores throughout those markets and the phones on it have overwhelmed the stations."

Next record by a radio man is "The Declaration" on Bob Records, Los Angeles, by **An American**, who is actually **Gary Theroux**, former newscaster at KDAY in Los Angeles, who is now national operations director for American Media Systems, Newport Beach, Calif. **R.L. Gilbert**, a former disk jockey, produced the record. **Mike Borchetta** is handling national promotion for the disk and you can call him at 213-851-1175 and ask for a free copy of this biennial disk.

Robert Nesbitt, air personality of KYAC in Seattle, came by to visit last week and with him was **Charles McCormick** of **Bloodstone** and **Jack Ross** of London Records. . . **L. David Moorhead**, general manager of KMET in Los Angeles and awards chairman for the awards competition of the International Radio Programming Forum, will be announcing details on the competition in the next few days, so watch the radio programming section of *Billboard* carefully. David was busy this past week lining up regional judges. So, start getting your airchecks ready for entry. And we'll be surveying program directors, etc., in the near future.

Buzz Bennett is in New Orleans at WNOE-FM and report is that he has, in the vernacular, "got his act together." . . . The lineup at KOBQ in Yuba City, Calif., features **Dave Camper** 5:30-10 a.m., **Kenny West** 10 a.m.-3 p.m., **Marc Hunter** 3-7 p.m., **Bob MacDonald** 7-midnight, **Steve Croft** all night, and **Rich Shannon**, **Steve Thomas**, and **Bob McGee** on weekends. **Liz Fulton** is news director and Hunter, in his note to me, says that if we don't mention her name she's bound to stomp and kick. "The group music/program director for the chain of Concerned Communications is **Ross W. Forbes** from KDIG, San Diego. Other stations in the chain are KUKI in Ukiah and KBLF in Red Bluff, Calif. Format is an adult approach to Top 40. Playlist has from 40-60 singles and 5-20 albums. Jocks don't scream or yell, but take a nice friendly low-key approach to contemporary music. Kinda like K-100 in Los Angeles was under **Craig "Hurricane" Hines** a couple of years back.

"Unlike everyone else on the bi-centennial wagon the weekend of the 4th, we will be running an oldies revival weekend with oldies giveaways, old jingles, and, of course, the

usual, but fun, trivia. Any old KOBQ jocks who would like to phone in a bit for us should give us a call in the next while," reports Hunter, who is programming the station.

There's going to be a radio programming conference Oct. 8-10 in Birmingham, England, sponsored by Music Week, a sister publication of *Billboard* based in London. They are seeking a program director or two or general manager or two from the U.S. to speak there. So, if anyone is planning to be in England on vacation or business at that time, I'd appreciate it if you'd telephone me and discuss the situation. Music Week will pick up the hotel bill in Birmingham and I think you'd enjoy the meeting.

Art Jones, program director of KUDL-FM, a disco-format, says the station "seems to be working right in Kansas City. Disco clubs are on the increase, listener response is zooming, and the request line is a Christmas Tree. **Jeff Christie** is our music director. I've been working disco clubs in addition to station duties."

Barry Richards, who has been around the Washington market since radio was invented, is launching Rehab Entertainment, 3110 Columbia Pike, Arlington, Va. 22204, a concert promotions firm. . . **Chuck Cecil's** two-hour show on KGIL, San Fernando, Calif., called "The Swinging Years," is soldout seven nights a week. And he's syndicating this show, which focuses on the Sinatras and the big bands and you can get information on it by calling him at 213-348-3121.

Bubbling Under The HOT 100

- 101—**BREAKER-BREAKER**, Outlaws, Arista 0188
- 102—**MARRIED BUT NOT TO EACH OTHER**, Denise LaSalle, 20th Century/Westbound 5019
- 103—**STROKIN' (Part II)**, Leon Haywood, 20th Century 2285
- 104—**MUSIC**, John Miles, London 20086
- 105—**IT'S GOOD FOR THE SOUL (Part I)**, Luther, Cotillion 44200 (Atlantic)
- 106—**A BUTTERFLY FOR BUCKY**, Bobby Goldsboro, United Artists 793
- 107—**SAY YOU LOVE ME**, D.J. Rogers, RCA 10586
- 108—**DANCIN' KID**, Disco Tex & The Sex-O-Lettes, Chelsea 3045
- 109—**IT'S BETTER THAN WALKIN' OUT**, Marlena Shaw, Blue Note 790 (United Artists)
- 110—**LADY OF THE LAKES**, Starcastle, Epic 8-50226 (Columbia)

Bubbling Under The Top LPs

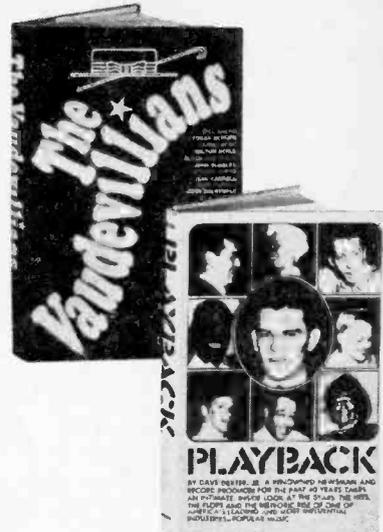
- 201—**SHAWN PHILLIPS**, Rumpelstiltskins Resolve, A&M SP 4582
- 202—**JOHNNY CASH & THE TENNESSEE THREE**, One Piece At A Time, Columbia KC 34193
- 203—**ABBA**, Atlantic SD 18146
- 204—**FLYING BURRITO BROTHERS**, Airborne, Columbia PC 34222
- 205—**NEIL SEDAKA**, Live In Australia, RCA VPL1 1540
- 206—**WET WILLIE**, The Wetter The Better, Capricorn CP 0106 (Warner Bros.)
- 207—**TERRY REID**, Seed Of Memory, ABC ABCD - 935
- 208—**STAN GETZ**, The Best Of Two Worlds Featuring Joao Gilberto, Columbia PC 33703
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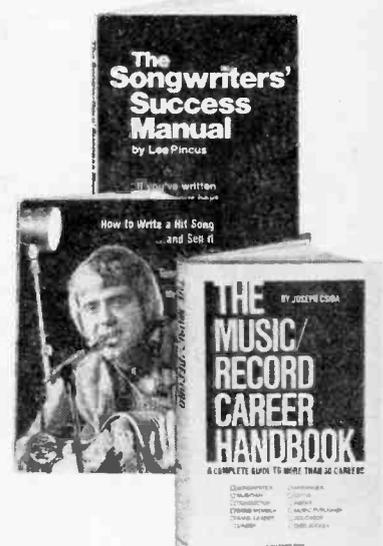
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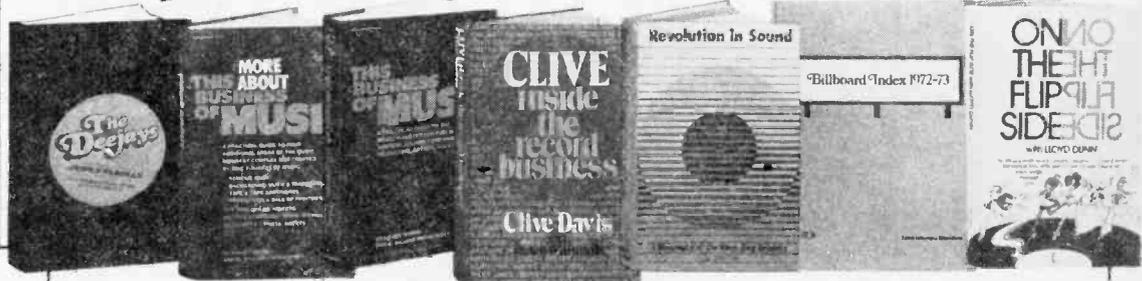
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Talent Forum Recap: No Dull Moments, \$5 Mil In Contracts

• Continued from page 1

ability of a suitable first-class hotel.

The core of the 1977 executive committee for the forum has already accepted positions and consists of some of the most important and successful talent business figures in New York.

Co-chairmen are Frank Barsalona, head of Premier Talent booking agency, and Ron Delsener, concert promoter who puts on the Schaefer Music Festival in Central Park and dozens of other New York shows annually.

Also named to the Talent Forum 1977 executive committee are: Alan Pepper and Stanley Snadowsky, co-owners of the Bottom Line nightclub; Michael Klenfner, Arista Records vice president and winner of the 1976 forum's award for artist relations executive of the year; Jack Globenfelt, manager of the Nassau

Coliseum; and Dee Anthony, whose Bandana Productions management roster includes Peter Frampton and Gary Wright.

Barsalona will be keynote speaker and Delsener will emcee the 1977 awards presentation.

This year's Talent Forum has 408 registrants, all-time record for a convention serving this branch of the music industry.

The 1976 forum was a unique blend of high-spirited circus, astonishingly open and serious group discussions, and the huge volume of after-hours business transactions already pointed out.

The circus element of the forum, characteristic of a business noted for its joke-playing, included things like

a fake gorilla brought out by Ron Delsener to start off his panel with a bang; a singing telegram commissioned by the associates of publicist Norm Winter to congratulate him on chairing a session; a huge rack of roast beef wheeled out to serve a panel of talent "heavies" at the instigation of nightclub owner Chuck Morris and Columbia artist relations executive Jonathan Coffino.

There was also the opening session shock of Chicago promoter Richard Romanello serving papers for a \$1 million lawsuit on Eagles manager Irv Azoff over a disputed show date. Azoff replied the next day with a \$7 million countersuit for

(Continued on page 47)



RCA photos

RCA Artists at Billboard 1976 Talent Forum: showcase—(Left) D.J. Rogers struts some soul, (Above) Vicki Sue Robinson performs.

New Entertainment High In Washington

By BORIS WEINTRAUB

WASHINGTON—The nation's capital will have a banner bicentennial summer of entertainment this year, most of it provided in venues that didn't exist a decade ago.

Many of the nation's top acts are booked into local indoor arenas like the 19,000-seat Capitol Centre in suburban Landover, Md., which is less than three years old; or in outdoor halls like the Merriweather Post Pavilion in Columbia, Md., the "new town" about 20 miles from Washington; or in Wolf Trap Park Farm for the Performing Arts, the nation's only national park for the performing arts, in suburban Virginia.

The Post Pavilion is in its ninth season, and Wolf Trap is in its sixth.

Highlighting the Capitol Centre's summer is a three-night stand by Elton John, booked for June 29 to July 1. Also firmly scheduled are Elvis Presley, the Osmonds, Neil Young and the Mormon Tabernacle Choir.

The Post Pavilion, which can seat about 5,000 inside and about the same number outside on its lawn, has a wide variety of acts under contract. They include Laura Nyro, an "outlaw" country show with Waylon Jennings and Tompall Glaser, Harry Chapin, a twin bill of Jesse Colin Young and local favorite Emmylou Harris, Seals and Crofts, Gordon Lightfoot, Merle Haggard, Judy Collins, Arlo Guthrie and Pete Seeger, Neil Sedaka, James Taylor, Barry Manilow, Mac Davis, Linda

Ronstadt and David Crosby-Graham Nash.

At Wolf Trap, which also has an inside-outside seating plan, acts scheduled include the Glenn Miller orchestra, a "country weekend" with Roy Clark and Danny Davis and the Nashville Brass; a "World Series Of Jazz" with Billy Eckstine, Earl Hines, Dizzy Gillespie, Cleo Laine and John Dankworth; the Fifth Dimension, Sha Na Na, the Preservation Hall Jazz Band, Boots Randolph, Floyd Cramer and Rosemary Clooney, Roger Williams, Jose Feliciano, Glenn Yarbrough & the Limeliters, Robert Klein, Janis Ian, Chuck Mangione and Johnny Cash.

In addition, a number of major acts are scheduled into the venerable Carter Barron Amphitheater, which resumed a summer entertainment policy last year after several years of difficulty caused by its in-the-city location. Highlighting the Carter Barron season are appearances by the Band for two nights and the first Washington appearance by the Bay City Rollers.

Also on tap at Carter Barron are Bobby Blue Bland, the Duke Ellington Orchestra, Toots & the Maytals, a three-night stand by Labelle, a two-night run by Three Dog Night, Poco, John Sebastian, Tom Rush and Jimmy Buffett, Redd Foxx, Lettermen, Donovan, John Prine, and a week's run by Johnny Taylor and

(Continued on page 47)

IMIC-6 Gig Shoots Beamers Into Hotel Run

HONOLULU—Playing before an IMIC-6 audience here has resulted in an unprecedented six-weeks booking for Keola and Kapono Beamer at the Sheraton-Waikiki Hotel's Prow Lounge.

The hotel's manager caught the brothers performing at the closing IMIC banquet last month in the next-door Royal Hawaiian Hotel's Monarch Room. He consequently signed them to open June 1 for two shows a night Monday through Saturday.

Kimo McVay, the Tantalus artists' manager, also reports that Bob Phillips, agent with RPM Ltd. of Los Angeles, has been in touch with him on signing the act. Phillips is scheduled to arrive here this week to meet with McVay over the signing.

An interesting twist is that McVay, when he owned Duke's Club, used to book acts from Phillips when he was associated with ABC.

The Sheraton-Waikiki booking is the first major hotel room for the brothers whose music spans Hawaii's past and its present, with an emphasis put on slack-key guitar playing.

Bill Aucoin Splits Firm Into a Pair

NEW YORK—Bill Aucoin, the manager who helmed Kiss on its meteoric three-year rise from nowhere to gold albums and stadium headlining, has split his operations into two separate companies, Aucoin Management and Rock Steady Productions.

Rock Steady is now a full creative services firm which handles production, promotion and staging for Aucoin Management artists Kiss and Starz, a group recently signed to Capitol.

Aucoin has moved to larger offices in a new Madison Ave. building. His executive staff lineup now includes Alan Miller, promotion director; Ken Anderson, production director; Sean DeLaney, artist development vice president; Alan Cohen and Jeffrey Little, financial administration.

Gerald Graham Producing Black Acts In Las Vegas

By JEAN WILLIAMS

LOS ANGELES—R&B concert promoter Gerald Graham, recently named assistant to the executive producer for the Aladdin Hotel's Theater for the Performing Arts in Las Vegas, will pull together black crossover shows for the 7,500-seat facility.

According to Graham, co-owner of GP Productions in Detroit, acts including Earth, Wind & Fire, Johnny Taylor, Sylvers and Brass Construction are among the soul acts set to appear at the new venue.

He is currently negotiating for an all-blues package featuring B.B. King, Ray Charles and Bobby "Blue" Bland.

He claims that black acts that are regulars to the Vegas Strip, as well as those that have never played the famed entertainment center but are known throughout the country, will play the theater.

Although Las Vegas is basically a tourist town, with the bulk of its attractions aimed at visitors, Graham contends that the theater is expecting 50% of its customers to be local residents.

"There will be a 1 a.m. show which is partly designed to give persons working in casinos, who often do not get off until after the showroom performances are over, a chance to see acts," he says.

"We feel that people here would like to see acts such as Chicago, Spinners, Santana, Earth, Wind & Fire and others. We will get acts that didn't play here before because their price was too much to put them in one of the showrooms," says Graham.

Graham points out that 65% of the theater's entertainment will be rock acts with the other 35% going to other areas of the performing arts.

Backers Short, So Idaho Fest Becomes a Nightmare

LOS ANGELES—Concert promoter Randy Hall of nearby Garden Grove says the reason for the cancellation on the second night of a three-day rock festival at Stateline, Idaho, was due to lack of funds by the backers, two unidentified men from Idaho and Florida.

The June 4-6 event at Northwest Speedway erupted into violence during the show when stagehands and technicians began packing equipment after discovering they were not going to be paid. When the fans found out the festival had been halted, they began burning concession buildings and vehicles.

Police reported 21 arrests, although there were no reports of injuries.

The Nor'wester '76 Book Festival had about 7,000 persons on hand when the violence erupted.

The festival, which had production costs of \$200,000, had advertised such acts as Bachman Turner Overdrive, Blue Oyster Cult, Ritchie Blackmore's Rainbow, Nektar, and a number of other acts. The Friday night show was headlined by Blue Oyster Cult and Nektar.

The backers arrived that day and informed everyone that there was a

lack of funds to continue the shows.

When the realization came that there would be no money to stage the last two days, the production crews withdrew. Initially there were no groups, no sound and lights, and no security for the Saturday night concert.

It was at this point that the spectators took matters into their own hands, causing between \$75,000 to \$100,000 in damages, according to the sheriff's department.

FRANK BARRON

Flushing Town Hall To Open In Queens

NEW YORK—The Flushing Town Hall Performing Arts Center in Queens here opens its doors to the public for the first time Wednesday (23). Performers will include Mary Travers, Bill Weedan and Dave Finkle.

The 350-seat theater, bar and restaurant setup reportedly represents a \$500,000 investment on promoter Stephen Phillips' part. The facility, under renovation for the past two years, was declared a national landmark in 1967 by city officials.

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Paterson Site Of Music Fest

NEW YORK—Hinchliffe Stadium in Paterson, N.J., will be the site of an eight-hour pop music festival Sunday (27).

Featured are Nektar, Tower Of Power, Leslie West, Elephant's Memory, Stanky Brown Band and an unannounced "special guest."

The affair is being run by the American Media Advertising Agency, with sponsorship coming from the Bicentennial Commission of Paterson. Promoters John Scher and Michael Levine have been retained to coordinate activities. Ticket prices are \$6.50 advance and \$7.50 at the door.

6 BANDS, 8 HOURS

3rd 'Green' Concert By Graham Pulls 40,000 Fans

By CONRAD SILVERT

OAKLAND—Bill Graham's third "Day On The Green" was packed full of quality rock with six bands playing for more than eight hours in cool and windy but sunny weather.

The 40,000 fans who turned out fell 17,000 short of the capacity houses that showed for each of the two recent Frampton-headlined events. But no one was disappointed about the music at Oakland Stadium June 5.

The day's theme was the "San Francisco Sound." Jefferson Starship was to have headlined but bowed out due to recording delays (Grace Slick was quoted as saying "We're too dumb and slow").

The Starship was replaced, 2-for-1, by Tower of Power and Boz Scaggs.

Scaggs easily was the day's best, his brilliantly paced set running along like a deluxe metroliner, with Boz introducing each song like a latter-day Sinatra. Dressed in two tones of blue, with sunglasses and electric lead guitar, Scaggs performed most of his Columbia LP "Silk Degrees," moving from soulful ballads ("Harbor Lights") to beautiful love songs ("Angel Lady") to raunchy rockers, the best of which were "Jump Street," reminiscent of the fine tunes Boz contributed to the old Steve Miller band, and "Lido Shuffle," the set's finale.

Santana skillfully alternated between new material and older clas-

sics such as "Black Magic Woman." Carlos played with expert ease, backed by an exceptional drums-and-congas duo of Ndugu Leon Chanler and Armando Peraza.

At the end of his set (also day's end) Santana jammed briefly with Jeff Beck and Neal Schon, the ex-Santana guitarist now with Journey.

Of the first four acts, Journey seemed to reach the crowd best with its supertight, nouveau acid rock. The quartet—Schon, Greg Rolie, Ross Valery and Aynsley Dunbar—turned on everyone so much it was called back for two encores, "You're On Your Own" and "All Too Much."

Jeff Beck, with Jan Hammer's excellent trio, was plagued with monitor problems but still played about as well as he ever has, discounting the impaired interplay between group members. Playing material from his new Epic LP "Wired," Beck seemed to reach the audience more strongly when he went back into his old lexicon of Yardbird riffs. Hammer is a talented jazz-rock keyboardist who in Oakland enjoyed using the massive sound system to rattle the rafters with earthquaking, synthesized bass notes.

Tower of Power performed its usual, well-rehearsed arrangement, with horns and vocals bunched around jumping rhythms and catchy hooklines.

Security Becoming Broadening Service

By FRANK BARRON

LOS ANGELES—Security at pop and rock concerts in Southern California has become such a huge business that the two major companies engaged in providing security for shows have also extended their services.

Contemporary Security Co. of nearby Mission Hills, the first college security group in the area, now is providing guards for four major hospitals as well. National Events Services Co. of Santa Monica is also handling security for trade shows and conventions at hotels, plus football games at major stadiums.

A division of Peace Power Inc., Contemporary was founded nine years ago by a former UCLA wrestler Damon Zumwalt, after promoters decided they had had it with armed policemen at rock concerts. Today, Zumwalt and Peter C. Kranske head up the company, which still uses wrestlers and footballers.

Security companies are hired either by the concert promoter or by the building manager. In many cases, although paid by the promoter, the security people are under sole instructions from the building personnel.

The newer National Events Services, headed by Bob Bartlett and executive vice president Bob Geddes, has a permanent staff of about 50, and also uses wrestlers and football players.

National is used exclusively by the Inglewood Forum as well as the Los Angeles Shrine Auditorium and Universal Amphitheatre.

Bartlett and Geddes have also expanded into Rich Stadium in Buffalo for football and concerts; Capitol Centre in Landover, Md.; Roosevelt Raceway in Yonkers for concerts; Gulfstream race track in Florida for promoter Jack Boyle.

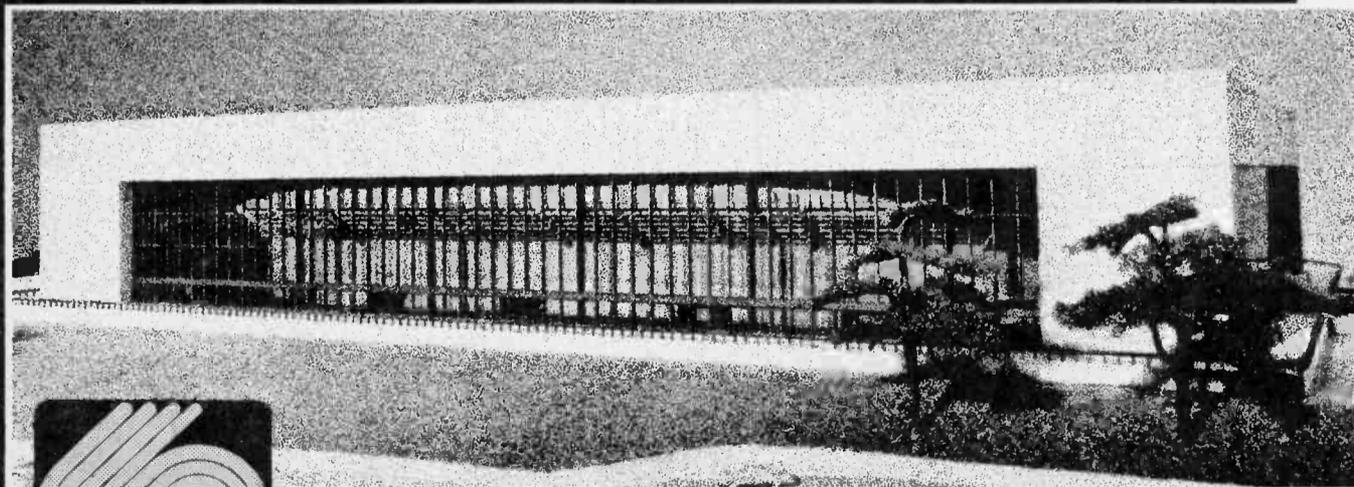
The firm provides security for trade shows and conventions at the local Century Plaza Hotel and the nearby Beverly Wilshire Hotel.

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Talent Forum A Springboard For the Tubes

LOS ANGELES—The Tubes, A&M rock satire troupe which never played outside the San Francisco Bay Area prior to the 1975 Billboard Talent Forum, credit much of the success of its two national tours to exposure before many leading U.S. talent buyers at the first Talent Forum.

Rising to the status of \$30,000-per-night headliners in 12 months, the Tubes were first seen at the 1975 Talent Forum by concert promoters Ron Delsener of New York, Randy Levy of Minneapolis and Rick Kaye of Detroit, among others.

"Before the first Billboard Talent Forum, a videocassette was the only sample of the Tubes act we had available outside San Francisco," says co-manager Gary Peterson. "Without the live exposure at the forum in front of most A&M staffers and top promoters it would have been much harder to get headliner bookings for the act."

Mort Moriarty, the other Tubes co-manager says, "The Talent Forum is the only opportunity national promoters have to preview emerging concert attractions. It was a tremendous springboard for our national tours."



Billboard photo by Starr Arning
Tubes vocalist: Fee Waybill in one of his many guises in the far-out Tubes show.

Signings

Richie Havens to A&M. ... Dorsey Burnette, country star, to Capitol's Beechwood Music for publishing. ... Michael Quatro to Motown from UA. ... Maureen McGovern to Kessler-Grass Management.

Becky Hobbs and Lewis Anderson to BNB Management's new Big Heart Music division for co-publishing of their Harmony & Grits catalog. ... Dell & the Sensations, L.A. reggae band, to Mike Conner for management. ... Denny (Dumpy) Rice, writer of Conway Twitty's hit "There's A Honky-Tonk Angel," to QCA Records of Cincinnati.

Byron Berline & Sundance, bluegrass-pop attraction, to MCA. ... Kracker to T.K. Records, the hot soul label's first rock group. ... Rita Graham to Motown. She sang lead on the "Rich Man, Poor Man" tv theme. ... Aquarian Dream, a Norman Connors protege group, to Buddah.

Elliott Randall to Kirshner Records. He is known primarily for his session work as a guitarist, although he's appeared live with various groups including the Doobie Brothers. ... Lisa Wyeth to P.K.S. Publishing. ... Comedian Alen Robin to Carrot Records. ... Tawny Godin, the current Miss America, to BMI. ... Rumpus, a disco group managed by MCH Productions, to TK Productions. ... Moment of Truth to Salsoul Records. ... Jimmy Angel to Rameses II Records.

David Rogers to Gene Autry's Republic Records. ... Betty Everett and Eddie Russ to Monument's reactivated Sound Stage 7 label. ... Steve Ink to Festival Records.

Talent In Action

TUBES RUNAWAYS

Shrine Auditorium, Los Angeles

The main emphasis of the Tubes' live show May 28 was satire, built on a fast-moving combination of parodies and choreography, spotlighting lead vocalist Fee Waybill who essentially carried the show.

Material was drawn from the group's recent A&M album, "Young And Rich" supplemented by favorites from the first LP. The newer songs showed a greater depth in terms of vocals and instrumental variety than the earlier numbers which relied mainly on lyrical shock-value. Synthesized tonal quality still dominated the music but it was strengthened by the guitar-vocal input of Bill "Sputnik" Spooner and Roger Steen being brought more into the foreground.

The visual extravaganza touched all bases, with attacks ranging from tv game shows to discos. Waybill's repertoire began with an imperious game show MC during "What Do You Want From Life?"

"Don't Touch Me There," its effectiveness heightened by musical strength, was a spoof on the nostalgia of the '60s, featuring Re Styles's debut on lead vocals.

Also taking the lead on a new tune, "Pimp," was "Sputnik" Spooner, revealing a smooth, bluesy vocal style and a fine-edged, tongue-in-cheek humor that nicely contrasted Waybill's outrageousness.

The highlight of the show, based on audience response, was the Tubes' parody of the drug culture popularity of towering "Quay Lude," a character personification of the ultimate rock-idol freak. Appearing out of a rising cylinder (or tube) on a silver dais, "Quay Lude" launched into "Stand Up And Shout" coercing the audience to do just that. Winding up the show was a riotous encore featuring a rendition of the favorite "White Punks On Dope."

The Runaways opened the show, an all-girl band delivering hard-rock with all the ferocity of any band of the opposite persuasion. The success of the set was primarily due to novelty. However, potential was not lacking, so with seasoning, this Mercury band could offer much depth as well as novelty in the future.

STARR ARNING

DARYL HALL & JOHN OATES LESLEY DUNCAN

Roxy, Los Angeles

As the Roxy continues to mature into one of the nation's most important talent showrooms, it really ought to do something about its disconcerting habit of not bringing on the headliners until 2½ hours after the doors open. It is a tribute to the ability of performers like Hall & Oates that they can pull good vibes out of a muscle-cramped, hot and smoke-inhaling audience with their first numbers. But there seems no reason why any artist should have to overcome that sort of distraction at the start of a set.

Riding their first monster RCA single, "Sara Smile," after years of recording, the duo of Daryl Hall and John Oates exemplify the kind of sophisticated, polished rock-pop that is so satisfying in artists like Boz Scaggs. Not that the duo's sound is particularly similar to Scaggs; it is a matter of comparable rock freedom within pop structuredness so that fine melodic hooks don't get buried in self-indulgent jamming.

Musically, the co-principals and their driving backup quartet could not be more together. There are also lots of good stage moves in the set, though nothing overly contrived.

Tall, lanky Daryl Hall, a David Bowie spiffy type, used his smooth, flexible voice to great effect on the majority of vocal leads and was particularly impressive on his easy slides to the falsetto white-soul range. The staging had him switching effectively between keyboards, strutting gyrations and an occasional electric mandolin fill.

Diminutive, moustachioed John Oates, who writes most of the pair's fine material, held down a flashy rhythm guitar slot and took his turns on vocal lead in a pleasant, strong baritone. The hour-long set won a deserved standing ovation and encore.

The long wait for the stars June 15 was not particularly helped by the 35-minute Lesley Duncan opening set. Though also starting later than necessary, Duncan's sound amplification was muffled and indistinct. However, one got the impression that the tiny, gamine-like English songwriter whose "Love Song" got wide airplay as an Elton John album cut, was having difficulty in carrying a tune.

Maybe the MCA artist would have done better before a rightfully restless SRO crowd if she'd been able to hear herself and her group properly monitored.

NAT FREEDLAND

DIANA ROSS

Palace Theater, New York

Ross began a two-week engagement June 14 with an opening night show that was completely entrancing. Her music and her magnetism as a performer made a combination so compelling that the two-hour evening seemed to pass in a matter of minutes.

Ross' singing has already won all the superlatives the music business has to offer, but her total command of the audience is even more impressive. She has the ability to hold the stage as the star and yet stay just one of the crowd, as if assuming that everybody has, or could have, some moments in the spotlight in his own life. This may be the most subtle and effective audience flattery ever seen. It certainly made the Palace Theater crowd feel fine.

The show was less like a concert than a theatrical revue, incorporating elaborate staging, lighting effect, costumes and the work of three mimes. The orchestra and the Jones Girls, a vocal trio, were placed on several levels of tiers, filling up the back and sides of the stage. There was much visual gimmickry, much of it just for fun.

Ross' first costume was a white fabric that
(Continued on page 45)

HARRAH'S IN DUO REPEAT

LOS ANGELES—Frank Sinatra and John Denver are doing it at Harrah's Lake Tahoe "one more time" Sept. 3-16. The booking is titled "A September To Remember" and a special feature is that Sinatra and Denver will perform onstage together for two shows nightly Sept. 10-12.

Denver will open solo Sept. 3-9 and Sinatra performs solo Sept. 13-16. Last August when the pair was co-billed in separate sets for week there were 672,412 phone calls for reservations logged. The pair followed with a high-rated tv special this spring.

L. A. Coliseum Opens Gates To Tull & Trower

LOS ANGELES—The first rock concert in four years at the 100,000-capacity Coliseum here will go on Aug. 15 with Jethro Tull headlining and Robin Trower guesting. Wolf & Rissmiller are promoting. A giant tv screen behind the stage will project the performance.

Meetings with the L.A. Police have apparently set ground rules to avoid repetition of mass drug arrests that took place in April 1975 at the adjacent Sports Arena, according to the promoters and the facility management.

Shelve Tour Of Stones; They'll Record In July

LOS ANGELES—The Rolling Stones have officially postponed a tentative six-stadium U.S. tour this summer, as forecast in Inside Track last week. Reason given for the postponement is exhaustion of the group from its current 36-show European tour, the Stones' longest trek since 1969.

The Rolling Stones now plan to start recording a new album in mid-July and upon completion play at least a dozen U.S. dates and a debut tour of Latin America.

Lesley Gore Back, Looks To New Fans

By BOB KIRSCH

LOS ANGELES—Remember Lesley Gore? Most pop music fans do, for with songs like "It's My Party," "Judy's Turn To Cry," "You Don't Own Me" and "Maybe I Know," the lady ran up an impressive string of top 10 singles in the early part of the '60s.

And unlike many of the artists who enjoyed their first taste of success at some time other than now, Gore, even though she has just finished a new album that pulled down



A&M photo

Lesley Gore: "Comeback" isn't a dirty word anymore.

a number of strong reviews, is more than happy to have her audience remember her former pop life.

Now on A&M, fresh from an LP "Call Me By Name" entirely co-written by herself and Ellen Weston and produced by Quincy Jones, Gore says that "I have a name, but I'm really starting over and I need to establish myself again. I don't think people really expect to hear the sound of the '60s again, but I'm more than happy to give it to them a bit when I perform."

"I'll put old songs in my act along with my new ones," she says, "and I will continue to do them until they are no longer requested. Those songs may not be me at the moment, but those songs may be the reason why some people bought a ticket. And it will give them a chance to hear some of my new product."

"A comeback is what I'm doing to some extent," she smiles, "and a comeback is not a negative thing any

more. It's a very positive thing today. I think Neil Sedaka helped turn the negative comeback idea around."

Still, while Gore is more than happy to do her old hits, she does want the listening public to get into her new things.

"I really hadn't recorded since 1972 at Mowest," she says, "and it was Quincy, who produced all my early hits, that got me back. I'd been spending my time doing a little performing and a lot of writing, mainly with Ellen Weston."

"Writing is a thing I never really thought about in the early days, but I listened to a lot of songs over the years and eventually thought I'd give it a try myself."

There's more to her entry into writing than a simple desire to try it, however. "After 1972 I wasn't quite sure about recording again; the deals I was being offered were okay but they weren't offering any growth. So I moved to writing for my own sanity. The natural extension was to want to record my own songs."

The new LP is an intriguing mix of pop, show-styled tunes, jazzy flavors and several other elements, which is already pulling in play on a number of jazz stations and several r&b outlets, so Gore admits she is "in a bit of a quandary as to where to perform, so we're going to hold off for a little bit. I've done a lot of traveling and I don't mind it once I'm on the road. But if I had to talk about preparing to go on the road, I think I'd break down."

How much did having monster hits at 16 and then opting for staying in high school and later college rather than starting off on a madcap road life affect the singer later?

"I don't think it made much difference careerwise," she says. "The music changed, the British arrived, hard or acid rock became popular and the clubs died, so I would have had to change anyway."

"As far as learning the business end of things through my early hits, I guess mistakes were made. But they were mainly from my own inexperience. Now, however, I am in total control of my career. I hit so quickly in the '60s that it was like getting on a merry-go-round and just being

(Continued on page 47)

BROADWAY MUSICAL REVIEW

'Tuscaloosa' Revue Moves Uptown As Major Success

NEW YORK—"Tuscaloosa's Calling Me," a musical revue of life in New York recently completed its 200th performance at a small off-Broadway theater, and has been moved uptown to the more spacious Westside Theater where its continues its extended engagement to capacity houses.

Although revues are not particularly noted for successful runs in this city, "Tuscaloosa's Calling" has become the exception primarily because of the novel approach it utilizes. The general tendency to lambaste New York is something of a national past time, and most writers and producers of revues about New York approach the subject with the attitude that if the theme berates the city then it's a dead-ringer for success. "Tuscaloosa's Calling" takes the opposing view.

It is not that the show ignores the

city's ills. They are all duly noted: graffiti, singles bars, purse snatchers, and the lot of the out-of-towner in the big city. But the approach is one of whimsy and nostalgia that woos the audience into liking the city in spite of its seemingly endless spate of social, economical and political crises.

The entire thing is done in a campy, uptempo style by three performers—Len Gochman, Patti Perkins and Renny Temple—whose antics are reminiscent of a latter-day vaudeville show.

"Tuscaloosa's Calling Me," is not great theater, but it is fun theater, and even if the music is amateurish, and the songs sound like they were written for a high school play, the overall production is entertaining, and that, presumably is the bottom-line.

RADCLIFFE JOE

Industry Cooperation Is Keynote Theme Of Second Talent Forum At the Beverly Hilton

By JIM FISHEL



Jerry Weintraub

Management, served as moderator for the two-hour-plus discussion before an audience of more than 400 persons. He said that he's usually had extremely poor distribution of promotional tickets because of abuse by radio stations. The forum held its high intensity level throughout its three days of meetings.

Panelist Terry Ellis of Chrysalis Records agreed with this observation and added his thoughts on the inability of promoters and record companies to agree on anything. He said the situation overseas is much better, because people attempt to see eye to eye.

"In the U.S. we have a situation where a promoter says he wants to sell tickets and doesn't really care about record sales," he said.

Jerry Weintraub of Management III, another panelist, then asked Ellis if he didn't think the tickets should be distributed by the personal manager. Ellis responded that the duty lay in the hands of people on the local level since they should know most of the people in their market.

Panelist Artie Mogull, president of United Artists Records, said his label spent 6% of its budget last year on tour support, but finds much of the money is sometimes channeled

into the wrong directions. He cited the example of a recent requisition he signed for 800 tickets to opening night at Los Angeles' Universal Amphitheater for one of his major acts.

The discussion then turned to discussing which new acts a label will back on tours. Panelist Dan Weiner of Monterey Peninsula Artists, said record companies usually come to an agent and tell them which acts they are going to push.

Ellis said that a record company is nothing more than a bank, which gets no interest. Mogull agreed and added that talent agencies were indirectly responsible for this idea, because they ignored the record business when it first started to explode and then created the music business attorney who then stepped into all negotiations and took a commanding role.

A personal manager from the Pacific Northwest said he couldn't understand why a group would sign an act and then not promote an album or put a dime into a tour.

Weintraub responded that tour support should be written into any contract between a new artist and a label. Ellis added that a personal manager should ask out of such a

deal if the label has no tour support plans.

Attorney David Braun, also a panelist, said that a recoupment of funds for tour support is never planned by a label. He added that a company should support an act for at least two albums, if it thinks enough to sign it in the first place.

"Why sign and then drop them before giving them a good chance?" he asked. "Granted, a lot of tour support money is thrown away, but it should be offered in order to start the group moving."

Mogull said the failure of labels to promote all of their new acts is directly credited to the recent period that "everyone got signing crazy."

"In the future, we hope to cut back on the number of new acts we sign and promote the existing ones instead," he asserted.

Chet Hansen of Athena Artists said the time of mass signings is over and quality should begin to be the next big thing.

The role of the personal manager also came up several times during this seminar. Ellis said many managers don't really understand the record business.

Panelist Paul Drew, programming chief at the RKO Radio chain, said



Irv Azoff

the major AM stations don't carry the weight they used to hold. "FM stations and smaller AMs are now more important than they were and are definitely an avenue that managers should now exploit," he said.

Braun, who serves as manager and attorney for several key acts, was asked if he thought a person could do both jobs ably. He re-

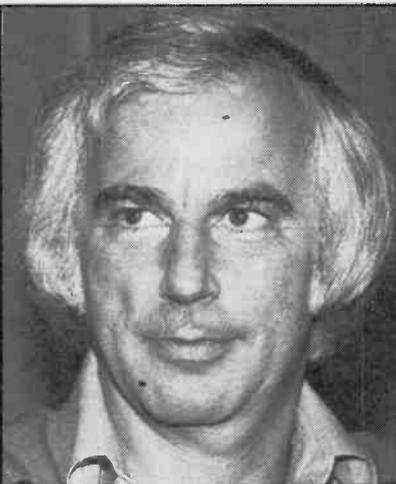
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Terry Ellis



Dan Weiner



Artie Mogull



Paul Drew



David Braun

Territorial Rights To Acts a Major Controversial Issue

Three of the most powerful names in the talent industry (Bill Graham, Frank Barsalona, Dee Anthony) chaired a session on "Power, Friendship & Ethics" in which the main topic centered on the powerful positions now handled by super tour package promoters Jerry Weintraub and Concerts West.

Graham led off the discussion with a reference to Weintraub's exclusive on several buildings, including the Chicago Stadium.

"Something like this shouldn't be allowed, because if no one else can use that facility, then they'll lose an act to Weintraub after helping them to grow," he said.

Anthony stated he felt a special obligation to certain promoters throughout the country, because they took a chance on many of his acts when they were first starting out. He said management is a full-time job and it's virtually impossible for a good manager to be into all facets of the business (record company of his own, promoter, etc.).

"Acts just don't happen in this business, there are usually some extremely bad times before they make



Three key talent movers: from left—Dee Anthony, Frank Barsalona and Bill Graham.

it," he stated. "Peter Frampton took 3½ years to get to the top and part of it had to do with the belief in him by us, Frank, Jerry Moss and various promoters."

Barsalona said it was disheartening that certain promoters won't

take a chance on any of his newer, upcoming acts. He said Larry Magid and Jack Boyle are two promoters who always use his new acts.

Concerning territorial rights, Graham said other promoters have a right to come into this market. In a

bemused manner, he said he'd stay in his own backyard if he had an agreement for territory from other promoters.

Promoter Shelly Finkel said it's not right for a promoter (with reference to Weintraub and Concerts

West) to come into all of the markets with a super tour of 50 dates by a major artist.

Barsalona said Weintraub is attempting to get as many facilities as he can around the country, which will then put all promoters in a stranglehold since they won't have access to these key buildings.

"When it reaches that spot, then it will be too late, since no one will know how to stop him," he stated.

Promoter Barry Fey also attacked the super tour concept.

"Let the Weintraub and Concerts West come, because I'll fight them," he asserted. As an example he cited the McCartney and Wings date in Denver.

"I am almost sure they won't sell out that date, because the same day the tickets went on sale. I put 50 Red Rock concert dates on sale throughout the area," he said with a proud smile.

When quizzed on the percentage a promoter should receive, Anthony said he was more interested in having a good show and helping to break the particular act, than in his percent.

JUNE 26, 1976. BILLBOARD

Tour Production: Fixing Problems Out On the Road

By PAUL GREIN

The first question put to the Talent Forum panel on tour production was, "What should an artist do when he arrives at a facility and it's inadequate?" The answer, by panelist Tom Fields of Fields Associates, was that that should never happen.

"You've either used the facility before or you've sent a scout to see it, and you've called the promoter to make sure he's gotten your rider."

Later, Fields went on to explain that tour production problems began about 1970 when artists started bypassing indoor halls for outdoor, high-grossing dates. "First there was sound, then lighting, then simple sets and now complex sets. But the production companies are not getting any more lead time.

"When you only have two to four weeks after the final go-ahead, you have to put your crews on overtime, and you still can't do the job well. As artists send out larger and larger shows, they have to allow more lead time."

That thought was seconded when Bob Bartlett of the National Event Service security outfit pointed out the relationship between security and the sound and lights explosion.

"You don't want to make the kids wait outside because setting up the equipment has the concert hours behind schedule."

Another panelist, road manager Patrick Stansfield, said that artists should control their concerts just like they control their records. "They should spend as much money and care, and deal with the best people and equipment."

Apparently they don't always do this. According to panelist Steve Gagne of Fillmore Productions, few artists actually listen to their presentation from the audience standpoint. "Bands should check on the sound system by listening to the opening act, or by having independent arbitrators listening to the show." Several panelists felt that family roadies shouldn't make crucial sound and lighting decisions.

Sound levels are largely at the direction of the artist, but only in an indirect way. Gagne pointed out that often artists want complex monitors onstage so they can reproduce in a live setting the acoustic environment of the studio. And sound crews are only too happy to oblige because complex equipment setups



Experts discussing how to get a show working on the road from the left: Steve Gagne, Tom Fields, David Furano, Patrick Stansfield, Marshall Gelfand and Bob Barnes.

give them job security. The problem is that with the monitors onstage blasting away, the sound system on the sides of the stage must be large to overpower them. "The sound company is at the mercy of the artist. The artist could easily say, 'Put half of that equipment back in the truck.'"

David Furano, panel chairman, indicated that "If an act didn't take bids every time it went on tour, it could build a relationship with a sound company, large or small, that it could grow with."

Other comments brought out that while the top touring attractions are hard rock, power and loudness need not be synonymous. Many of those who yell "louder" at a concert are young, while older fans in the au-

dience quietly endure the pain and vow never to come again.

Stansfield made the point that good department heads mean a good tour, and that personnel selection is the first thing an artist has to do after deciding on a tour.

Gagne reiterated this when he said that the quality of the sound at the concert has a lot to do with the skill of the personnel. "Great sound systems can sound disastrous, while 15-year-old systems can be made to sound respectable."

Tour accountant Marshall Gelfand, also on the panel, stressed that when an act is on the road for 40-50 days with 20-25 people it's important to have the tour manager check hotel bills to make sure that no personal expenses are charged to the

tour. If they are, they should be subtracted from the person's next per diem.

Asked what fair market salaries are for roadies, Fields explained that part-time help is more expensive than crew members traveling with the band. He also emphasized that salaries are usually weekly rather than per show, and that averages would run from \$200 to \$500 plus travel expenses and a per diem for food. If union crews are used, the top would be \$750.

Stansfield added that with an act that hasn't broken, you naturally work for less. "You can work for years for a band for peanuts, and if they make it, hopefully there will be profit-sharing."

College Promotions a Booming But Difficult \$500 Mil Market

In opening the Talent Forum session on the college market, Jim Fishel, Billboard college editor, noted that in a recent survey of 31 booking agents there was unanimous preference for working with professional promoters rather than with students in promoting college dates.

Soon after, the two booking agents on the panel demonstrated their agreement. Dick Waterman of Avalon Productions explained that he prefers dealing with a professional promoter because "students leave, but you know the professional will still be in business."

Mike Martineu of Gemini Artists said that in a lot of cases an agent really has to go with an outside promoter. "You'd really need to if you had a difficult act. The Earth, Wind & Fire tour in 1975, for example, was too complex for students. Some schools are okay, but professional promoters do it 52 weeks a year."

Barbara Hubbard of New Mexico State Univ. made the point that since outside promoters are taking over the big shows, schools should become a proving ground for newer talent.

"Why compete?" was the way Diane Annala of the Univ. of California at San Diego put it. "Few schools have stadiums, so we should be looking for in-between acts or new groups."

Chairman Fishel felt that schools should try "more experimental programming rather than settling for second pick rock acts." He said only campuses can afford to try new things, and singled out Georgia Dentel of Grinnell College in Iowa as a champion innovator. "Grinnell was the first college to book the Jefferson Airplane, and Herbie Han-



Collegiate market panel: from left—Mike Martineu, Ed Micone, Dick Waterman, Jim Fishel, Diane Annala, Barbara Hubbard, Rob Wunderlich and Jeff Dubin.

cock has helped them get a lot of jazz acts."

Jeff Dubin of the Univ. of California at Berkeley, who went on to win the award as college talent buyer of the year, brought up an alternative to the use of outside promoters. "Schools should have full-time staff members to train student talent buyers who turn over every year or two, and help them build contacts with agencies."

"Most schools," Dubin continued, "couldn't afford to do this, but it would solve the problem of a lack of professionalism on the part of the students. Also the only way we can get a headliner act at the present time, outside of co-promoting with a professional promoter, is to take an unknown act and trust that he'll return to us when he breaks big."

"But the problem is in a couple of

years the talent buyer he dealt with will be gone. The artist won't have loyalty to a school, but he would to an ongoing full-time staff member."

Diane Annala said that one way schools could get better acts would be to use block booking. "It's very big in the East and the Midwest, but other areas should organize better." New Mexico's Barbara Hubbard responded that in the West it's difficult to block book. "It's so geographically spread out that if an act won't travel more than 500 miles between dates, you can wind up with only 20 miles to spare."

Martineu made the point that while a good agent will bring up all the key points of negotiation, a student buyer should never assume anything. "If he doesn't bring up sound and lights, it's up to you to ask."

Representing record labels on the eight-member panel, Rob Wunderlich, A&M's college director, stressed that "there are 12 million college students, and in the next two weeks 60% of them will buy a record. If a show is successful on Friday night, you're going to be selling records on Saturday morning."

Fishel brought out that A&M is one of four major labels that currently has a full-time college merchandising director. The others he cited were Debbie Newman at CBS, Gunther Hower at Atlantic and Rick Asuroff at RCA.

The most staggering statistic of the session came from Diane Annala, who said that a recent report pegs the colleges as a \$500 million market. That's a hefty chunk of a \$2 billion industry.

Question: Who's To Get Act, Clubs Or Concerts?

One of the more spirited discussions at the Talent Forum was a session entitled "Who Gets The Act?" where various promoters and club owners debated the merits of one another's role in breaking a new act.

Moderating the panel was Chuck Morris of Ebbets Field, who said he vehemently disagrees with people who think that new acts don't break on the road, especially in a club setting.

"Live broadcasts, the attention paid an opening act and the intimate setting in a club are all key factors in breaking a new act," he said.

Fred Taylor of Paul's Mall/The Jazz Workshop, said there is presently a straddle situation between concert venues and clubs. According to him, certain acts will not play his clubs, because they'd much prefer playing concerts.

"Whether it's egos or agency image or whatever, there's almost always a resistance to clubs—instead of doing what's best for the group," he asserted. "At our clubs, we have begun a new graduation policy, where we graduate groups from success in our clubs to the promotion of them in larger halls."

Panelists Jonathan Coffino of Columbia Records and Mike Klenfres of Arista Records said their companies feel strongly about a mixture of both. As examples, Coffino pointed out tours of Bruce Springsteen and Willie Nelson, where each played a mixture of club dates and concert appearances.

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Talent Forum Report

Blue Skies Darken For Club Ops

Things Ain't What They Used To Be In Niteries

By DAVE DEXTER JR.

Nightclubs—most of them, at least—are suffering troubled times.

A Talent Forum workshop mentored by Doug Weston, operator of the Los Angeles Troubadour, saw an audience of club owners, agents, personal managers and even a couple of lawyers reaching accord. At least 20 participants said things are considerably tougher these days than in the past, even a mere 18 months ago.

Weston dominated the session.

"The basic question about a club is simple," said he. "Is it making money?"

"Does the club operate as a needed function of a community? Is it successful in helping develop new acts?"

Weston answered his own questions bluntly. He said the Troubadour is struggling. The price of acts has risen appreciably, club employees are being paid more, record companies no longer spend big money promoting one of their act's engagements and movie and tv and a myriad of sports events consistently chip away for the entertainment dollar. No one contested Weston's observations.

"Nor can we book a group for a full week as we did in the '60s," Weston noted. "Two or three nights

is now about all we can get. That means new setups in the club, new publicity, more radio spots—more expenses all around for the nitery operator."

Weston disclosed that he paid three-year insurance premiums of \$3,500 a few years back. "Today the premium is \$9,000 a year. That's typical of what's happening these days. Overhead—the nut—is constantly escalating."

Discos brought about several impassioned speeches from members of the audience. Most agreed that there have always been places where canned music prevails; one man disclosed that he regards discos as valuable inasmuch as disco disks are creating a number of new acts, some of which he has booked in his club successfully. None of the participants appeared irate that discos may be siphoning off patronage of clubs enjoying live entertainment.

Record companies took a beating from a half-dozen workshop attend-



Doug Weston

ees. "They promise to support their acts in a club but you can't depend on them to follow through," one man warned. All in attendance, and perhaps a third of the audience was comprised of women, bemoaned the

change in labels' attitude in the last 18 months. Until the 1974 economic recession struck virtually every diskery generously budgeted money for promoting their acts in clubs.

Weston, an affable and skillful leader of the discussion, repeatedly referred to the '60s as a period in which things were good "for all of us—but we are all in a far more unstable world these days and our work is precarious."

So many men and women took the floor, in orderly, well-mannered fashion, that identification was impossible. One flatly said he no longer worked through agents to buy talent. "I get better, faster results by going to the act's manager, or to the act. The longer you are in business the more shortcuts one learns to adopt. An agent with 67 singers and bands to book is impossible to deal with."

In the audience were several per-

sonal managers, all eager to inquire of nitery bosses why they don't at least occasionally buy unknown acts, acts which don't make records but which are showmanly, musical and successful in their home bailiwick.

Weston, backed by a covey of colleagues, replied that club owners have all tried capable acts which haven't as yet made disks but, except in rare instances, they do not draw patronage no matter how superb their act is. "Get on records," he advised the frustrated but hopeful managers. "Without a label an act has nowhere to go."

The session ran almost two hours. Those who were present plainly enjoyed the interchange of problems and possible solutions. But, this year, little optimism was evident.

"About two years ago," said Weston, "most of the nation's nightclub operators met in Denver for sessions a lot like this one. Tonight I see only two or three of those persons in this gathering. That should tell you all something about the nightclub business today."

Concept Concerts An Answer To Stars' \$\$

By CLAUDE HALL

Producers of concerts would do well to invest in a "vehicle" rather than in big-name recording artists, Richard Nader told a Talent Forum session.

Nader, who produced more than 20 "Rock 'n' Roll Revival" shows at Madison Square Garden in New York and on the road, points out that concept packaging has a "built-in residual value" that can be marketed over and over without tremendously fluctuating costs. When he started the Revival, "the Coasters

were happy if they were making \$500 a night." Chuck Berry was earning about \$2,000 in sporadic concerts. By "investing in a vehicle rather than an individual artist, I wasn't packaging Chuck Berry, I was packaging an event."

Later, he mentioned that his budget for a Revival would be \$25,000, with another \$12,000 to \$15,000 invested in advertising and promotion. "So, when I hit \$90,000 gross at Madison Square Garden, I'm in the chips."

The Garden was a partner in everything he promoted there, he said.

He assured the audience that they could also "find little nuggets like this" in their own market.

His "New York Latin Music Festival" was such a nugget. He had researched the city well and found that Latin music was booming in small nightclubs all over town. At first, the Garden was reluctant to present a Latin music show; then, a big star cancelled and there was an opening. Nader lined up acts like Tito Puente,

Ray Barreto and others—the "same guys who were playing in nightclubs for \$14-\$50 a night" and built a show as a concept. "It wasn't music that we were putting into the Garden, but nationalism." The festival grossed a reported \$117,000.

His "Disco Dance Party" cost \$9,250 for artists and drew 14,000 at \$8.50 a ticket and was a winner in the Garden.

Unfortunately, when he tried to take such concepts on the road, he usually lost money (he has since filed for bankruptcy on behalf of himself and four of his firms). At this point speaking frankly he detailed some of his pitfalls. Personally, he wasn't going to do any show where he had to promote the event via long distance phone. Also, he thought that he hadn't researched his market well enough prior to promoting such events as the "Disco Dance Party" at the Forum in Los Angeles. "How did I know Los Angeles is still concert-prone, that people don't dance here?"

He also urged that promoters be well-financed. He said that he spent half of his time in the past shopping for money.

But promoters can find "nuggets" in their own markets, he says. "How about an event for the football widow, line up a Janis Ian and a Joni Mitchell?" He also mentioned the possibility of children's concerts, pointing out that children would drag along their parents in many cases.

He said that he's not interested in promoting a show by Elton John. "And you don't need Kiss to have a Halloween Party. Throw midnight shows that are the place to be, not artist shows that become the thing to see."

In his speech, which lasted an hour, Nader paid tribute more than once to Frank Barsalona of Premier Talent, "for the grassroots education I got from him."

But Nader said that upon seeing that the artist was going to be "the absolute power source," he started his concept shows. "I'm simply not interested in working 'for' the artists or letting his manager dictate how much I'm going to earn on my own money."



Richard Nader

Frampton Humbly Praises Those Who Gave Him Help

One of the more unusual addresses of the Talent Forum was the keynote artist address by A&M recording artist Peter Frampton. In the course of his short speech, the soft-spoken rock star talked about gaining confidence as an artist—through the aid given him by promoters, his agent,

ring to his huge record sales and live appearance success during the past year), and it sure hasn't been this way forever," he said. "I'm more pleased that it didn't happen after one record, because I wouldn't have been able to be a star from the beginning."

He told how he had been in three successful groups, but nothing really began to happen until Humble Pie signed with Dee Anthony and Bandana management. Frampton said the confidence shown by Jerry Moss and A&M Records played a key role in his newfound success.

"I've always been a slow-mover, climbing one rung of the success ladder at a time and that's helped me greatly because it's helped me to develop my confidence," he stated. "In fact, this is the first time I've ever appeared before so many people without a guitar."

According to Frampton, it took him four years and five solo albums before things began to happen.

"I played for a lot of different promoters and many of them lost money on me in the beginning," he said. "I've never been a wheeler-dealer businessman, so my success has been because of the experienced people around me."

At this point, Frampton introduced his manager Dee Anthony, who told the audience that most of his success is attributed to his musical ability and personality.



Larry Magid



Quentin Perry



Chuck Morris



Barry Fey



Peter Frampton

his manager and his record company.

"I never expected anything like this would ever happen to me (refer-

Canadians Warm To U.S. Entertainment

"The fact that there are more guards along the 4,000-mile Canadian-American border and that identification is now required to cross into Canada is only due to the upcoming Olympics in Montreal," explained Mel Shaw, president of the Canadian Academy of Recording Arts and Sciences. "Americans are still a good part of the Canadian entertainment market," he told a seminar on "Working With The Canadian Talent Market."

"Fourteen of the top 20 television shows in Canada last year, or 70%, were American-made. And Canada last year grossed \$54 million on films, with \$10 million brought in by 'Jaws' alone. In 1975, for the first time, Canada beat out England, Germany and France to become the No. 1 foreign market for U.S. films."

"The Canadian record and tape industry rose to the \$130 million mark, based on distributors' selling prices. This is an increase of \$15 million from 1974 to 1975. And of this business, 70% goes to American product."

The head of the Canadian equivalent of NARAS explained that, "on Canadian AM and FM radio, 70% of the airplay goes to American and British artists in every market except French-speaking Quebec. Toronto, the biggest English-speaking city in Canada, has a couple of major stations, as do Montreal and Vancouver. And while a lot of the 70% of the airplay goes to British acts, in most cases they hit in Canada only after their American successes. So the Bay City Rollers were aired in Canada only after they got hot in the U.S."

"Major venues spent \$10 million in 1975 on concert attractions, with most of those being British and American artists. The top venues playing these dates were the Maple Leaf Gardens in Toronto, the Forum in Montreal, Vancouver P.N.E., and the Winnipeg Arena.

"Colleges continue," said Shaw, "to be a major part of the Canadian concert scene, with \$10 million budgeted annually on music stars. The top-booking colleges are the Univ. of Toronto, and Waterloo in Kitchener and McMaster in Hamilton, two schools within 150 miles of Toronto.



Mel Shaw

"The top promoters are Donald K. Donald in Montreal and C.P.I. in Toronto, who have presented the likes of Frank Sinatra, the Rolling Stones, the Who, Elton John and Kiss. The top booking agents—all in Toronto, the major music market—are the Music Shop, Concept and the Agency.

"The impact of Canadian music is being widely felt as Canadian acts emerge internationally. These include Gordon Lightfoot, Bachman-Turner Overdrive, Paul Anka, Andy Kim and Terry Jacks (all of whom had No. 1 American singles in 1974), as well as the Guess Who, Anne Murray, the Stampeders, April Wine, Gino Vannelli and Heart."

"Americans," Shaw concluded, "are well thought of, and Canada is still worth millions to the U.S."



Concert promoters discussing their specialty include from the left—Steve Glantz, Irv Zuckerman, John Bauer, David Forest, Jim Koplik, Gary Perkins and Randy Levy.

A Break For 'Small' Promoters 'We're All Getting Our Chance,' Fun Exec Declares

"For years there have been four or five or six big promoters, but now we're all getting our chance." David Forest of Los Angeles' Fun Productions said in opening a Talent Forum panel on concert promotion.

"Managers and agents are remaining loyal to promoters who took chances on their acts when they were just breaking."

Gary Perkins, head of another L.A. promotion firm, Pacific Presentations, said the key to his success was in breaking acts and developing secondary markets and new facilities. "We also used to have exclusives on facilities, which we have dropped with a few exceptions, and exclusives on acts' tours, which we have dropped completely."

Steve Glantz of Glantz Productions made the point that "a major promoter can blame the act if the concert flops, but a promoter just starting out will himself be blamed." Glantz agreed on the importance of breaking an unknown act, "both because larger acts will take notice, and because you'll get the act back after it hits."

Other important steps to break

into the majors, according to Glantz, are keeping an eye on the market, promoting vigorously, and paying acts fairly—even to the point of giving bonuses for outstanding performances.

Irv Zuckerman of Continental Enterprises said that "Forming, building and keeping relationships" is the key. "You don't know where anyone else will be tomorrow. Be personal with everyone you come across. Stick with them and they'll stick with you."

Panelist Randy Levy of Schon Productions emphasized the importance of direct involvement in show production. "It just seems that the shows go better when I get on the streets and hand out the handbills myself."

Asked when you know to get out of the business, Forest replied, "Most promoters can't survive if they lose money six times in a row unless they have financial backing. You know within a year whether or not you're going to make it."

Jim Koplik of Cornucopia Promotions felt that it is a "different business" than when he was starting

out. "Then there were more open markets and the stakes were less. Around \$7,500 was the top price an act asked for, and 10,000 was the top seating capacity. I started out in 1968 with \$2,500 of bar mitzvah money. Today, that would cover the food rider."

Another change was brought up by John Bauer of the Bauer Concert Co. "An artist doesn't need five AM hit singles any more to break big and the new promoters realize that."

The debate got intense when Forest indicated that many promoters today are branching out into tour direction, management and record production. "You can't always make a living from concert promotion 52 weeks a year," Forest explained.

Sitting in the audience, Jeff Wald, husband and manager of Helen Reddy, fired back, "Why do promoters and managers think they're interchangeable? Promoters only know concerts, and there's a lot more to managing than that."

Another change indicated by the panel was the increasing trend of MOR acts to use contemporary pro-

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Contract Negotiations Dramatized By Lawyers' Panel

By JIM McCULLAUGH

The "Contract Negotiations And The Entertainment Attorney" Talent Forum Seminar was a series of three mock negotiations between artist and record company, artist and agent, and artist and promoter.

The cast of players were California attorneys Greg Fishbach (artist), Elliot Schaum (record company), Michael Shapiro (artist), Owen Sloane (agent), Jay Cooper (artist), and Dan Moss (promoter). Al Schlesinger was chairman with Elliot Hoffman of New York giving commentary.

The first negotiation involved a new group which had already completed a recording contract asking for an additional and complete \$50,000 tour support budget without which it felt it couldn't survive.

The record company responded saying that the request was "in character" reasonable but "obviously it's a question of money." The record company already assumed substantial economic risks with a new artist and requests for additional funds compound these risks. The record company suggested the act tour on the money which was already part of the initial contract package but the act responded that was unreasonable.

"Basically," responded the record company, "we are not in the support business but in the business of sell-

ing records." The group countered that the record company makes a substantial amount of profit from the sale of records and it's to its advantage to have them out touring since they are both trying to accomplish the same thing, i.e., sell records.

The record company agreed that

if support money can come from no other source it, in some instances, would finance a tour—only if it's a limited one, with routing approval, and with the record company handling most details in order to minimize costs.

"The record company could come

up with a figure that was reasonable," said Schaum, "and that we could justify." It was stressed that both parties should keep in mind the economic realities of the other in the negotiation.

Said Hoffman, "Tour support is important. Unless a group is out gig-

ging, it's going to have a hard time surviving. What wasn't said was that if the act scores, the record company will make a lot of money. They can also lose a lot of money. Sometimes you can approach it by saying that I want a whopping big royalty when I

(Continued on page 40)



Attorneys participating in mock negotiations include from left—Michael Shapiro, Owen Sloane, Dan Moss, Jay Cooper, Al Schlesinger, Elliott Hoffman, Greg Fishbach and Elliot Schaum.

Keep Promotions Personalized, Wolf & Rissmiller Warn

A close personal relationship with all parties involved, not spreading themselves thin, and personal follow through sum up the thrust of Wolf & Rissmiller's successful concert promotion philosophy as detailed at their Talent Forum workshop.

"We only do as many shows," said Jim Rissmiller, "as we can personally handle ourselves and stay on top

Danger Of 'Spreading Thin' Stressed

of. We don't believe in going around the country and spreading ourselves too thin. We really believe the only way to do a show successfully is to do the shows you can concentrate on from beginning to end yourself.

"The personal service aspect of doing a concert is perhaps the most important thing to us. Not only with the group, obviously, but going into a town like L.A. or San Diego or Tucson of wherever the relationships we have with the building, with the radio station, with the newspapers, and so forth are extremely important because we always have a need to recut radio spots or update radio spots, change ads at the last minute and so forth.

"If you don't have a good personal relationship with those people you don't get the job done when you need it."

The concert promoter's job is that much easier with good relationships, Rissmiller added, and the artist consequently comes off that much better.

As an example, he cited a recent benefit concert the team had set up for a political candidate that didn't do well but the newspaper lowered its advertising rate and the building kicked in \$850 in order to help out the cause.

"That wouldn't have happened if we didn't have the relationship," he

said, "It's a town we go into often, we know the people, we care about them and they feel the same way about us. In the long run, believe me, the act will benefit."

Said Steve Wolf, "I think it's obvious that a promoter can get an act because of the personal service he provides. They money or percentage we pay an act is the same as any other promoter so the difference between us and another promoting company would be our ideas and that's what the group comes to us for, what they consider to be our regional expertise, our relationship with halls and radio stations, and the fact we follow through on all details ourselves and don't get bogged down in red tape."

Fielding questions regarding advertising from the audience, Wolf pointed out that their general rule of thumb is 10% of the gross is adequate for advertising for concerts in the middle or \$20,000 to \$60,000 range in medium size cities.

That formula is thrown off by enormous grosses as well as small grosses. It can also be thrown off in cities where advertising is very expensive as in L.A.

Rissmiller added that you can never be totally "right on" about advertising but it's important also to be flexible and be able to go to the manager or agent and get more ad-

vertising dollars if need be—again the personal relationship.

"We also," continued Rissmiller, "never count on the record company to do the advertising for us. Of course, most of them will help anyway they can but their normal record or group promoting is never totally enough to sell a show." Right now radio gives them their greatest return for promotional dollar."

Regarding percentages, Wolf said all the talent on a program usually ends up with 50%-60% of the gross with halls getting no more than 15% and extras like staff, sound and light getting roughly 10%-15%. That leaves the promoter with about 10%.

With respect to cancellations, the team said they cancel only as a last recourse and find that moving to a smaller hall might be the best remedy if ticket sales are anemic. Normally Wolf & Rissmiller keep a thorough record of an act's previous day-to-day ticket sales and are able to make statistical comparisons for similar type shows as an indicator.

It was stressed that it's best for all parties concerned if everyone concerned knows a concert is not going over as far up front as possible.

Wolf admitted that there are a lot of political and business reasons in opening act selections.

"In reality," said Wolf, "agencies,

managers and record companies have a lot to say in this matter even though ideally we would like to have as compatible a situation as possible."

The team said its largest mistake might have been presenting two incompatible acts at an outdoor concert but that's a situation they try not to create.



Steve Wolf



Jim Rissmiller

Canadian Tax Complexity Clarified By Graeme Waymark

There is still a great deal of confusion about the tax situation when U.S. acts go up into Canada and when Canadian acts come into the U.S., according to Canadian accountant Graeme Waymark, Waymark, Reid & Co. whose firm has received in excess of 330 phone calls in the past several months from perplexed promoters, managers, acts, and even attorneys.

"The major problem," said Way-

mark, speaking at the tail end of the Talent Forum's legal seminar, "is that no one in the U.S. or Canada appears fully knowledgeable about the initial revenue rulings that came out of the IRS in July 1974 or what the interpretations of those rulings are in either country at the present time.

"What is the situation in Canada? Basically Canada has become just like any other country in the world.

If you want to travel to Canada, you will be subject to taxation as you would if you traveled abroad."

Waymark explained that the withholding tax has been enforced for the past 1½ years and the reason it's misunderstood is that many acts had come across the border freely in previous years and didn't have to worry about it.

"What is the tax?" continued Waymark. "It's actually a with-

holding tax and not a natural tax liability."

There are two major areas of concern, the accountant contends; namely, liability and withholding. "The Tax Treaty between the U.S. and Canada rules on the eventual liability of tax," he said, "basically speaking. Whether or not you are eventually liable is something you will have to determine by consulting your own attorneys or Cana-

dian tax accountants. Whether or not you have to withhold, that comes under the actual provisions of the Income Tax Act in Canada as it does in any other income tax act.

"If you want to come into Canada, you will have tax withheld," Waymark emphasized, "but the tax withheld will not come out of your own pocket in most cases. There are very few instances where an act will come (Continued on page 40)



Five successes from left—Ivy Bauer, Natalie Neilson, Marcia Day, Claire Rothman and Carol Sidlow.



Moderator Connie Pappas

Heated Debate On Hot Topics Marks All-Femme Panel Session

Although a half hour was occupied at the start of the session with the particular problems that a woman faces today in the talent business—and heated debate broke out sporadically over the entire two-hour panel, "Women In The Talent Business"—there was a lot of good information also provided.

For instance, Carol Sidlo of the William Morris Agency said she firmly believes that clubs can break acts. And she handles a lot of clubs, including the Roxy in Los Angeles. "But it's difficult to convince acts to play these clubs when they might come back from a tour of clubs with a \$20,000 loss.

It was mentioned here there's strong need for label support behind new artists to enable them to perform in clubs without losing money.

However, right after moderator Connie Pappas of John Reid Enterprises in the U.S., announced, "I want to let you know up front that this isn't a women's lib type of panel.

We're not out here to picket anything," the fireworks started.

"I think a lot of people have misconceptions about women in the music business in general," Sidlo said. "I don't think that every opportunity is afforded to women at every level of business. You have to prove

yourself. You have to be better than your male counterparts."

Much the same feeling was expressed at various times by other panel members such as Marsha Day, manager of Seals & Crofts; Claire Rothman, director of booking for the Los Angeles Forum; Natalie (Continued on page 41)

Agree On Increasing Importance Of TV Promotions

And There Are 2 Ways To Tour—Stone

By BOB KIRSCH

Television advertising and appearances can be an invaluable aid in building an artist. And act should never be signed unless someone at the label has seen that act perform, and a label should be prepared to help put the act on the road. It is not always necessary to see an artist before signing the artist. Clubs can be as good for an artist as concerts.

These were some of the varying opinions offered at the "Building The Act On Tour" Talent Forum Session chaired by Frank Mancini of RCA artist relations.

Talking about the way to spend money on the road, Butch Stone, manager of Black Oak Arkansas, said there are "two ways to tour. You can spend \$12,000 a night on things like lighting, or you can put that money into new talent. We have always liked taking newer acts with us."

Mel Shaw, manager of the Stampedeers, spoke from the audience and thanked Stone for the help he gave his group when the band toured together, pointing out that Stone was very kind in letting the Stampedeers know what audiences enjoyed what kinds of music.

Mancini answered a question by

saying that he was an advocate of putting money into the lesser populated areas as well as the big cities. "You can impress people in smaller towns as well as you can in the cities," he said.

Mancini also said an act should be seen by a label before being signed,

but Jeff Wald, manager of Helen Reddy, disagreed.

"Helen was signed to Capitol without being seen or heard," Wald said. "I didn't do a tap dance. I think my enthusiasm came through and the label was willing to take a chance. Labels have taken the place of the movies in building stars."

Jerry Sharell, artist relations executive with Elektra/Asylum, said that in the past year, almost every new act signed by the label offered exact figures of what they felt they would need to start out, and added "that a label should be prepared to spend a good deal of money before signing anybody to a contract."

As for the use of tv, Wald pointed out that rules are changing, and that tv and nightspots like Las Vegas can, in many instances, be good for an act these days. "Every artist is different. Up until recently, 10% of the artists appearing on tv were wasted. Three years ago we put the Eagles, Cheech & Chong and the Pointer Sisters on Helen's show, and it helped expose those acts to a different audience.

"Tv ads can be invaluable if done

right. Look at Capitol's campaign on the Beach Boys and Motown's Temptations campaign. You have got to keep exposing contemporary acts."

Stan Plesser of Good Karma Productions said he used to "hate tv, but then I analyzed it. Kids are not as

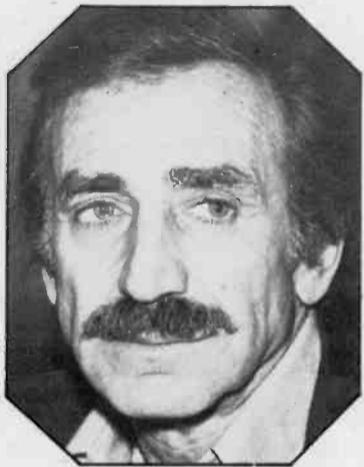
acutely aware of the various sound problems as we are, and I now think tv is the greatest sales tool we have. People watch tv for information and it becomes believable to them."

Wald added that Reddy did "I Am Woman" 19 times on network tv in four months before it broke, and he is positive this exposure was a major help.

Shelly Cooper, Warner Bros. advertising director, said that "for tv to be successful, you must have repetition. And you must be prepared to spend the money to offer that repetition. Unless you can spend that money, it's silly to advertise on tv at all."

Moving to a discussion on clubs, Paul Colby, owner of the Other End, explained that the days of an artist coming in for six days and doing two shows a night were over, adding that he has now gone to a split week. "You have to change with the times," he said.

Tom Wilson of Concept 376 summed up the feelings of many when he said that "The music business has become a big money business, and some people have had trouble adjusting. But I think we have more real professionals in the business than ever before."



Paul Colby



Frank Mancini



Butch Stone



Shelly Cooper



Stan Plesser



Jerry Sharell



Jeff Wald

Publicity More Complex Than Most Performers Realize

Motown Label Cited For Effectiveness

At the beginning of the Talent Forum session on publicity, Judy Painter of Columbia defined the duties of a publicist as, "seeking out free advertising space in editorial features such as news stories, interviews and reviews." The obvious question this poses is if a label's publicity department can do all that, why would an artist need to retain an outside firm?

Bob Levinson of Levinson Associates paid Motown tribute by saying,

"Motown has always built artists from a career standpoint. Diana Ross is a classic case of intelligent pr."

Bob Jones of Motown, also on the panel, acknowledged that Motown has retained the services of outside publicists over the years to fill in the gaps of its own coverage. While Jones said that "private publicity firms don't service the total minority media," he related that in the case of breaking the Jackson 5 the label had the minority press in its corner and only needed the metropolitan daily press to effect a crossover.

"That's what's made Motown different—we deal with all media. We knew we were selling the Jackson 5 records to all consumers, but we weren't getting everyone to come and see them. With some help we turned them from a black act only to being America's No. 1 teenage idols, and something for the Osmond Bros. to copy."

The case for outside publicists was made by Joan Bullard of MCA when she said, "record company publicists only handle records, while outside firms handle television and movies and everything." Norman Winter, chairman of the panel, agreed, saying, "pr firms maintain

the stature of the artist in between LPs and 45s."

"Record companies are out to sell records," said Levinson, "but more must be done." Private publicists are better staffed, so they can do a better, more individualized job. A new artist won't get any say in his pr approach at a label because it's too departmentalized."

Levinson explained that the way

he operates is to "consider the artist's career objectives and contribute to them." Paul Bloch of Rogers & Cowan said that he "sits down with an artist and tells him what to expect in an interview." He then sends out a press kit consisting of 10 or 11 feature stories, a bio, two black and white photos and a color transparency. Grelun Landon of RCA added that if an act is on tour, he'll direct the regional offices to assist in any way possible.

On the matter of money, Levinson said "very little will be spent on exploitation unless the artist proves that he can return the investment. Once he starts returning the investment, the label figures that he no longer needs the push and pulls back. This," according to Levinson, "can cost the artist up to 400,000 albums."

Jones gave a first-hand look into record company dealings when he described Motown's weekly product meetings. "At these meetings we decide which records we'll go with and which we feel less strong about. If we feel we have a winner, we'll go all the way with it. But if it isn't in the grooves, forget it."

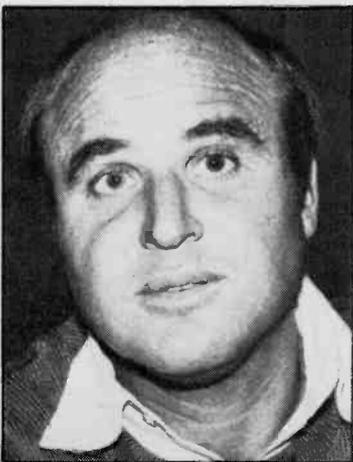
This drew fire from audience

member Steve Gold of Far Productions, who said the label shouldn't sign an act if it doesn't intend to support it wholeheartedly. Someone else from the audience suggested that the staff meeting should take place before the signing, and if the company doesn't believe in an act, it shouldn't take him. Norm Winter responded that you can like an act without liking every cut on every album it puts out.

(Continued on page 42)



Bob Jones



Paul Bloch



Norman Winter

Talent Forum Report

'Sharing the Dollar Fairly' Opens a Tall Can Of Worms

Methods of getting a new act on tour, the high costs of renting certain concert halls and the "conflict of interest" problem that is now arising with radio station concert promotions, were all key topics in the "Sharing The Dollar Fairly" Talent

Delsener Presides At Seminar Involving Ethics

"On a \$130,000 concert gross, the Garden collects \$30,000 rent on a weekend date," Cohen said.

Manager Irv Azoff asked Jim Appell of the Garden why the Garden

agreed with his opinion.

Roberts said that a larger agency that signs an artist for representation in all areas should subsidize it in the beginning.

just pick your head up and keep plugging away, because otherwise you better get out of the business," he stated.

Panelist Steve Metz of the Beacon

concerned the entry by radio stations into the concert promotion field. Promoter Larry Magid said he found it to be a conflict of interest. Delsener and several others agreed with this concern and Delsener summed up his feelings when he stated:



How to work together draws together eight experts. From left—Tom Ross, Steve Metz, Howard Rose and Joe Cohen.



Additional panelists include from left—Jules Belkin, Elliot Roberts, Ron Delsener and Bob Regehr.

Forum seminar. Moderator Ron Delsener offered some personal insights into concert promotion to get the ball rolling.

He said a concert gross should be shared fairly with the "first dollar going to the act and the second to the promoter." Tickets are worth what people will pay for them, but we attempt to keep the prices down, he stated.

"In some halls like Madison Square Garden and the Los Angeles Forum that are private facilities, the rent is much higher, but they always do the job right for the promoter," he asserted.

Joe Cohen, manager of Madison Square Garden and panel member, agreed with Delsener about the job and explained that his hall and the Forum do not get a tax break like other facilities, including the Nassau Coliseum.

charges \$10,000 to record a new album and Cohen fielded the question. He responded that the hall tries to make back money to continue paying off its huge building costs.

Cohen also said the Garden has a special multi-date fee in effect during the summer months to encourage business. When a group plays three dates or more, it gets a reduced rate to secure the hall.

On another subject, panelist Elliot Roberts of Lookout Management said that there is usually very little tour support given to new artists. For this reason, he said he pushes his new acts to sign with smaller booking agencies that can give them specialized attention.

Bob Regehr, of Warner Bros. Records' artist relations said a new act usually does much better on tour, than with selling records in the beginning. Azoff and Roberts both dis-

Panelist Tom Ross of International Creative Management said that many times his agency defers commission or helps fund a new act, just to get them off the ground. He said he thought it unfair that people looked at the booking agency as a bankroll.

Frank Barsalona of Premier Talent said he wouldn't mind becoming involved with subsidizing his newer acts, if he could also be involved in royalties, publishing and other benefits to the manager and act.

Delsener showed great honesty and commitment at the seminar by giving advice to many upcoming, young promoters. He told one promoter who was not given a return date after playing the act as a newcomer, that the same thing has happened to him.

"When things like this happen,

Theater complimented Delsener on his professional approach to the business and explained that Delsener takes care of business like very few other promoters.

The subject of clubs also arose during this meeting and panelist Jules Belkin, Cleveland-based promoter, said there is still a great need for clubs in breaking new artists.

A promoter from the San Francisco-Bay area said he is thriving in an area associated with Bill Graham, because he took a chance on booking new acts and it paid off.

"In the beginning you have to take a chance on newcomers, as well as constantly knocking on agency doors, because there are always new agents who are looking to make their mark just like you," he asserted.

One of the more touchy subjects

"I don't mind a radio station becoming involved in helping to promote a show, but it should have no financial interest in that show."

Ross said several times stations have threatened to pull a group's records from the playlist, unless the station was given a concert date. He said he viewed those maneuvers as "blackmail."

Dick Waterman of Avalon Productions said the power in the live talent business lies in the hands of the artists and nobody should forget this.

They have control over everything and once they reach a superstar status, they can do what they please, he stated.

"If a promoter doesn't like something they are doing, it's too bad, because all they'll do is move to another promoter," he said.

Label Help Vital To Breaking a New Artist

Managers Spark a Workshop

A Talent Forum workshop on personal management conducted by Dee Anthony of Bandana management, New York, was crammed with people desiring to learn the fine points of breaking a new artist. Anthony was very accommodating.

He said the breaking of a new artist is not an overnight occurrence and cited two of his artists as examples, Peter Frampton and Gary Wright.

Anthony explained the importance of a personal manager working with the artist's record company.

"I think that the tour support a label gives should be enough to launch them," he stated. "The big thing now at companies is deciding who gets the support money."

When quizzed about the importance of stage theatrics, Anthony threw the question to Frank Barsalona of Premier Talent, the agency for all Bandana acts. Barsalona said there's a danger in using too many special effects.

"Many times a group is totally dependent on these effects and his performance is done away with," he stated.

A member of the audience said that there are a lot of people who attend for the gimmickry rather than the music.

Promoter Ron Delsener disputed this and said that a group still needs a hit song to make it in concert, regardless of theatrics.

Concerning the breaking of an artist, Anthony expressed the necessity of a personal manager, talent agency and record company all working together.

"One of the reasons that Gary Wright finally began to break is that Warner Bros. Records saw progress, so it began to help subsidize him," he stated. "They did this for the six months it took to firmly establish him and it helped break him."

Another member of an audience said it's necessary for a manager to take advantage of every positive factor of his particular act.

If you develop a group properly, then agents and record companies will seek you out, according to Anthony.

One of the artists he gave as an example was singer Peter Lemongello, who financed his own record and tv commercials with the aid of several backers and was consequently signed by Private Stock Records.

When negotiating a contract, it's necessary to ask the record company for tour support, Anthony said.

One of the most interesting parts of the workshop was when Randy Nauert, manager of Larry Groce, explained his methods for breaking that artist. He said they recorded "Junk Food Junkie" for \$600 and then released it themselves after every company passed on it.

"We just kept plugging away and it must have worked, because Larry now records for Warner Bros. and is

booked by William Morris," he said.

Anthony congratulated Nauert on this approach and persistence. He also offered his own thoughts on personal management: "If you don't love what you're doing, then you better find another business, because personal management has some trying times."

Steve Leber, co-manager of Aerosmith and several other acts, said his company (Leber-Krebs) loaned money to all of the acts when they were beginning.

"David (Krebs) and I had a philosophy that all of the money should be reinvested back into the company," he stated. "It's necessary to sponsor your groups in the beginning until they become established and you can recoup your loss."

He said it's not necessary to have much capital in the beginning if the cards are played properly.

"We started with around \$13,000 and kept parlaying it," he asserted. "It wasn't until very recently that we finally began to turn a profit on Aerosmith."



Dee Anthony



Alex Cooley

Fred Bolander

Alex Hodges

Jonathan Loffino

David Tarlton

Mike Klenfner

Question: Who Gets the Act, Nightclubs Or Concerts?

• Continued from page 34

Promoter Alex Cooley, also a panelist, said a good, valid club act is not always a potential concert act.

Fellow panelist Alex Hodges of the Paragon Agency said an act can become a club act forever if it plays that circuit too long.

One of the better exchanges of ideas took place when panelist Barry Fey, Denver-based promoter, asked the club owners if they thought they should get the new acts for concert dates, when they've grown to be headliners.

Cooley and several others said they felt acts should remain loyal to club owners as well as promoters.

Panelist Larry Magid said clubs are no longer the lifeblood of new acts and if an act plays his Bijou Cafe more than twice before moving onto concerts, "then something's wrong."

Chet Hansen of Athena Artists said it was "very sad" that the industry fails to recognize the pyramid process.

"People seem to overlook that you need new acts at the bottom on the way up to balance the business," he said. "Sometimes these acts are overlooked completely by everyone."

Michael Epstein of My Father's Place chimed in that many good acts are never developed properly, because they do it too quickly.

Promoter Quentin Perry, a panelist, said there are no real clubs for upcoming black performers, consequently these acts have to gain exposure through third billing on a concert promotion.

Another discussion which gained momentum was the subject on how much money a club can pay an act for an engagement. The talent buyer for the Agora in Cleveland said he was tired of bookers constantly "trying to nickle and dime" him.

Ways for a new promoter to break into the business were also discussed. A young female promoter from Tacoma, Wash., inquired how she can get through to the talent agencies and was instructed to pur-

sue new bands which need the exposure and upcoming promoters who should take a chance on them.

Paragon's Hodges said a new promoter definitely deserves a shot, even though many agents don't like to take a chance on a newcomer.

"After a new promoter develops a track record by breaking the ice with one good promotion, then the word will spread like wildfire to other

agencies who will call that promoter," he stated.

Fey asserted if a new promoter treats an upcoming band in the proper manner, then that person can grow with the act.

"A new promoter should definitely pursue newer groups, because if you get access to a top act, then chances are that several major pro-

motors have passed on the act for some reason," he stated.

Promoter-manager David Forrest said he sees why so many new promoters are growing disheartened, since they take a shot and build new acts and then lose them.

Morris said that's not always true and there's a lot more loyalty in the business than people give credit for.

Lawyers Dramatize Their Negotiations

• Continued from page 36

score and don't really want that much in my hands now. I want the shot to make it big and right now just give me enough money to take care of me. A group that starts with the large request will wind up settling for lower points."

During the second negotiation, a new artist requested a \$50,000 advance from an agent as well as an opportunity to tour with a super-group and a film. The agent responded, "We are not in the business of financing acts. Those types of large requests are unreasonable. We will provide the type of services we are strong in, public relations and promotional efforts, as well as securing engagements. Naturally, if the act becomes big so can the demands. We are not saying we won't put you out on tour or get engagements, but we are not ready at the outset for those types of demands. We will put together a long-range plan for you."

The agent added that he would have no objection to a provision that, in effect, would allow the group to get out of the contract if certain objectives haven't been reached within a specified amount of time.

Said Hoffman, "At some point the agent should have said I really dig that group and I have faith in them. They can make it and I am prepared to do anything reasonable to show my faith. And if they don't make it I will be the last one to hang onto them. Likewise, faith has to come from the act based on the agent's track record. This type of negotiation can be a loveless marriage without faith.

"Also, an agent really needs the luxury of telling an act not to do certain things. An act should expect that. If the act does all right so will the agent and if the act doesn't score, it should have the right to say let me

go. I know of very few agents who wouldn't admit that the chemistry was wrong and that maybe the act should find another agent that might be better."

The third negotiation involved the increasing importance of the rider in contracts between artists and promoters. "The riders have come into being for three reasons and deal with three essential problems," said Cooper. "Career and business aspects as well as the comfort of the artist." It was generally agreed that riders do deal with legitimate requests—like vegetarian food if the group is vegetarian—but other requests border on the absurd.

Moss said, "The promoter, in most instances, is not looking to make a killing and neither is he looking to get killed. There comes a point when the manager/act can only ask for so much. The rider is becoming as important to a promoter these days as making a profit."

For example, Moss pointed out, some promoters need 60-90 days to market a concert properly but some

riders restrict advertising the group 30 days prior to the gig.

Said Cooper, "Acts can cancel and will when all provisions of the rider are not complied with and where promoters have failed most often is in the career aspects. For example, failing to provide an adequate sound system which can imperil an act's status."

Commented Hoffman, "You can't fool around with the career aspects of the rider. If you spend a day or two touring with a group and observing their life style you will notice that certain requests which appear capricious or ego-oriented on the surface are really necessary to get them through.

"It's not the easiest way to make a living. Don't forget some acts might not come back to you. Overall, I would stress the security aspects of the rider. That's no joke. If an act doesn't feel you have provided the best possible security it can walk out. That's a nasty clause but one a promoter has to be extremely aware of."

Urge Cooperative Effort

• Continued from page 33

sponded that he hates having an artist without a manager, because he cannot do both jobs completely under this circumstance.

"I can't possibly stay up all night talking to an artist as a personal manager, when I have to get up early the next morning for my law practice," he stated. "A manager is usually not privy to certain personal problems that a lawyer is, so that's

why the combination works so well together."

Azoff concurred with this view: "Each artist should decide the makeup of the team that's best for him."

Claire Rothman of the Los Angeles Forum said the public is being alienated at concerts by the number of good seats being held aside for press use—sometimes the number hits several hundred.

Talent Promoters Panel

• Continued from page 36

motors. "Rock'n'roll acts give us our basic, successful one-night shows right now," Forest explained, "but an Olivia Newton-John is just like a rock act in her needs. Her music just isn't rock'n'roll."

The conversation became heated again when Irv Azoff, head of Front Line Management, said from the floor, "The artist put us where we

are, and the final say on who opens the show should be the artist's, not the promoter's." Promoter Glanz on the panel replied, "The Eagles have the freedom, but lesser acts need to have their shows balanced with acts who will draw more people."

"Promoters shouldn't dictate," said Azoff. "No," Glanz responded, "but promoters do know their market and what will and won't draw."

Graeme Waymark Clarifies Canadian Tax Problems

• Continued from page 37

up into Canada and will have to pay a double tax to Canada.

"The tax you have to pay in Canada is going to be a reduction of the tax you pay in the U.S. Some people argue that might impair cash flow and it does if you are a medium act or an act on the way down.

"Why? Because in that situation you might not be paying much in the way of installments in the U.S. so therefore if you have to start paying what is, in effect, another installment tax in Canada, it's a tax you wouldn't have to pay in the U.S. right then and there. And until you get tax back from Canada you will have a cash flow problem but that's the same no matter what country you go into outside of the U.S."

Waymark pointed out that if most small acts going into Canada contact the right people such as Canadian promoters to look after the situation, they will end up paying a very small withholding tax from engagements.

"It's the large acts," he said, "that are causing the problems. They are taking one look at the situation in Canada, consulting their managers and attorneys, and saying to promoters in Canada that they will play for the same amount they played for last year plus whatever the increase is in the cost of living plus that 15% or whatever it is you have in Canada. Well, that's crazy."

"Because if the managers and attorneys looked at it properly, they would find that the large acts who are paying the maximum tax anyway in the U.S. and who are paying

their proper installments are not going to be in any worse position because they are going to take that amount of tax they pay in Canada and take a foreign tax credit on it in the U.S."

Waymark also pointed out that the Tax Treaty is reciprocal and unfortunately the tax situation for Canadian acts coming into the U.S. presents "10 times the problems."

The accountant advised small groups coming into Canada who really can't afford any professional advice to first consult the nightclub or booking agent or promoter or whomever they are dealing with and make arrangements through him or his accountants and lawyers to make representation to the tax department which usually takes an average of 30 minutes.

"The tax offices in Vancouver," he said, "are less than a mile from where you are playing. You go and list all your expenses, file a notice of waiver, and those expenses are then deducted from your gross and you pay income tax on the net and the tax then is 15% which usually works out to a small amount.

"If you are back East in Ontario, for example, it's a little bit more difficult because the Canadian tax authorities have a different attitude there at the moment. Different in that you have to make representation through a professional and not do it yourself. In the Western provinces you can probably do it yourself but even the Eastern situation, I believe, will become more free in the months to come."

Credits

Written by Jim Fishel, Paul Grein, Jim McCullough, Dave Dexter Jr., Claude Hall, Bob Kirsch. Edited by Eliot Tiegel. Photos by Sam Emerson. Art direction: Bernie Rollins.



Nat Freedland, Billboard Talent Forum Director, and concert impresario Bill Graham host the awards presentation.



Peter Frampton with his breakout artist of the year accolade.



Members of Fleetwood Mac accept their award as the top breakthrough act.

Concert Of Year: Oakland's 'Day On Green'

Awards Dinner 1976 Forum Highlight

There can be no doubt what the registrants at the Talent Forum thought was the top concert event of the past year. It was, by all odds, the August 1975 "Day On The Green" at Oakland Stadium.

Peter Frampton and Fleetwood Mac, who were featured in that show, were the breakout acts of the year at the Forum's awards dinner, while the show's promoter Bill Graham, Frampton's personal manager Dee Anthony, and booking agents Frank Barsalona and Tom Ross also won in their categories.

In presenting the award to Frampton for breakout solo artist of the year, Graham, who emceed for the second year in a row, quipped: "The key to the success of the 'Frampton Comes Alive' album was not so much the talent or musicianship of the artist: it's that the recording was made using my au-

dience." In accepting the award Frampton noted: "The most difficult thing in my life was addressing the Talent Forum yesterday; the most enjoyable is this moment."

Later Graham accepted his second straight concert promoter of the year award by saying: "If it weren't for this business, I couldn't have one one hundredth of what I have." The award was presented by Ron Delseiner, who shared the award with Graham last year, and graciously noted, "He is the best, and that goes for me too."

Dee Anthony of Bandana Productions accepted as personal manager of the year by saying, "Old managers never die—they go on to manage the No. 1 rock artist in the

world," a tip of the hat to client Frampton. Frank Barsalona of Premier, who booked not only Frampton into the "Day On The Green," but also Robin Trower, Dave Mason and Gary Wright, was named independent booking agent of the year. The top agent on staff was Tom Ross of ICM, who booked Fleetwood Mac into the date.

At the beginning of the awards dinner, Graham announced a deal concluded at the Talent Forum between Frampton's agent and manager and promoter Larry Magid that would lead to "the largest number of people (105,000) in a securable facility in the history of entertainment."

Later Magid stepped to the podium to accept an award as night-

club operator of the year in a smaller market for the Bijou in Philadelphia. He tied with repeat winner Chuck Morris who has operated Ebbets Field in Denver for the past four years. Nightclub operator of the year in Los Angeles or New York, markets getting massive media coverage, was Elmer Valentine of the Roxy in L.A.

Magid was also mentioned in the acceptance remarks of Claire Rothman, facility manager of the year for the Los Angeles Forum, as one of the men responsible for her "baptism in the concert world."

Artist relations executive of the year was Mike Klenfner of red-hot Arista. Tying for honors as top publicist were Bob Levinson of Levin-

son Associates and Carole Strauss of New York. Entertainment attorney of the year was L.A.'s Al Schlesinger.

The top talent buyer for hotels was Stuart Allen, who succeeded in wooing Neil Diamond to the Aladdin Theater for the Performing Arts Theatre in Las Vegas for five shows next month. Talent buyer for fairs and parks was Sonny Anderson of Disneyland, while Jeff Dubin of the Univ. of California at Berkeley won the award as college talent buyer.

For the first time this year, the Talent Forum gave awards to performing artists as well as behind-the-scenes professionals. The top prize for talent attraction of the year went to the Eagles, for being, as Graham put it, "great songwriters, great singers and great performers." The award was accepted by group members Don Henley and Randy Meisner.

JUNE 26, 1976, BILLBOARD



Eagles members Randy Meisner and Don Henley accept the group's award as top talent attraction of the year.



Claire Rothman accepts as top facility operator from Bill Graham.



Al Schlesinger accepts the award as top attorney from Jay Cooper.

All-Femme Panel Session

• Continued from page 37

Neilson, manager of Graham Central Station; and Ivy Bauer, partner in John Bauer Concert Co.

Many of the women on the panel also pointed out that men had helped them early in their careers by having faith in their abilities. Day points to the fact that six months after being turned down for a job in the music business because she was a woman, she met Seals and Croft, then performing in a bowling alley.

She felt that women are blessed with strong intuitive powers that are extremely advantageous in the music business.

"I think you'll find business relationships existing longer and being more productive because we are women," she said.

Patricia Steward, who operates Balcony Hall in Phoenix, asked when someone books an act and the record company says it'll support it, do you need a written guarantee? Bauer replied that "anything they do

is extra advertising" but that she definitely doesn't depend on them.

Sound systems in clubs came up for discussion and Neilson said she "hired our own sound system" in the early days of Graham Central Station "to augment" the sound systems of the clubs that the group was performing in. Later, in objection to a statement from the audience about lack of quality of groups in clubs, she pointed out that "working in clubs" gives an act polish.

Rothman said in another discussion at the question and answer free-for-all that the recent wave of base-

ball fields booking acts hurts because, with that kind of enormous exposure, it's difficult to calculate when it's wise to bring the act back into the market.

About hiring women, Neilson said she is now training a woman road manager and that she'd worn three hats and one of them had been that of a road manager.

Steve Gold, a personal manager, spoke up about husbands interfering with women artists. No sooner would a female manager build a female act than they would get married and the husband would take over management.

Said Day: "I would also hesitate to manage a female... women have not been programmed to think career first and family second, as have men." She said that every case is different, but when you're building an act you want to know it's going to be a "long marriage. It takes five, six, or seven years to develop that talent from day one."

Rothman said that the music business is "my life style as well as my work"; she pointed out that the music business is a "destructive kind of career for a marriage, but it's just as destructive on the male side."



Lee Zhitto (left) Billboard's editor/publisher, addresses the opening session.



Publicists Grelun Landon (above left) and Bob Levinson confer.



Joan Bullard



Judy Paynter



Artist/producer Al Kooper queries a panel from the floor.



Charles Peterson, National Assn. of Orchestra Leaders president, discusses his organization during a luncheon meeting.



Personal manager Steve Leber in action in the audience.



Fred Taylor, Boston nightclub owner, makes a serious point.



Personal manager Steve Gold makes a healthy comment.



Geoff Taylor, Australian concert promoter, in a pensive mood.

The Complexities Of Publicity Mulled

• Continued from page 38

All panelists agreed that the days of the big, expensive press party blasts are over. Most publicists today are considerably more down to earth. Joan Bullard said that MCA charges promoters for albums if the

label has already serviced local press and radio. Bullard also mentioned that if an MCA act has a private publicist, it is considered primarily his job to meet the artist's requirements.

And Winter wants an independ-

ent organization like the RIAA to put together a master calendar of events scheduled in New York, Los Angeles and Chicago "so our dates don't overlap, and we all get the most mileage out of what we're doing."

Building An Act Most Popular Subject With Forum Attendees

Should a new act on its way up headline at clubs and smaller halls or open tours in larger facilities for established, big-name stars?

This was one of the interesting questions discussed at the Talent Forum, with pros and cons of both approaches knocked around at almost every session.

One point that everyone seemed to agree on was that going the club route offers a young act a better chance to sharpen his skills before he gets mass exposure. Doug Weston of the Troubadour mentioned that "most acts today go the opening act route, but they'll have greater longevity if, by playing clubs, they're proficient when they get their break."

Concert promoter Alex Cooley brought out that "a lot of acts feel they can run before they can walk, and walk before they can crawl." Elliot Roberts of Lookout Management said that a new act should try out in clubs, and not attempt something he can't do, "like opening a tour for Joni Mitchell." Ron Delsener, New York promoter, talked of putting on an unknown act "unannounced and unnoticed" as an opening act at Madison Square Garden. "He thought it was the greatest thing—he kissed me—but I knew it hurt him."

Another plus for clubs is that an act playing in an intimate environ-

ment makes more of an impression on his audience than an opener in a large stadium who is often ignored or missed. Stan Plesser of Good Karma Productions indicated that "you can create an explosion at clubs you can't create anywhere else. You can reach out and touch your audience." Another Forum registrant mentioned that "most acts who open for headliners at concerts are like Christians in the lion's den."

Paul Colby of the Other End nightclub in New York said that club attractions get more press attention than second or third-billed arena acts. "In a club a reviewer has more than one day to come and see an act. Also, concert openers get one-liner reviews while a club act usually gets more space."

Other participants added that the fact that a club act is in town for a week means he'll be able to meet more industry contacts in press and radio than would a concert opener in town for one night. It also means that a club owner has only one act to promote a week, while a major concert facility has a new event every night or two.

Jack Globenfelt, manager of the Nassau Coliseum in New York, indicated that "some acts play smaller halls because it suits their image." Others do it because they look good selling out two shows, whereas in a bigger facility the house would be half-empty. And others just come across better in a theater."

These reasons, plus the fact that a club act can get additional exposure from live broadcasts which are sometimes aired, sum up the advantages of starting out in clubs.

Managers of bigger facilities stressed the benefits of appearing in large halls. "Okay, so Olympia Stadium isn't a finely-tuned symphony shell," said manager Art Whalen in response to a question about the acoustics in that 16,000-seater.

"But the talent of the engineer and the flexibility of the sound system can take care of that. Besides, a concert is a happening. The camping out in the parking lot is part of the fun."

Globenfelt of Nassau agreed that

the atmosphere at a concert is an added dimension missing from a club appearance. "It's not the environment for Tony Bennett or a folk act, but, as in the case of the Wings show, all the people present add to the excitement."

Steve Gold of Far Out Management remarked that opening on a tour an act at least gets to use the headliner's sound system. "Most clubs," he added, "don't have decent sound." Jeff Wald, Helen Reddy's husband and manager, agreed, saying, "Clubs are dying because an act can earn more in one night in a larger hall with perfect sound and no eating and drinking."

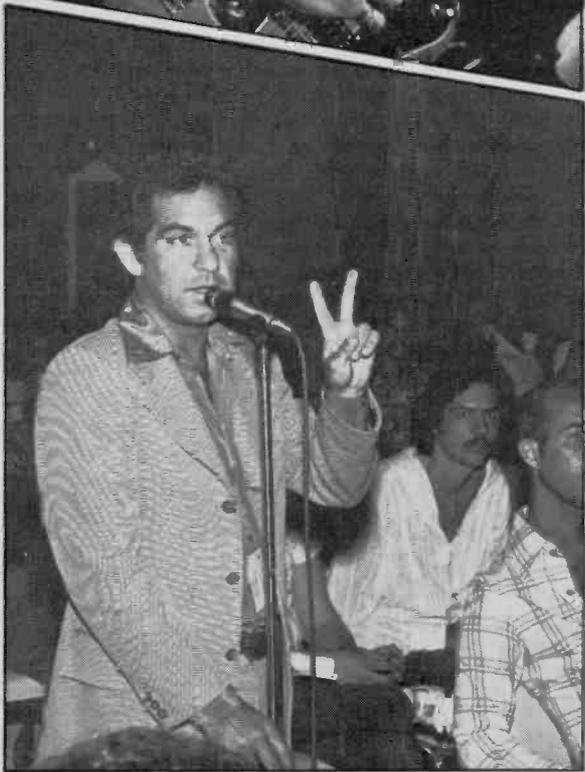
"It all depends, on the act," observed Connie Pappas, vice president of John Reid Enterprises. "An act with a large entourage or lots of equipment, or an act traveling from a foreign country can play a club, but to do it he'll lose money."

Apparently at all but the largest venues acts stand to make money. Ron Delsener noted that "with rental and service charges, venues like the Forum and Madison Square Garden get nearly 50% of the gross. Acts make less at facilities like this than in smaller arenas in cities like Greensboro, but they make up for it in press coverage."

While some participants felt that the vastness of a major facility would make an undeveloped opening act less vulnerable than he would be in a more intimate club setting, Joe Cohen, manager of Madison Square Garden, saw it somewhat differently. "If an act is seasoned, if he's ready, if he's good enough, he can advance his career tremendously by opening for a headliner. Look at Lynyrd Skynyrd on the Who tour. But if he's not ready, it will be disastrous for him."

If an opening act is compatible with the headliners and if he gets adequate promotion, he can, according to the Talent Forum registrants, use second-billed slots on major venue shows as his ticket to stardom. For acts with big sounds and expansive presentations, in fact, going this route affords the only setting that complements the performance.

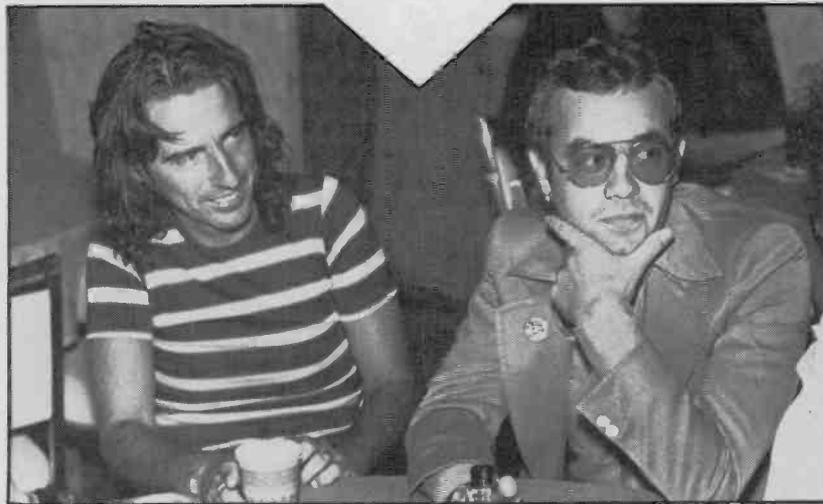
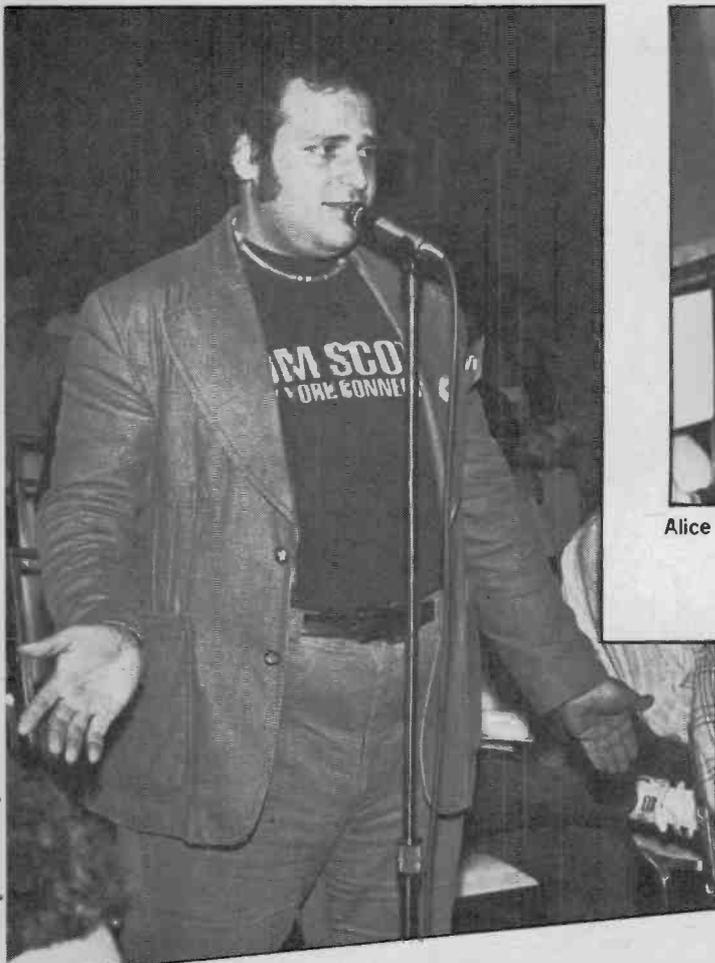
Talent Forum Report



Wil Sharpe, (top) singer-guitarist of Ethos, performs for Capitol at the Talent Forum while David Forest of Fun Productions (above) speaks from the floor as well as during his panel.

Manager Jeff Wald (top) comments from the audience. A gorilla (above) is brought on by concert promoter Ron Deisner to add an extra punch to his panel.

Bob Seger, Detroit rocker, (top) packs the hall for Capitol. A singing telegram from "Western Onion" (above) delivered to Norman Winter at the start of the publicity panel is another touch of zaniness.



Alice Cooper (left) and Bernie Taupin take in the showcase for Mercury's Runaways.

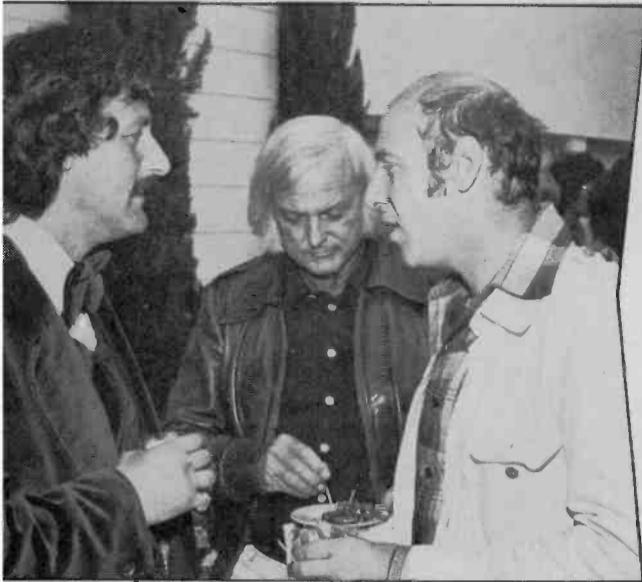


Eppy Epstein, Long Island nightclub operator, makes his views heard.

The Runaways: much-talked-about teenage girl hard-rock group shows what the excitement is about.

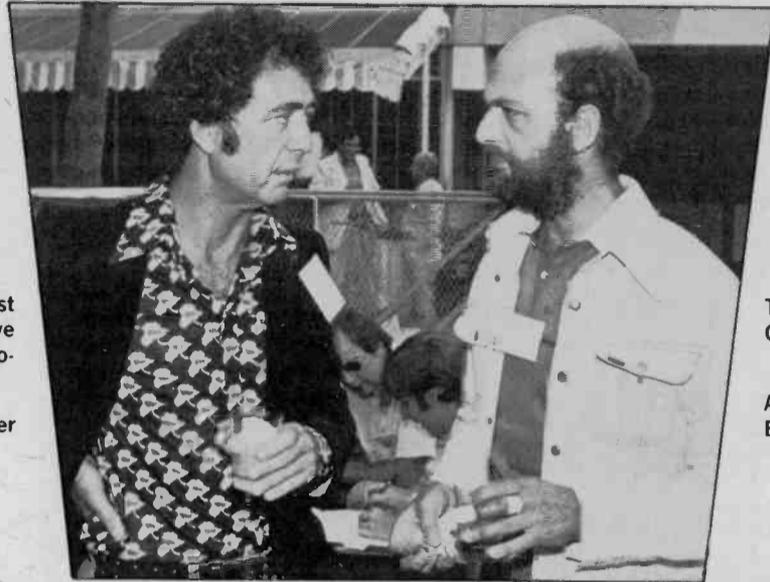
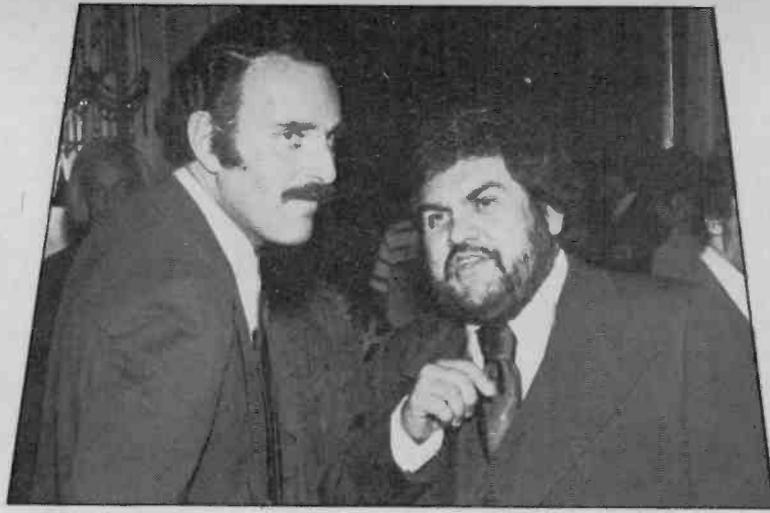
Jim Appell of Madison Square Garden talks about facility fees.

Talent Forum Report



Top from left: Denny Rosencrantz, Phonogram/Mercury West Coast director; Bill Wardlow, Billboard charts chief, and Steve Leber, co-manager of Aerosmith and other top acts, get together at the Talent Forum's opening reception.

Right—Ron Anton (left) BMI West Coast head and publisher Rick Landy talk at the reception.



Top left—Jerry Moss (left), A&M Records president, and Bob Garcia, the label's artist relations director, prepare to enter a session.

Above—Clive Davis (left), Arista Records president, and Frank Barsalona, Premier Talent president, observe a Talent Forum session.

JUNE 26, 1976. BILLBOARD



Irv Azoff, president of Front Line Management; Jack Globenfelt, manager of Nassau County Coliseum; and Dan Weiner, co-principal of Monterey Peninsula Artists, confer.



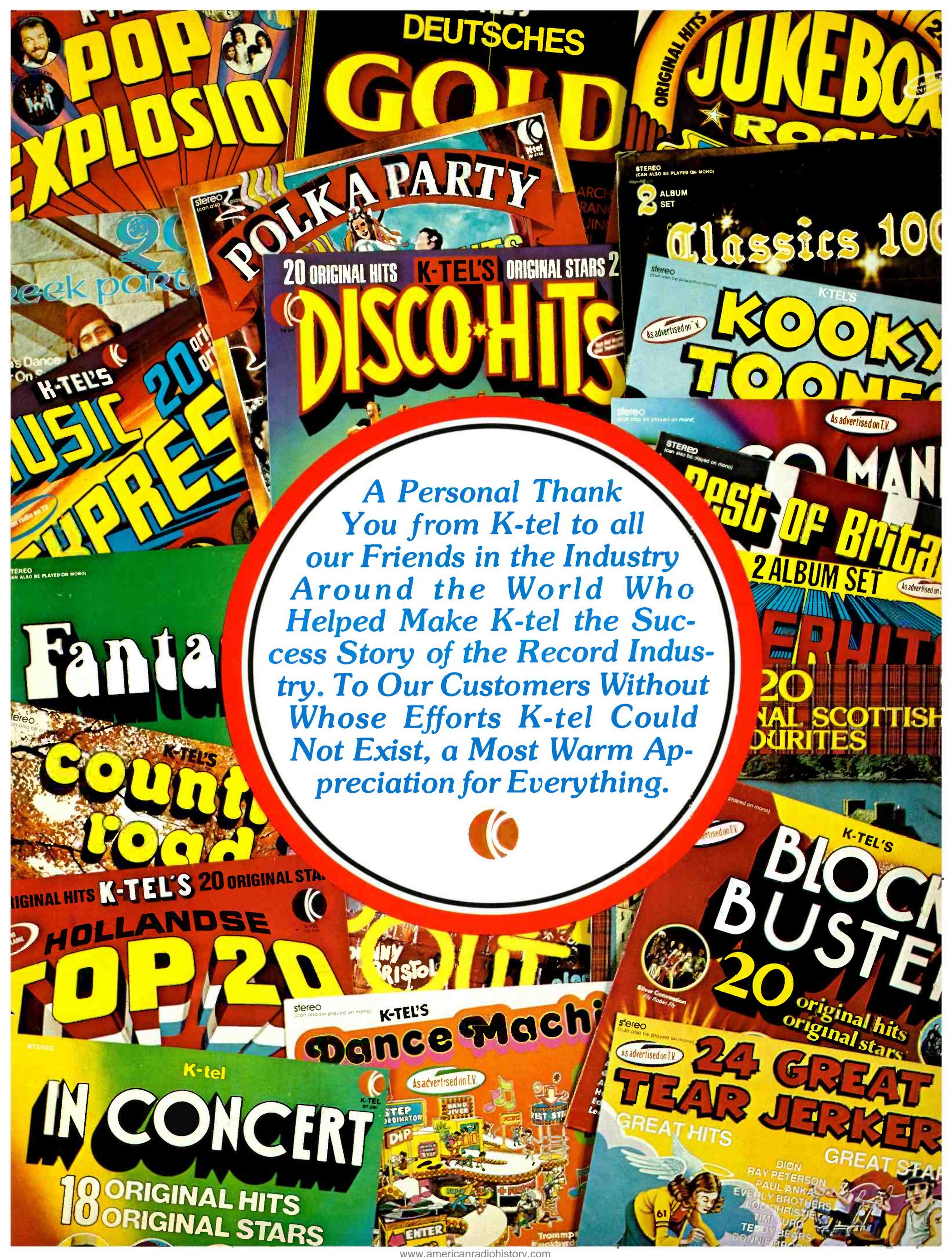
Barry Fey (left), Denver-based promoter and guitarist Tommy Bolin, whom he manages.



Benita Brazier, Warner Bros. executive, at the awards reception with Vince Mauro of Bandana Productions.

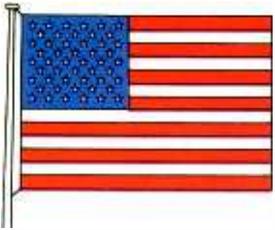


A Warner Bros. confab: (from left) Natalie Nielson, manager of Graham Central Station; Shelley Cooper, advertising director; Bob Regehr, artist relations vice president; Veronica Brice, publicist.

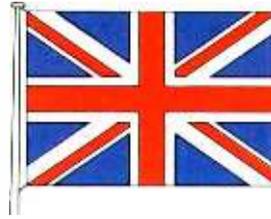


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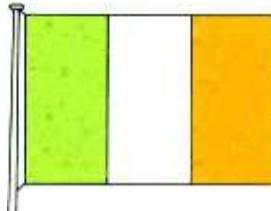


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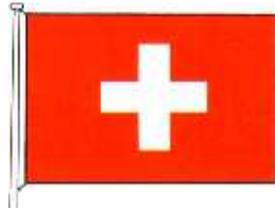


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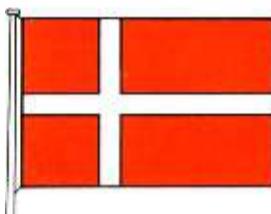
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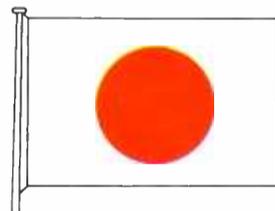


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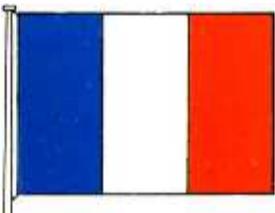
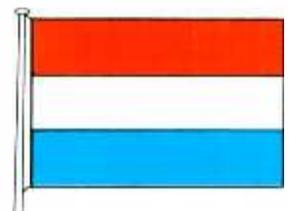


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The above K-tel companies wish to thank everyone in the industry for believing that success is a word that begins with K-tel. Thank you from the K-tel family of international companies.



K-tel Directors: top from left to right: Garry Kieves, Jack Chapman, Mickey Elfenbein, Barry Choboter, Wes Anderson, Ralph Strangis. Bottom: Harold Kives, Ted Kives, Philip Kives, Raymond Kives, Jack Korenstein. Missing in photo: David Catlin, Ken McDonald.

Profits Upturn Pace Worldwide Expansion



The dramatic upturn in profits indicates the success of worldwide upgrading going on in K-tel Inc. and its 14 foreign affiliates. Founder/chairman/president Philip Kives vowed a complete turnaround at the tiller after the giant tv marketer of recorded and home and leisure products changed its accounting approach in 1974, since going public in 1971.

"Because of its dramatic growth, K-tel's systems had to be beefed up," Harold Kives, vice president, finance, and treasurer, points out. Inventory controls and procedural standardization, especially in accounts receivable, were initiated by K-tel executives including Mickey Elfenbein, vice president who oversees U.S. operations and his staff in a Minneapolis suburb; Marc Dahlquist, vice president, K-tel

(Continued on page K-42)

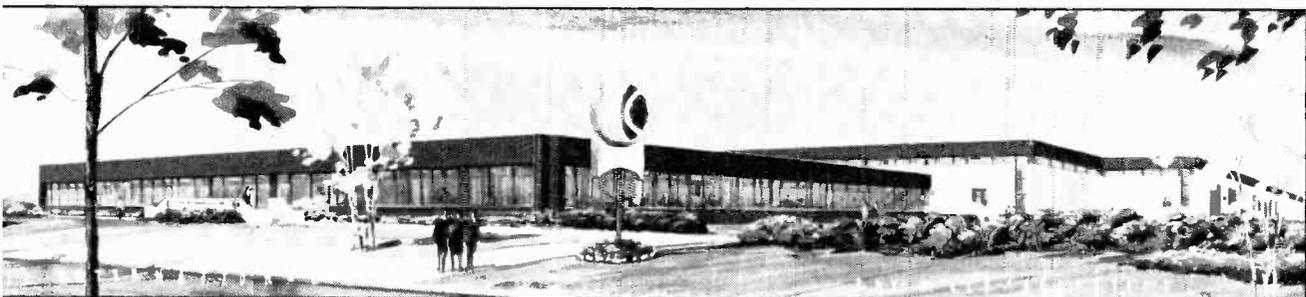
K-TEL INTERNATIONAL, INC. CONSOLIDATED STATEMENTS OF INCOME FOR PERIODS ENDED MARCH 31

(Dollar amounts in thousands)	Three Months 1976	Nine Months 1976	Twelve Months 1976
Sales, Net of Actual and Estimated Returns and Allowances	\$39,996	\$89,043	\$111,098
Cost and Expenses:			
Cost of Sales	\$19,557	\$42,325	\$52,907
Advertising Expenses	7,156	25,611	30,541
Selling, General, Administrative and Other	5,080	14,624	18,729
Total Costs and Expenses	\$31,793	\$82,560	\$102,177
Income Before Income Taxes	\$8,203	\$6,483	\$8,921
Provision for Income Taxes	3,991	3,414	4,331
Net Income	\$4,212	\$3,069	\$4,590
Earnings per Share of Common Stock	\$1.17	\$.79	\$1.17
Average Number of Common Shares Outstanding	3,603,142	3,879,506	3,909,982

K-TEL INTERNATIONAL, INC. CONDENSED BALANCE SHEET MARCH 31

Assets	1976
Cash and Short-term Investments	\$14,927
Trade Receivables	13,080
Inventory	9,128
Income Taxes Recoverable	1,497
Prepaid Expenses	2,590
Total Current Assets	\$41,222
Notes Receivable	572
Investment Goodwill & Advances to Affiliated Companies	283
Property and Other Assets	5,451
	\$47,528
Liabilities	1976
Notes Payable & Book Overdraft	\$512
Accounts Payable & Accrued Liabilities	25,583
Reserves for Income Taxes Payable	4,060
Total Current Liabilities	\$30,155
Long-Term Debt	2,751
Deferred Income Taxes	1,153
Shareholders' Investment	13,469
	\$47,528

Biggest Exclusive TV Marketeer



K-tel's Winnipeg headquarters. 471 Perth Avenue—Office in basement of Philip's house—1962 (above); 111 Isabel—House—1964 (left); 1725 Main Street office—now Jewish Library—1965-1969 (center, left); 1507 Inkster Blvd. office—1969-1973 (directly left); Computer room—K-tel Winnipeg (below).



made K-tel the biggest recorded music marketer only ever. The lion's share of its product comes from labels to whom it's paid out over \$15 million in royalties.

Philip Kives, K-tel founder/president, doesn't take credit for originating the idea of pitching albums on tv. Even though he was on the tube in the early sixties, hawking household gadgets like the

non-stick frypan and the Feather-Touch Knife, he readily admits he got the idea from earlier tv pitchmen he watched while working in the U.S. as a pitchman in department stores, home shows and on the Atlantic City boardwalk.

Philip was actively engaged in tv gadget promotions in Canada right about the time that Raymond Kives, a cousin,

was spending a summer vacation from law school personally pitching household gadgets in Denver department stores in 1965. Raymond was spellbound by a saturation campaign on local tv behind an LP, "25 Country & Western Greats." He contacted the manager of the tv station. He learned the spots were gleaming 100 or more orders per day. Doris and Martin Gilbert, generally credited with pioneering recorded music packages on television, were putting the campaign together. The two Kives flew to Los Angeles, where they made a deal for 10,000 albums for a test campaign in Canada.

"We produced several black & white commercials for the LP and took between 3,000 and 4,000 60-second spots in western Canada. In six weeks we had 150,000 orders. We did all of that out of 1,500 square feet of space. There were four of us, Philip, his brother Ted, Helen Rotchik, now a K-tel executive secretary, and myself. We had a little Pitney-Bowes machine. We packed and stapled the mailing envelopes ourselves," says Raymond.

"Approximately a year later, Doris Gilbert contacted me about a new package, called '24 Groovy Greats.' I remember the jacket carried a picture of her three children. This time we tested selling them through the retail stores in Canada, which had been selling our household gadgets. By the summer of 1966, Philip and I put together three different record albums: an MOR record of all CBS product; a teen-oriented LP and a country record.

In compiling the teen record, Morris Levy of Roulette, and Al Shulman of CBS were of great help to me. Later on such notables as Walter Yetnikoff, president of CBS Records; Cy Leslie, chairman of Pickwick International; Larry Uttal, president of Private Stock; and Mickey Kapp, president of Warner Special Products lent invaluable assistance to me. The late Harry Fox and then Al Berman of the Fox Agency were also helpful. George Struth of Quality Records was another very important person to us with his advice," Raymond reminisces. "And I can't neglect Henry Stone of TK Productions; Bob Summer of RCA, Allan Hely of Festival Records (Australia); Bill Smith, president of CBS (Australia); Barry Grieff of A&M Records; Christ Whent of Polydor and Charlie Fach of Phonogram. There were hundreds of others, too numerous to mention in this article, whose help was invaluable and greatly appreciated."

"In the spring of 1966 we decided to try the approximately 1,000 stores in Canada through which we sold household products. We tagged the spots. The customers came in. We didn't have to worry about mail orders and individual package delivery. I think we got the third package from Cy Leslie of Pickwick. It sold for \$2.99. And now we sell for \$5.99. That's something the trade doesn't seem to recognize. We average out at a price probably \$1 to \$1.50 higher than what a \$6.98 suggested list LP sells at. And our tape is \$6.99. We are not competitive to regular label merchandise. And we take that

(Continued on page K-28)

In its 11th year of marketing record and tape albums through massive tv and radio spot campaigns, K-tel International Inc. worldwide will move over 15 million units of recorded music in 1976. And they'll spend 60% of the firm's anticipated \$25 million ad budget to do it, because albums account for that percentage of total sales, while home gadgets and leisure time products make up the remainder.

That monstrous tv/radio ad allocation and working six to eight weeks in close coordination with over 50,000 retail stores globally which sell K-tel albums for each campaign has

K-4 Making TV Spots Phillip Kives Principal Passion



Now that K-tel is pointing for a \$100 million year in fiscal 1976, 2000% gain over its first year of operation, 1962, when it netted sales of a little over \$50,000, 46-year-old chairman/president Phillip

Kives can pick his own work slot.

And he pinpoints tv spot production as his continuing first love. For what to an outsider looks like an intuitive, almost God-given ability to make consumer-motivating tv commercials is actually the outgrowth of his years of personally pitching product to the public.

TV spots featuring K-tel record/tape albums are an extension of the leonine qualities of the international tv-marketing firm's founder. When Kives became disillusioned in 1955 over his \$1,000 yearly income as a farm hand on his parents' barren



land at Oungre near Weyburn in Saskatchewan, he came to Winnipeg. He answered a want ad for door-to-door selling, which five years later had catapulted he and his brother, Ted, also an expatriate farmhand, to pitching kitchen gadgets and handwriting analysis across the U.S. and Canada in department stores, major fairs, home shows and usually a summer on the Atlantic City boardwalk. By 1962, Phil and



Phillip Kives behind the camera doing what he likes best, making tv spots (upper left). Sharon Hermann (seated on Chesterfield) and Vonnie Hoogstraten with cameraman during preparation of a commercial (above). Below left: a commercial being shot in Holland.

Ted were doing so well that they took their successful pitchmen's style to tv.

And Phillip Kives clutches the lesson he learned pitching products when producing a tv spot. He learned that success in pitching a walking crowd means getting immediate attention and holding it. Now K-tel favors a contagious selection of excerpts (the very heart of the hit melody) from the K-tel album, which he terms the "music bed" to stop his audience. K-tel does commercials with as many as eight cuts

(Continued on page K-6)

The Constant Search For A&R



David Milner and Bernie Wilock (seated above). Linda Blanski and Jim Fleming (at right).



Onetime CBC singer Dave Milner and former K-tel Winnipeg controller Bernie Wilock rush often from their adjacent offices to confer with Raymond Kives, whom both deem their "motivator" and mentor.

Kives is the mainspring of a finely balanced a&r mechanism that keeps K-tel's recorded product pertinent, varied and always intriguing. "Raymond probably knows more creative people in various areas of the industry worldwide than any executive in the entire business," Milner says. "To creative side executives, he's K-tel. And we are literally following in his footsteps."

Milner, two years with K-tel and Linda Blanski four years with K-tel U.S., operate its a&r for North America, specializing in current pop hit compilations and concept packages, while Wilock, who since 1970 has worn accounting, sales, production and now a&r hats, zeroes in on the one-artist and country hit collations. All are out of Winnipeg about 20% of their work year and find more and more travelling on their agendas. Milner and Blanski court U.S. label executives who control a&r and licensing. Wilock does yeoman duty with Nashville's brass.

"If we were aiming for an October current teen compilation, we'd start two to three months ahead. We track the rising hits through the trades, select hits from seven to ten labels. Raymond, Linda, Bernie for Canada and myself select the final 20. Then it's mastered. But before that, Linda usually sits down and listens to the 20 tunes and gets the best feel for the sequence. Biggest hits normally sequence at the beginning. But it should flow well. Repertoire varies depending on our content," Milner says.

"The album title should be very exciting. We all work together on it. I'm as crazy as the next guy, so I come up with some of them, but everybody has contributed good album titles.

"When completed, copies of the album rush to the 12 affiliated foreign offices. If they can utilize our title, they will. The affiliate has complete autonomy in a&r selection for that country. My counterparts in a&r, Don Reedman (England), Garry Kieves (Continental Europe), Dave Catlin (Brazil), will listen and they might decide on a totally different selection of current hits. The most changes in countries where English is not the major language.

"All of us in a&r work similarly. We may have an original list

of 30 to 40 selections to go after. Some of the things that help us narrow it down are peak chart position; length of time on the chart; how long it's been off the chart; the cost of licensing the song, the better the roy-

alty rate, the better the chance of using the song and that goes for publishing, too. Then a song could be a huge hit, but if it doesn't complement our album, so we don't use it.

Once the a&r is selected, K-tel Music Ltd. has the monstrous task of coordinating the timely release of the album; that is, contracts, licenses, tapes, jackets, commercials and accounting. Marc Dahlquist, vice president of K-tel Music Ltd. assisted by Jim Fleming, is responsible for the complete accounting, contractual administration and payment to licensors for all selections. There are literally thousands of selections which must be kept track of, reported and paid. At the present time, Marc is in the process of designing and implementing a fully integrated royalty music accounting system with the Winnipeg Univac 90/30. The system will be designed to produce an instant read out by on-line access to the computer storage facilities giving Marc the ability to get status reports on any selection or music product which he or anyone else in the management team require.

"We all hope to create the same kind of excitement when we visit someplace that Raymond does, when he's spending 50% of his time travelling the world. Raymond also bird dogs



Marc Dahlquist.

all of us. He's got a remarkable memory. He keeps us all on schedule," Milner adds.

The North American a&r team and their creative counterparts worldwide also figure indirectly in artwork for packages and even in the tv-radio spots. Wilock's varied executive background causes him to figure even more in all pre-planning. "More Canadian-oriented packages have helped cement our image here. We can't just do 'Best of' packages for North America all the time. We did '50 Children's Favorites: Vols. 1&2.' It was different. It added a dimension," Wilock explains.

"We've even taken material directly from an internationally acknowledged act like the Irish Rovers through their manager, Les Weinstein, and it's been successful. We often consider suggestions from K-tel buyers, who write in," Wilock says.

Proof of K-tel's firm foundation in Canada is a plaque on Wilock's wall presented K-tel for selling over 200,000 record and tape-units of "Canadian Mint," a compilation of selections by Canadian artists. The plaque was tendered by the Independent Record Producers' Association.

From interview conducted with David Milner.

That Intrusive Voice Behind the Tube



Bob Washington's a very low-key person off-mike. But once he starts reading the K-tel script describing a forthcoming album, his voice is transposed a full note or two higher and he becomes that impelling voice-over now synonymous with K-tel tv and radio music packages. In the past eight years,

Washington hasn't kept count, but Phillip Kives estimates he's probably done over 500 different 60-second spots. Recently, the head of Commonwealth Advertising, the agency that places millions in tv spots in major markets, was asked by a University of Minnesota student why K-tel used such an intrusive voice as Washington. He pointed out to the student in his class that the undergrad had put the finger on why Washington is used so often, "You can't overlook him."

Phillip Kives and Bob Shipley do most of the English-speaking tv and radio spots with CKRC, Winnipeg, production manager Bob Washington, who hasn't been a radio personality for the past eight years.

"Washington's like a machine. I write my script for tv, for instance, take it into the studio and just tell him to do it in 49.5 seconds on the dot and he does it the first time," Kives reports.

The constant barrage of K-tel spots promoting record/tape albums also made a national celebrity of Freddy Mack in England. When K-tel released "Superbad" in the U.K., it sought an Isaac Hayes-like image, so Mack not only did the voice-over but also appeared during the spot. His image was so strong that he became a much sought-after entertainer after the video exposure.



**Mercury thanks K-Tel,
for keeping the volume up.**



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

The Consumer Must Receive Value—Garry Kieves



If any one person has a pulse on K-tel and the phenomena of tv marketing it may well be

Garry Kieves, nephew of Philip and Ted Kives and often referred to in Winnipeg as "the Napoleon" because Garry Kieves was so instrumental in setting up Germany and the Continental operations.

Today, Garry Kieves has had time to reflect on the business.

"Some of the repertoire now being put on tv albums is far from good, and this may cause the consumer to become disenchanted. This is starting to worry me more and more. And we at K-tel are cutting back on our number of releases.

"The consumer must receive value for money. That is the first truth of the music business—of any business."

Three years ago, there were five LPs sold nationally in West Germany.

In the last seven months, there have been 22.

K-tel however, has experienced a 10% increase in unit sales for each of the last two years.

In a market which is so competitive, why are K-tel's sales on the rise? Kieves cites five basic reasons:

- 1) Better distribution
- 2) Dealer confidence



Garry Kieves and Carol Foster present gold record to Kick Klimbie of Borema (right) for "Music Power."

Fredric Perry photo

- 3) More educated sales force and shipping department
- 4) Consumer confidence and loyalty
- 5) Better product through planning a&r carefully

Dealer Confidence: Having experienced 16 K-tel LPs, the dealers now know to gauge a new K-tel release and can easily anticipate when re-order.

Sales + Shipping: Experience is a great teacher. Today, having historical records to go by, on a shop by shop basis, the

sales force can quickly project early results onto a national basis and advise dealers as to what quantities they should order. Order processing and shipping can turn most orders around on the day they are received except during peak times. This means that dealers need not tie up their budgets needlessly as they can reorder on a weekly basis.

Consumer Confidence: The careful selection of repertoire has created great consumer confidence and loyalty. People know they aren't getting ripped off when they buy a K-tel record.

The company is firmly committed to the sale of music, but as Garry Kieves says: "The market for compilation albums is a finite one and at present there are far too many tv records on sales in Germany. The important thing in a sale or return market is to keep returns down to a minimum. This means gauging the market demand accurately; so even when we think there's a good chance of selling between 300,000 and 400,000 copies of an album, we never press more than three days of inventory at a time. The secret is to know when to stop the presses. We manage to keep our returns below 3%.

Kieves believes that tv compilation albums form an important part of the record industry. "They are a means of introducing new people to the joys and the values of having prerecorded music in their own homes.

Records are a part of the total entertainment industry. This would have to include movies, theaters, restaurants, football games, nightclubs, concerts, books, magazines and more. In fact, any form of entertainment that is competing with the consumers' disposable income. In that way, tv advertising must increase the market share of records as part of the total industry.

Kieves says, "I am proud of my company. I think it is the best in its field. But really it's all we do. We are the only company that has a full time creative a&r department working only on tv compilation records. Our decisions are made on the spot by local people who have the power to make these decisions. They don't have to ask their head office in London, Winnipeg or Hamburg. We don't do this as a part time thing. Our people do tv compilations all day, everyday. By the end of this year the complete record operation, marketing, a&r, slaes will be completely independent of the non-record part of the company. The only parts that will be shared be accounting, shipping and of course, buying tv time.

When asked why K-tel is building up its record division when
(Continued on page K-28)

Marketing

• Continued from page K-4



From left: Steve Sell (administrative manager), Jeff Koblick (director of purchasing and production), Mickey Elfenbein (vice president & assistant secretary), Roy Ogden (director of marketing special products) all in Mickey's office.

from hits and then visual mention of 6 more or a total of 14 out of the average of 20 hits on a K-tel current smash compilation. Garish colors are favored on K-tel albums and tv spots are hardly color-coordinated. "We don't attempt to entertain or win awards with our commercials," Kieves says. "I work off the top of my head. If we start a commercial on Monday, I usually get work prints in a week. I take a commercial home. I try it on people close to me, not close to the business. If it grabs them, it's good. They're like our regular record buyers. I can't plan 16 months ahead. We're in a now business. I have no competition. My competition has competition," Kieves opines.

Kieves explains that sometimes a test campaign on an album indicates the package isn't right for world consumption or the recorded contents just don't fit a particular section of a country or an individual country. "K-tel has enough product so we can substitute. Our competition doesn't have that product flexibility. More and more what is common in Europe with its more limited number of tv stations and resultant lesser tv commercial time is becoming true all over the world, even in the U.S. You have to buy time months in advance. So we can substitute with a different album or we can use the time to push a new or an established household product."

K-tel's originator travels the world consistently. Only Raymond Kives possibly racks up more air miles per year than Philip Kives. He admits he's freer to move now that K-tel is more standardized in all departments. An international rulebook for accountants and controllers has just been prepared by his cousin, Harold Kives, chief financial officer, and Barry Choboter, who is international controller for K-tel. The K-tel chief executive, whose mane of thick brown hair and piercing brown eyes make him look like a

more athletic version of Fernando Lamas, candidly admits full blame for K-tel's one recorded loss in its 15-year financial history in 1974, when its normal hefty profits dropped to a \$593,000 loss. "We weren't together. We needed to be standardized. Everybody was doing things differently. We weren't benefitting from what each of us had learned."

Where once company pioneers like Philip, Ted and Ray Kives personally spread out over North America to sell a single product, K-tel's founder envisions the year soon when over 100 different record packages will be released in over 20 foreign countries. And they'll be able to react globally with a pertinent package in four to five weeks after the album's inception. "I can adapt with the times. K-tel is extremely flexible. I think the videodisk will be especially beneficial to K-tel."

Philip Kives speaks encouragingly of the greater number of retailers constantly being plugged via tv saturation campaigns in the 14 foreign countries in which the firm has branches. He recollects his early personal business relationship with so many chains. A good insight into why these key relationships exist is the strong credibility K-tel still has with its first network of Canadian retailers. These retailers were pleased when the non-stick frypans, misused in the main by customers who used abrasive cleaners which cut through the thin protective surfaces, were returned and Kives and company repaid the complaining buyers in full. And the thousands of retailers who handle K-tel not only love the tags which identify them as K-tel retailers on the spots, but they know of Philip Kives' philosophy: "We want those people in the stores on Friday night and Saturday morning, buying what they've seen on tv.

full. And the thousands of retailers who handle K-tel not only love the tags which identify them as K-tel retailers on the spots, but they know of Philip Kives' philosophy: "We want those people in the stores on Friday night and Saturday morning, buying what they've seen on tv.

Bob Shipley, who assists Philip Kives in making tv spots, admits K-tel has been an education. In some ways, he's been uneducated from what experience had taught him was right. But he backs Philip Kives' intuition. "I remember one rush spot that we started on Tuesday, wrote it and shot it, we screened it the next day and by Thursday it was in the lab, being processed."

K-tel isn't satisfied with just one version of an album commercial for a market. Sometimes four different ones are done. "There are so many good tunes on some albums that we can't pack them all into one 60-second commercial, so we make a variety of spots that give them all exposure. "When Linda Blanski makes the sequence, we immediately work with her getting the most effective music bed for the spot. There's so much distraction going on around a tv viewer that we carefully try to find the most contagious and familiar tunes to put up front in the 60-second commercial," Shipley reports.

Philip Kives, Shipley and Blanski laud Harry Taylor, CKY radio production engineer, who's been doing the audio portion of K-tel's radio and tv ad campaigns for years. They point out that he instinctively gets that imperative, attention-



Al Korry, Gary Korry, cutout of Rene Simard, Guy Cloutier and Rene Angelil at gold record presentation.

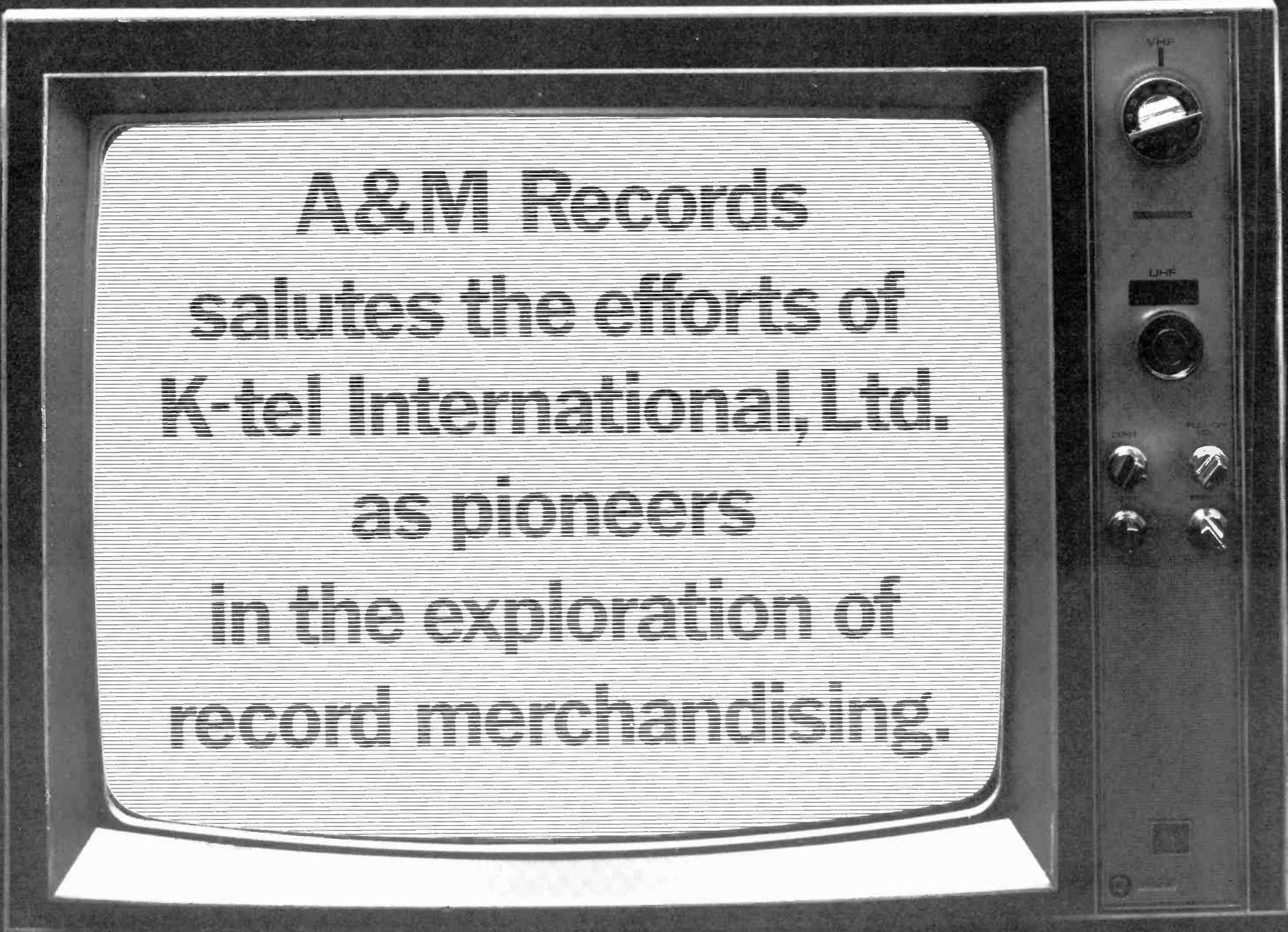
getting-and-holding quality to the sound on a commercial.

The K-tel spot team has no set rules. They have used from three to six seconds on the principal theme from a song. "We use two turntables, putting a music bed together," Shipley reports. "Linda and I just keep working it over and over till we get it. She does most of the first listening.

Kenn Perkins Animation Ltd., Winnipeg, has been working with Philip Kives for six years making primarily visuals for the tv spots. "K-tel spots must be functional, they must have the K-tel image subtly, we use every device imaginable. Not only have we used live film footage, but we used every form of animation. Snap decisions are best. We can't waste time. K-tel hard sell is valid. Philip wants every frame to happen," Perkins says. He explains that 240 film frames appear on the screen every 10 seconds and producer Kieves wants eye-arresting action to occur.

While more and more autonomy is being extended to employes all over the world in most departments, Philip Kieves like the lord of the pride still exerts dominant control over tv spots in North America.

From an interview conducted with Philip Kives.



A&M Records
salutes the efforts of
K-tel International, Ltd.
as pioneers
in the exploration of
record merchandising.



England



Unlike the situation in many of its world markets, K-tel's introduction of recordings in England in 1972 was followed relatively soon by competition. There are similarities as well in what happened in other markets and in the U.K. and one includes the initial push being that of non-record product. And in the

exclusive area, England has been a particular triumph with massive challenges overcome and fantastic growth rates reached.

Just in terms of growth it is interesting to realize that K-tel's office in 1971 was what Ian Howard, general manager, terms "small." He defines small as "one room that can accommodate two desks comfortably, four desks with difficulty." Today, K-tel U.K. employs 70 and occupies an office and warehouse complex of 36,000 square feet seven miles from London's West End. Since its inception K-tel (U.K.) has shown a substantial increase in sales. Howard sees a substantial increase in store for this year in sales turnover.

K-tel has been interested in Europe as early as 1967 when Philip and Raymond Kives decided that after their successful opening of the Australian market they would visit England. It seemed logical as the U.K. was English speaking and the people had a great deal of common ancestry. In typical Kives style they arrived in the U.K. carrying merchandise and commercials with their luggage. Quick inquiries determined they should go to the Westward tv area. They arrived in Plymouth with great enthusiasm, after making a K-tel styled sales presentation. They opened several accounts, went out and bought tv and from their hotel room monitored the effectiveness of their brand of marketing. Within a few days they had sold out of initial orders and the hotel switchboard was buzzing trying to locate the Kives brothers. After a week Phil and Ray knew one day they would be back to England.

The continuation of activity slowed in England as K-tel had just opened up the U.S.A. and all hands were needed to run this operation which was growing literally double its size each week. The success of the U.S.A. operation kept everyone busy but in November 1970 Philip was restless again and set off to review England. The result was "let's test again." This time British Enterprise was on the ball and long distance calls from the U.K. to Winnipeg persuaded Philip to test this latest product in the Border tv area. Again Philip came laden down with commercials and the now world wide successful Brush O Matic (Miracle Brush in North America). Once more he walked the streets opening up new accounts and again from his hotel room he monitored his campaign. His evaluation 2 weeks later indicated the Brush would sell in England. He flew back to Canada and took up his 6-month-old negotiation with Ian



Tony Prince known as the "Royal Ruler" of Radio Luxembourg at the K-tel stand at London's Olympia. Tony hosted 2 1-hour shows on the station in an exclusive radio Luxembourg preview of Juke Box Jive.

Howard to go to England and run his first European company.

Howard was 27 at the time and the challenge was overriding. On reflection he says, "The money was better than I earned as a company buyer of 60 department stores but it was the excitement of the task, the faith Phil Kives had in abilities. I think in retrospect he could have got me to join K-tel for pocket money." Mark Rosenfield was also brought in as marketing director from K-tel U.S.

Digressing for a moment Ian Howard reflected on his first meeting with Phil Kives and K-tel's management style. "I first met Philip in Sydney in 1966, he was at that time launching his famous Feathertouch Knife which after 1 week on tv had sold out in all stores. Phil in those days was



K-tel expanded its stand double for the 1976 Ideal Home Exhibition at London's Olympia.



K-tel London's management team sitting around table in office. From left: Graham Bell, Peter Walker, Mark Packard, Don Reedman, Ian Duncan and Jon Chawner.

different, if not unique in his style. I was impressed by his marketing techniques, in fact, overawed by such a humble man selling so many Feather Touch Knives. As I was planning a trip to Canada, I went to see Philip at his hotel. His room was his office, on reflection it was not untidy, he had it all on one pad of paper and in his head. At 21 I kept thinking who was this guy, I don't think Australia had many people of his caliber in marketing at the time. From those early days I had always wanted to work for Philip and it was May 1971 I was to be his man in his new empire. It still gives me a good feeling."

Returning to the start of K-tel U.K. Howard continues to reflect on its beginnings. "I think the hardest days of K-tel

(Continued on page K-42)

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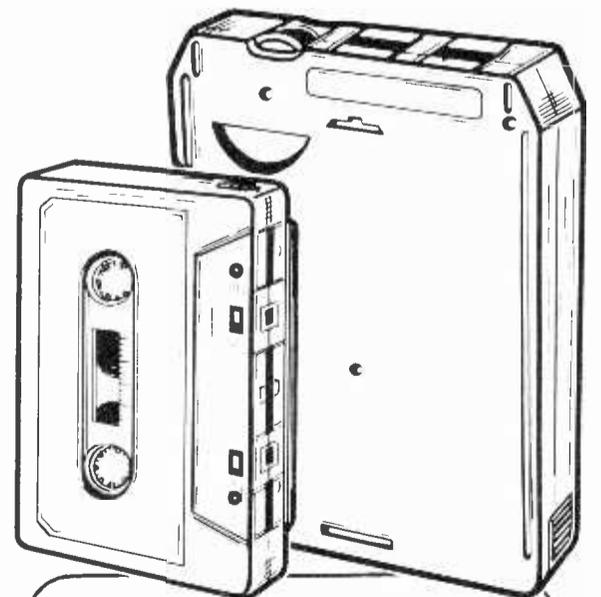
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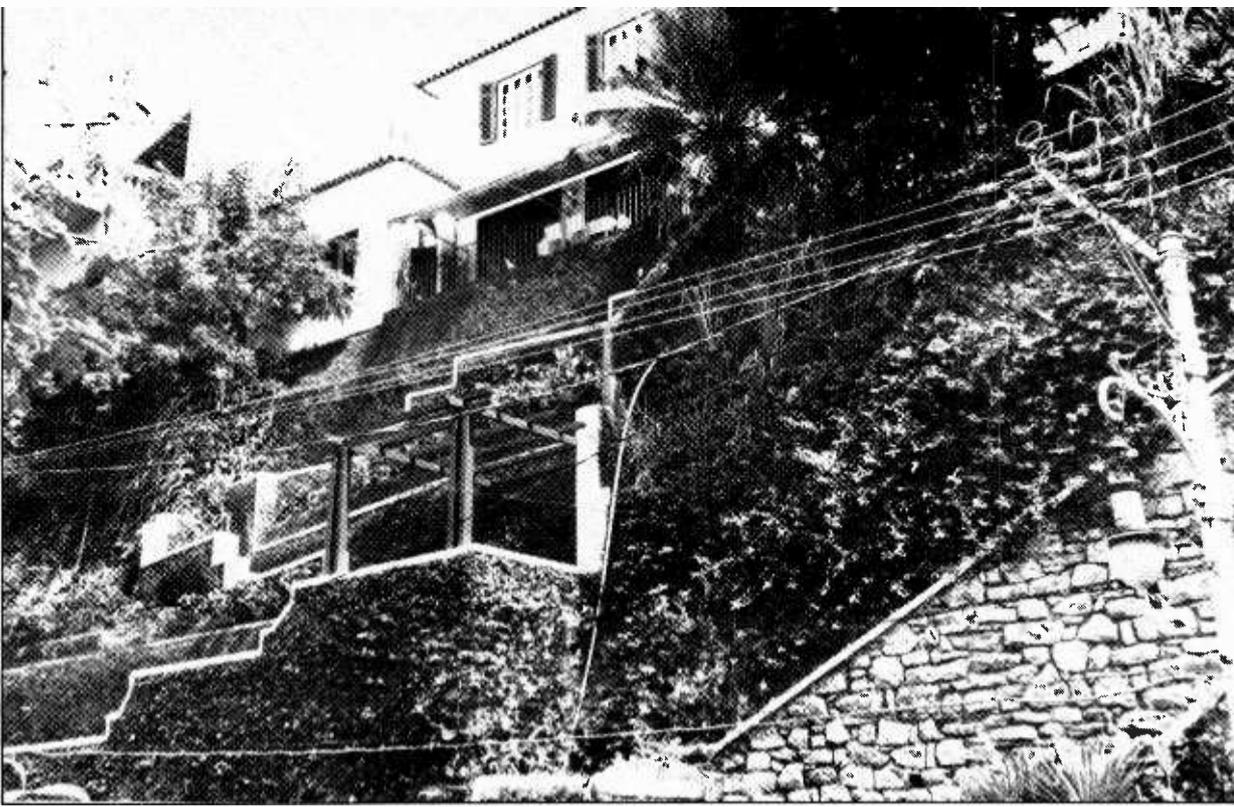
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FOR 8 TRACK & CASSETTES**

Our greatest hits.



K-Tel and CBS International.
Working together for a more musical world.



K-tel's Brazilian office.



David Catlin and Evandro Ribeiro, president of CBS Brazil.



Bob Backer, controller; Allen Cordover and David Catlin (from left).

Brazil



Beginning a new business in Brazil was a totally different experience for K-tel. Historically, K-tel has a reputation for arriving in a new country and proceeding to initiate its first test marketing within one or two months. With this philosophy firmly implanted in the minds of David Catlin and

Alan Cordover, two long-time K-tel executives, they arrived in Brazil at the end of May, 1975, to organize a new company and begin the first tests of a record and two products in July. They soon discovered that the legal and importation problems existing in Brazil would never permit them to proceed under a typical K-tel timetable.

Nevertheless, the music business in Brazil has been under international influence for a considerable length of time. Moreover, certain big-selling artists in Brazil enjoy wide appeal in other countries.

As an example of foreign partnership, CBS Brazil has been active since 1953 and CBS Brazil proved cooperative in K-tel's start-up.

The internationalizing of the market in Brazil is perhaps pointed up by Roberto Carlos, one of the largest-selling artists in Brazil. He has traditionally recorded in America with Evandro Ribeiro, head of CBS Brazil, producing. Moreover, Carlos sells well in other South American countries and in the U.S., Canada and Europe.

With the help of Mickey Elfenbein, vice-president and director of K-tel in the U.S., initial contacts were made with all of the major record companies or licensees in Brazil to explain the marketing plans of K-tel for Brazil. After considerable research, a list of 30 top international rock hits was completed. From this list came the 18 original hits in K-tel's first Brazilian LP, "In Concert." David Catlin handled the negotiations for licenses and production of the LP and

cassette, while Alan Cordover devoted his efforts to booking Rio de Janeiro for the first market promotion, producing the television and radio commercials and buying the tv and radio advertising schedules.

"In Concert" was launched the end of August in Rio—90 days after K-tel's arrival in Brazil. The first non-record product, Multi-Amolador, a multiple-purpose sharpening device, was launched in Porto Alegre at the same time. Both tests met with great success, with the record rising to the top of the Rio charts. For K-tel, there was some dissatisfaction with the 90 days required to initiate its first sales. For the industry and other interested onlookers in Brazil, there was amazement that K-tel could achieve sales success in such a short period of time in a country where six months to one year is normally required for any company starting a new venture before any meaningful results are achieved.

(Continued on page K-26)

DURECO

FACTORY

CONGRATULATIONS

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and to congratulate
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Clair Ferguson—Promotion Manager
and staff for their contribution
to K-tel's Operations in
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THANK YOU FOR YOUR SUPPORT IN MAKING
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GREATER FUTURE COOPERATION



K-TEL- INTERNATIONAL

Canadian Pride Epitomizes K-tel Success

Winnipeg



The Canadian nationalism of the Kieves family is a source of pride at the company's Winnipeg headquarters. The family has shown that a company does not need to be headquartered in Canada's larger cities; that is, Toronto, Montreal or Vancouver and that there can be more than a branch office in

Winnipeg out on the flat prairieland of Manitoba.

Actually, K-tel is all over Canada. There is the bustling Montreal branch and offices in Toronto, Vancouver and warehousing in Calgary and Edmonton. But Winnipeg is the nerve center for the entire international K-tel hookup and it is the Manitoba base that offices around the world deal with constantly. On a national sales level, Winnipeg is responsible for the area between Peterborough, Ontario and Victoria, British Columbia.

The nationalism that pervades out of Winnipeg is probably a surprise to many, who may assume that Minneapolis is the main base because it is the titular head of the company. But the major decisions and the power centers are at Winnipeg.

Yet another perhaps surprising fact is that K-tel is extremely proud of what it has accomplished in the Canadian record industry. This includes a pioneering role in Canadian tv, opening up major accounts in important retail outlets and not least of all supporting Canadian recording acts.

Although the office in Minneapolis is the titular head of the company, the major decisions and the seats of power exist in Winnipeg. The office itself is truly international in scope as the Winnipeg office is in constant communication with the other international offices on a daily basis. Of course, Winnipeg is

(Continued on page K-30)

Montreal



Ever since its humble beginnings in a garage in Montreal's N.D.G. area, the Montreal branch has been unique in that it sells in both the English and French-speaking segments of the surrounding territory. In fact, even in the very beginning in 1971 there was an international flavor because K-Tel, while the record industry was in the midst of the heavy rock phenomenon, was turning the record industry around with a polka music LP.

Thus, Canadian audiences, as has been the case in country after country, became accustomed to the saturation of television and radio with ad after ad and a loud, conspicuous voice booming out that this polka record was the one they were waiting for.



Entrance to K-tel International Montreal Branch.



Another hit. Sales manager Al Korry (right standing), Jack Korry (seated) and Gary Korry.



Barry Chobeter.

Rapid growth, under the guidance of Jack Korenstein, executive vice president, K-tel international, keyed the early phase of the Montreal branch. From the garage it moved to a small office and warehouse in Montreal's industrial district. Then when K-tel was introduced, the headquarters moved to St. James Street. The staff then consisted of 15



Looking over Toronto Stock Exchange in 1973 (from left) Raymond Kives, Lester Lowe, Philip Kives, Harold Kives and Ian Howard (latter from England).



K-tel displays.



Montreal sales staff (from left) Frank Romano, Alvin Korry, Frank Goulet, Tom Pearcey, Serge Jarvis with controller Claude Sasson.

people, most of them typists trying to keep on top of orders piling in from Eastern Canada and the Eastern U.S. seaboard.

Since 1971, the ideas, the sales and the staff have mushroomed. K-tel Montreal now has almost 50 employees.

(Continued on page K-30)

German Expansion Hurdles Unusual Challenges



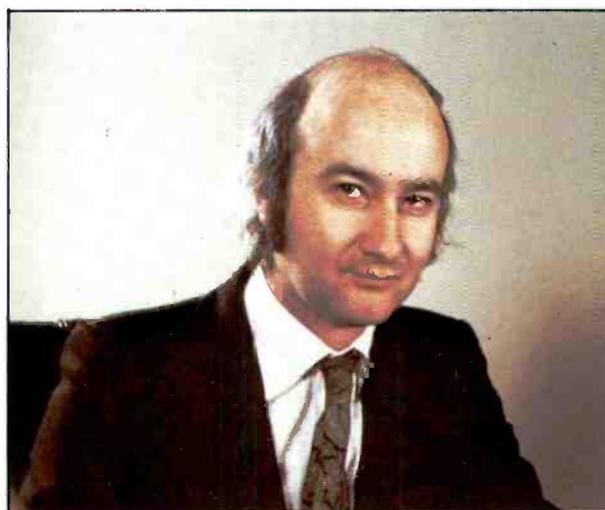
The development of the German business represented a challenge that is not paralleled in many of the K-tel overseas branches. K-tel in Germany today, has more than 100 employees.

If any single characteristics of Garry Kieves' expertise in designing the German operation is outstanding it is the flexibility that characterises, really, the K-tel operation overall. For example, in Europe there is the problem of long range advertising commitments.

The success of K-tel's housewares and other non-record product meant that if a record was unsuccessful, the tv time booked for it could be allocated to another product. As the company currently buys about \$10 million of tv time annually in Germany, this flexibility takes much of the risk out of making such large commitments up to 18 months in advance of transmission.

In normal times the airtime demanded exceeds that available by 800 percent. Each station has only 20 minutes daily and if an advertiser does not obtain all the time he needs on his initial application, he can obtain more at a later date if other companies cancel. Cancelled time is allocated by the stations in proportion to the amounts requested by other companies at the initial application time.

The idea of launching a record operation in continental Europe had been sparked as early as 1968, when Ray and Phil Kives were attending a housewares exhibition in Cologne. On



Simon Cooper, European controller (above). German financial controller Klaus Grande (standing immediately above) and European EDP manager Gunnar Skerde.

the way back to their hotel, they visited several record shops. By this time K-tel was heavily engaged in the sale of records in North America.

By 1972 it was felt that the time was ripe to establish K-tel in Germany and in September of that year there was a meeting at the Continental Hyatt House in Los Angeles between Tony Panet-Raymond and Chris Whent of Polydor and Ray and Garry Kieves of K-tel. Panet-Raymond indicated that the German Polydor company—Deutsche Grammophon—was interested.

Panet-Raymond subsequently went to Germany to initiate the project, confident that it would be completed within 90 days. A second meeting was arranged in Hamburg for Dec. 17 and this was attended by the Kieves cousins, Panet-Raymond and Shogo Ishii, the manager of K-tel in Japan.

The Kieves cousins were somewhat amazed to discover that the projected album to be test-marketed had not been completed; the reason was that Polydor did not have enough hit material available and the Polygram sister company, Phonogram, did not wish to participate in the project. The matter was thus left in limbo for a few weeks.

Says Garry Kieves: "Initially it was murder. No one would even talk to us. I couldn't get an appointment. All the companies thought our operation would fail, and they didn't want to be associated with failure. They were convinced they'd never get their royalties."

In January 1973, Garry Kieves returned to Hamburg in the company of Paul Green whose job was to negotiate the purchase of television time. The results were dismal.

What could be done? Here they were in an unfamiliar country, speaking no German and trying to launch a tv record operation without tv and without a record. The logical thing was to forget the whole project and take the next plane back.

The two-man conference came to a unanimous decision and decided to do the totally illogical thing.

The primary problem was the lack of tv time. There was no sense in having a product to sell if it was not possible to tell anyone about it. So it was decided that Paul Green would call on every television station in West Germany to see what could be done to secure airtime. And Garry Kieves would call on the

(Continued on page K-38)

U.S. Complex At Minneapolis Diversified, Dynamic



K-tel's Minneapolis operation began with a single light bulb hanging over the head of executive vice president Raymond Kives in an office on the other side of the tracks on Portland Ave. As a lone television salesman he remembers his first cash-with-order tv schedule for Imperial Products, whose name

was later changed to the familiar K-tel. But the early success of the Miracle Brush moved the company into new headquarters at 421 Wilson St. where the staff jumped from two to five employees. It was from this location that the United States operation began to flourish.

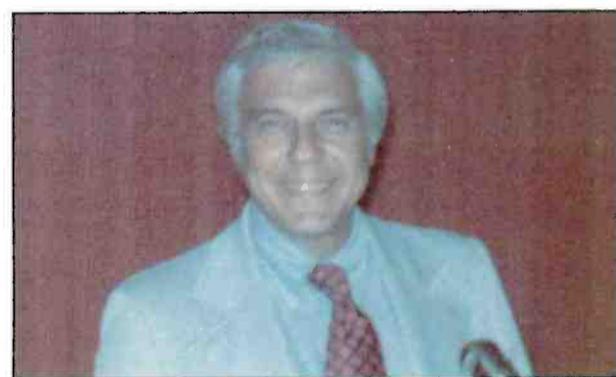
Though there had been other record packages prior to 1971, it was "25 Polka Greats" that really showed what could be accomplished in the record business. An initial test market was so surprising that additional tests were made. Imperial tested again, and again, and again. From this point on, records became one of the most important products for K-tel. The company, enjoying high sales by producing one teen record and one country album every fall, began producing children's and classical records. This past year has seen the coordination of such records as "Tear Jerkers," "Wacky Westerns" and "Goofy Greats"—a humorous selection of special tunes aimed at the youth market.

At about the same time that the company's Wilson St. operation became too small, Imperial Products became the publicly owned company "K-tel International, Inc." The next two years brought greater and greater sophistication to the informal, but hardworking "family." This is not a reference to the Kives family, but rather to the K-tel company family. Even today in the new million dollar plus, 120,000-square-foot facility in Minnetonka, Minn., which houses more than 130 employees, the K-tel clan operates as, and treats one another as members of a family. As evidence, one need simply check the racquetball court and saunas which are included in the facility to see that K-tel's employees not only work together, but play together.

In marketing a record product, each market is examined in terms of distribution channels, number of outlets verses
(Continued on page K-40)



Raymond Kives (right above) with the Pat Boone Family and Japanese director Kumatsu (left). Ken Ranallo and Rob Cincotta in vast Minneapolis warehouse. Sales marketing department (from left) Mark Margolis, Bill Trewick (processing manager), Cindy Bossart and Jim Landes (upper right). Kay Root, Mark Ryan, Mike Cleary and Stu Kloner (latter general manager, K-tel Advertising) directly at right. Larry Axelrod, national sales manager (below right).



K-13



K-tel Australia's Christmas bus. Insert shows Australia headquarters. Ken McDonald, Johnny O'Keefe and Allan Hely (from left below). Upper right (from right) Ken McDonald (managing director), Ron Burley (company secretary), Gary Fuller (credit officer), Dean Ryan (sales), Warren Patterson (sales), Theo Tambakis (sales manager), Jo Willett (advertising manager), John Ozard (sales).

Australia Marks 10-Years Of K-tel World Growth



K-tel's first expansion outside Canada was in Australia 10 years ago in a very modest 500-square-foot office that had a staff of three, including the then general manager and present managing director, Ken J. McDonald. The expansion was the chief inspiration of Philip Kives, who came to Australia in 1965

fired up with a promotion on the Feather Touch Knife. But also crucial to Australia's development for K-tel was Raymond Kives, Philip's cousin.

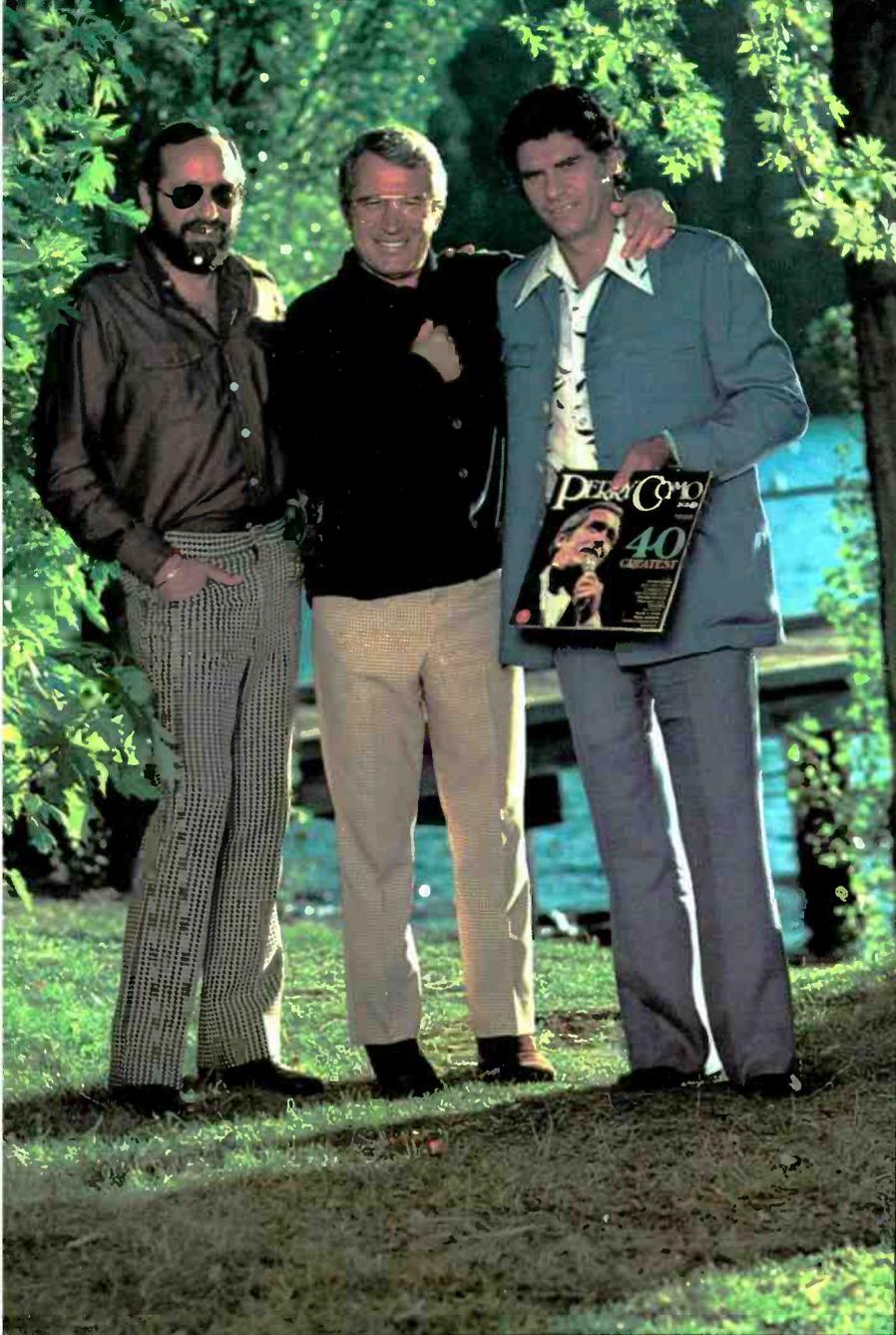
McDonald recalls he met Philip Kives "as a rather suave type of character, dressed in very exciting psychedelic gear, carrying a large suitcase and a small parcel of knives in a room at the Henzies Hotel." Kives' first call was to the David Jones store and the housewares department where McDonald had worked 20 years. Impressed with what he says was Philip Kives' vision, McDonald agreed to join the K-tel operation and the Australia company was formed.

There seems little doubt that the Kieves' choice in McDonald proved valuable, considering all that experience with David Jones, 138-year-old chain with stores all over Australia and which only recently purchased the Southern California Buffum's chain.

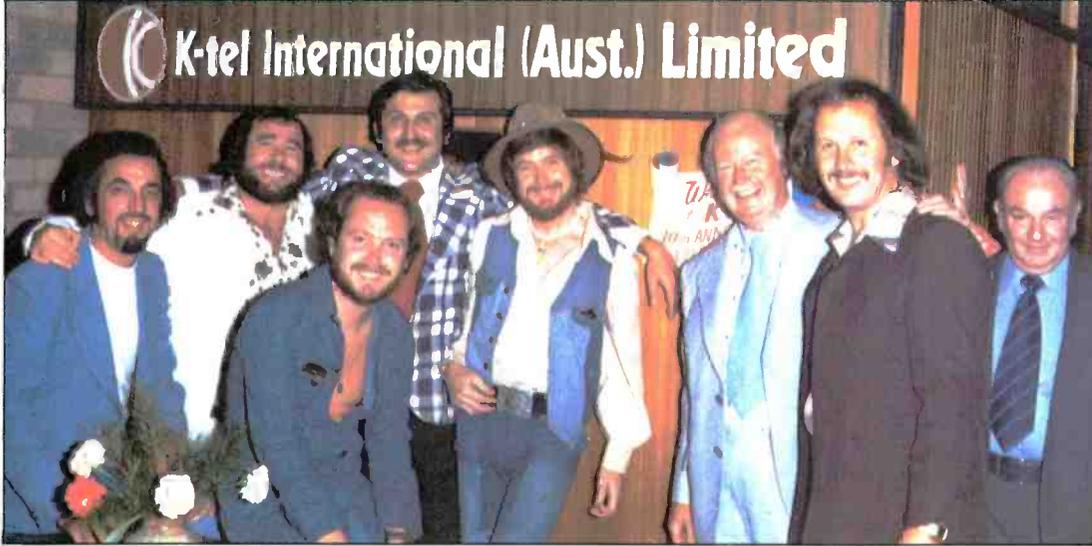
K-tel's first tv-promoted LPs were extremely successful in spite of criticism by the Australian record industry who maintained that LPs could never be sold by tv promotion.

As the business grew, K-tel moved to a larger building in the city, Northgate House, which had office and warehousing facilities of about 1,500 square feet, and a staff increased to seven. Original staffers have helped the company grow. Joe

(Continued on page K-26)



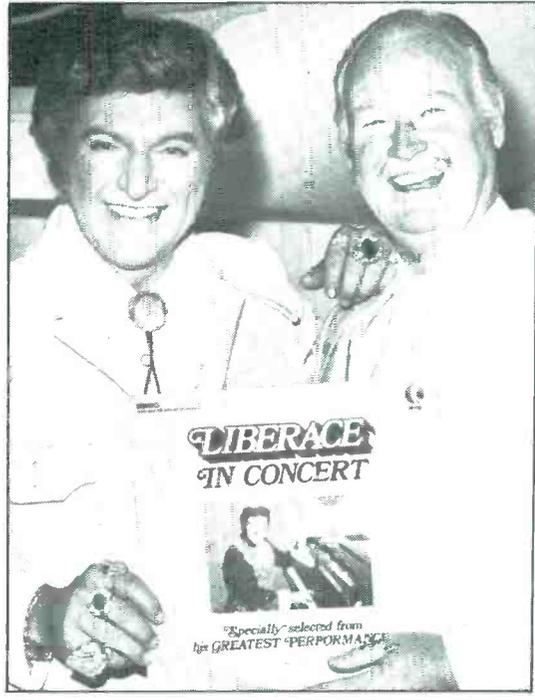
Philip Kives, K-tel president; Perry Como and Frank Mancini, vice president of artist relations for RCA (from left in left photo). The Como LP sold over one million in the U.K. alone. (Left to right) Gary Korry and Alvin Korry. (Flank) Rene Simard receiving a gold award in Canada. (immediately above).



Irish Rovers with Raymond Kives, Ken McDonald and John Bunion in Australia.



Silver Convention pose in France with (from left) Mark Rosenfield, Raymond Kives, Ian Howard and David Milner. Below, John Kincad, Penny Farthing artist, receives award for more than 5,000,000 K-tel LPs (from left) Garry Kieves, John Kincade and Martin Krissel in Germany.



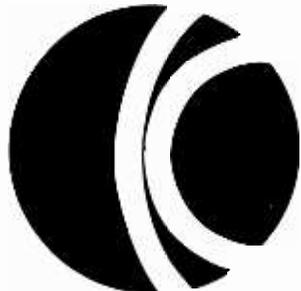
Liberace and Ken McDonald in Australia. Below: Marty Robbins and Stan Shulman (right).



Garry Kieves presents Branco Zivanovitch with gold LP to celebrate more than 500,000 copies of "Pop Greats."



My Very Best Wishes
For Continued Success
to

K-tel  **International Ltd.**


Morris Levy

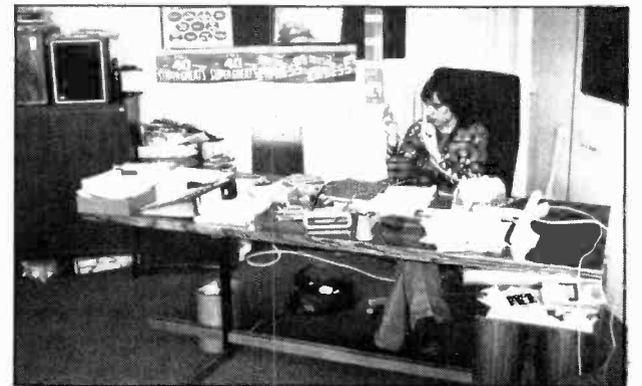
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Holland



Holland sales office (left), the Holland staff and Carol Foster, general manager.



ADVERTISEMENT



K-tel came to Holland in September 1973 in a small office, not a stone's throw from the Amsterdam Hilton. It was from this office with a staff of three, that K-tel's first LP in Holland was conceived, and launched, "20 Flashback Greats of the '60's." It rocketed to the top of the charts and stayed there for seven weeks, taking the Dutch public, record retailers and record industry completely by surprise.

To date, K-tel has released 15 LPs in Holland, 13 of which were heavily promoted. Four have reached the No. 1 spot, holding this for a total of 29 weeks. In fact, K-tel albums last year were featured in the Top 10 for 44 weeks and since the first 1973 release, there has only been nine weeks when no K-tel package was in the Top 50.

All this is amazing when it's considered how television is totally government-controlled since the 1974 outlawing of private-radio stations. Airtime is sold by a government agency that accepts requests once a year in August for the entire year. Short-term buying opportunities are rare.

Thus, K-tel sponsors disco activity and supports in-store promotions.

K-tel in Holland supplies more than 1,100 record outlets, most of them small, independent retailers. The company also supplies 1,500 outlets with non-record items.

Looking back to the original release, Kick Klimbie, marketing manager of Bovema, which licensed all 20 tracks

through Bovema/EMI oldies vaults, likes to recall the reaction to Garry Kieves and Mark Packard.

He remembers that they came in requesting to licence tracks, quoting huge sales figures and advertising budgets unheard of in the local record industry. He also remembers

that when he asked for a visiting card—the normal procedure—they looked at him in amazement.

The concept of a '60's album was discussed and various tracks were suggested as possibilities. Using this list Kieves made a commercial and revisited Bovema next day to play it to an astonished audience. However, approval was given. EMI excelled themselves in speed and efficiency in pressing records and sleeves, and a week later the record launched.

Klimbie remembers that at that time of year (October) the factory was extremely busy and that in order to get covers printed in time the printing staff literally moved beds into the factory and worked 24 hours a day during that weekend.

Early in 1974 a new office was rented to take care of the increase in staff and the upsurge of business. The nucleus of three people moved with manager Mark Packard to the picturesque office in the center of Amsterdam overlooking one of the famous old bridges (De Magere Brug), which are still opened manually every time a large barge has to pass through. Mark Packard left Holland to return temporarily to Germany and Alan Jones was recruited from London and acted as manager for a few months. He was assisted by Coby Wittenberg, Peter Kloeth, Peter Bakker and Theo Valk who control respectively the sales, administration and accounting and it is to these four people, still mainstays of the company, that K-tel owes its success at its inception in Holland.

Following the success of "Flashbacks," other record companies joined forces with K-tel, adding diversity and impact to each release. The second album, "20 Power Hits," was compiled in conjunction with a large number of record

companies. Advertising for this record, as for "Flashbacks," was on the two national tv programs.

One particular landmark was the "Music Power" album released in January 1975. This album went straight to No. 1 in the charts and held onto this position for nine weeks.

One Friday afternoon more than 150 customers collected more than 6,000 records, some of them having travelled more than 200 kilometres by train to secure their album rations.

By this time the K-tel staff, which had increased to 12, were busy with gadgets as well as records. The Huiskeeper (Hair Magician) was a huge success in Autumn 1974 and is now a shelf product in many shops. Other products such as the Sharpener, and Record Selector have also been successfully marketed here.

In March 1975 K-tel Holland had a sad farewell to Packard who decided to return to K-tel in his homeland England after nearly four years abroad, including opening the Irish K-tel operation, being a pioneer in Germany and the first manager in Holland. His place was taken by the present manager, Carol Foster, who had previously been working on K-tel's advertising campaigns in Europe.

The company had by now outgrown the premises on the Amstel and moved in August to a new bright and airy building in a village, midway between Amsterdam and Harlem, with the unlikely name of Boesingheliede, which even the Dutch cannot pronounce. K-tel Holland today has 25 employees.

In November 1975 it released its first ever Dutch LP—"Hollandse Top 20." This was probably the first time in K-tel's history that a commercial for a compilation record (not single artist) was made with all the top artists coming into the studio to be filmed live singing an excerpt from their hit.

JUNE 26, 1976, BILLBOARD

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K-tel International

Thanks Mate!

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Wolfgang Simon, Austria general manager, and Regine Drescher, controller.



Salesmen W. Fischer and W. Tomschik.

K-tel International G&S.m.b.H. was established July 15, 1975 in Vienna with a 1,076-square-foot office and half that much added space devoted to warehouse. The initial staff consisted of W. Simon, general manager, who was sales manager with K-tel Frankfurt, and Regine Drescher.

controller, who came from an English firm. Two salesmen and two secretaries were added and the nature of the company, in view of Bellaphon's phase-out, was initially to choose product, plan commercials, ordering, conceiving displays and market research.

Even though Germany and Austria have their own music scenes and most German songs are never heard in Austria, there is still an overlap. Suppliers, displays and commercials are identical.

K-tel's entry into Austria came after the company has piled up success after success in other countries and this swept away initial skepticism. It was all the more evident that the international image of K-tel had validity because marketing was successful in neighboring countries on the Continent. The intense back and forth follow through as each campaign is checked with retail reaction was new in Austria and it took only a short time to convince the Austrian industry that the K-tel formula will win.

Austria



K-tel expansion into Austria is a result of natural factors growing out of contiguous circumstances between Austria and Germany. The 7 million Austrians were reacting to tv campaigns in the neighboring country. However, this is not to say the two nations have identical musical tastes for,

indeed, they represent separate scenes. What happened, though, is that young Austrians commenced reacting favorably to the K-tel-originated television spots.

Due to the necessity to set up separate operations in Austria, a variation of the usual K-tel expansion took place. Bellaphon, a local record company, was engaged as exclusive distributor via a contract that will expire in July. K-tel, which will have had headquarters in Austria for a year at that time, will then take over its own marketing.

The dynamic nature of the Austrian market is pointed up by Bellaphon's initial success with a package titled "Pop Greats" from K-tel.

Within six months, young people were thrilled by the commercials. In fact, radio station O3 dedicated a feature to K-tel, pointing out how a compilation of 20 hits was a cost saving for consumers.

There is a carry-over in promotion in that all records featured in Austria have been featured in Germany before.

Denmark



K-tel's how television promotion spans borders and how K-tel is flexible enough to take advantage of opportunities. Here is a country of 5 million people without commercial tv or radio advertising. But 1 million of the people are exposed to German tv.

In the first year in which K-tel Denmark has been in existence, the strategy has been to concentrate on building up a network of retail outlets.

Within three weeks K-tel Denmark had lined up 80% of the dealers that were hesitant initially to stock the report. The company now services 250 stores.

A small operation, headed by Erik Adellrone, consisting of three full-time staffers and a part-time secretary and salesman, the K-tel operation concentrates on the personal selling theory. Salespeople carry all available displays and can put a new dealer in business instantly with posters, dump bins and local co-op advertising.

In Denmark, an estimated 33% of the people enter record shops and stores selling records without knowing what they want so point of purchase is especially important.

The company has marketed 11 LPs, all from neighboring Germany.

K-tel has also found success in the sale of non-record products such as Record Selector and Record Cleaner which

are sold in boxes of 20 pieces. At least 95% of the dealers stock the items.

K-tel executives see an eventual change in tv advertising restrictions but meanwhile are moving ahead in other multi-media directions such as in-store video-film promotions.

Perhaps the greatest triumph for K-tel Denmark has been the success in convincing dealers and the consumer that the product is not sound-alike or bootleg and represents a legitimate bargain with original hits and real stars.



K-tel warehouse handling is being upgraded by special containers that allow for easy inventory control and prevent pilferage during shipment. This scene is on the Continent at K-tel's main warehouse in Frankfurt.

»Alles Gute K-TEL«



The better the product, the easier it is to sell.

On their products and marketing success, we would especially like to congratulate our customer K-TEL.

Our part was to supply several hundred thousand cassettes in the last two years. Supply with cassettes which are okay. With cassettes, each of which is a precision job — from the sound recording to the packaging.

On the occasion of their 10th anniversary we would like to wish K-TEL all the best, and may their success continue in the coming decades.

Cassetton

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If any K-tel's far-flung operations dramatize the wisdom of marketing a broad line of products beyond recordings, the country might well be France where a government ruling in effect has not allowed records to be advertised on television. This legislation obviously meant that K-tel, in its little over a

year-old French operation, had to launch its image with a non-record product.

The K-tel strategy, according to Mark Rosenfield, was initially to experiment with two test market candidates. These were TV Luxembourg, which covers about 5% of France, and TV Monte Carlo, which covers only 4% of the country. The decision was made to go with TV Luxembourg because it was closest to Germany and a natural supply of the product.

Interestingly enough, the initial product, "Le Multi-Aiguiseur"; that is, Dial X Sharpener, was available only in German samples.

From the very inception, there were problems.

From a small office of only 250 square feet, Rosenfield and Claude Favreau from England made a pioneering journey through Northern France. They planned on a Mother's Day release in April-May and for six weeks trundled from store to store to introduce the K-tel philosophy and the sharpener.

The duo met with intense reluctance on the part of retailers but succeeded at last to line up 25 stores and to sell 2,000 pieces.

A breakthrough occurred, however, when the tv promotion was designed. First of all, Favreau, Blully Paschalis on loan from the Germany operation, and Marie-Joelle Thomas, the girl Friday in Paris, made an excellent promotion team. The result is that the initial test area was successful.

Fired by the success of the sharpener, K-tel hired a complete staff including a controller and assistant and four salespeople and decided to launch nationally its Miracle Brush. The activity was intense enough that K-tel was moved to its present site and added a small warehouse.

However, again many discouraging aspects came into play. As Rosenfield put it, "France is like Japan. It has one of the most complicated distribution systems in the world. Nothing is straightforward."

With Favreau spearheading the sales team, the staff commenced its national drive. The challenge was tough. They had two months, July and August, to introduce a philosophy and a product that was unknown in France.

"The worst part was that everybody leaves France in July and August. This obviously slowed down our sell-in dramatically."

(Continued on page K-28)

K-tel building. Management staff in general manager's office from left: Andre Birot, traffic manager; Jean-Yves Le Bars, marketing manager; Claude Favreau, sales manager; Mark Rosenfeld, general manager; Françoise Lacour, assistant controller; Marie Joelle Thomas, assistant to general manager; Rene Mothre, controller.



Diana Creighton and Gordon Shepard conferring over accounts in New Zealand.

K-tel New Zealand offices on fifth floor of "246" building.



In a country that often struggles for its own identity apart from Australia, the distinguishing factor for New Zealand came early in K-tel's very first product in February 1972. The initial product also points up the intense competitive nature of New Zealand marketing, a factor now heightened by the

government's doubling of sales tax on disks and a 40% increase in tax on cassettes.

The initial product was to be called "20 Solid Hits," a name that had been used successfully in Australia.

However, shortly before launch date it was learned that the competition had put together a package to be called "20 Solid Gold Hits." The staff at K-tel hurriedly changed the name of its package and thus started what was to be four years of intense competition.

The K-tel operation, owned 49% by a New Zealand shareholder, is regarded as a microcosm of the K-tel international identity. There are six staffers headed up by Diana Creighton, Managing Director, engaged in marketing a full gamut of K-tel products in this country of just 3 million people.

From the very beginning, K-tel International (NZ) Limited set about releasing a varied product repertoire. These packages include "World Of Waltzes," "Jukebox Jive" and recordings appealing to various nationalities such as Scottish, Irish and Greek.

With such a small staff, the operation results naturally in people pitching in to perform various tasks. The members, including two part-time demonstrators, often double as sales representatives. There is a real attempt to offer personalized service. A visit to each K-tel account is made as often as possible.

The wide variety of record product is pointed up by the success of a record of classical music which was proven to be the No. 1 K-tel best seller so far.

The New Zealand company has been successful as well in non-record products. The Record Selector, Cassette Selector and more recently the Music Book have all done well. The Record Selector and the Cassette Selector now have a permanent shelf position in stores.

Several distinguishing factors characterize the New Zealand market.

First of all, the K-tel line is sold only in department stores. There are no accounts that carry only records. Each store is required to stock each of K-tel's products.

There is no mail order activity.

K-tel's New Zealand operation has done extremely well in non-record product with a high ratio of volume in that area at the present time.

(Continued on page K-28)

Congratulations
K-tel
International Ltd.

on your 10th anniversary

Thanks for the good cooperation and best wishes for the future.



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For
Continued Success**

**Jean Chaput
and the crew**

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**K-Tel, congratulations
for your 10th anniversary. We wish to
thank you for the
pleasant co-operation
that we had in the past
and look forward to the
next 10 years of mutual
business.**



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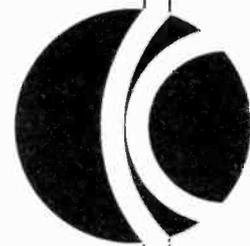
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CONGRATULATIONS



**Allen
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Japan



As early as 1967, Philip and Raymond Kives decided to establish a company in Japan. Raymond Kives had gone to Australia to start working on his first record package and Philip Kives went to Japan with the Feather Touch Knife. The Knife test was mildly successful. However, at this time business started to mushroom in Australia and so Philip and Ray decided to put all their efforts into developing the Australian market. One year later they both returned to Japan and made contact with the largest retailer in Japan, Takashimaya.

They started to buy various products from Japanese manufacturing including a mini sewing machine, knife sharpener, and a hair trimmer. But they were still not in a position to develop the Japanese market as business was starting to increase both in Australia and Canada and Ray Kives had decided to concentrate all his efforts on a new operation in the United States.

In early 1968, Ray Kives discovered the Miracle Brush in Australia. On checking the source of this product he found



K-tel's Japan offices in the heart of busy Tokyo (above). At Sinda Airport (1972): Raymond and Barbara Kives and Shogo Ishii (from left immediately above).

that it came from Japan. This was the start of K-tel's earnest attempt to open the Japanese market.

Since that time, Ray Kives has spent from four to six weeks per year in Japan to develop and purchase new product. He became very close with Shogo Ishii who was a divisional manager for Takashimaya's foreign export department. Many products were developed and manufactured by Japanese factories for K-tel Canada, Australia, United States, and New Zealand.

By 1970 the volume of export from Japan had exceeded \$1 million per year. Ray Kives discussed with Shogo Ishii the



Subway advertising in Japan.

prospect of opening up a company in Japan that would get involved with domestic sales as well as export. A joint venture company was set up between Takashimaya and K-tel known originally as Syntak but which is now K-tel Japan.

Originally they had started out by releasing a splatter pan for protection from oil splatters cut of a fry pan. This was followed up by two compilation teen albums. One album was put together with all Toshiba repertoire and the second with all Polydor repertoire. Each album was partially successful. Business grew slowly as K-tel was developing marketing in a country with completely different distribution techniques and advertising. Ray Kives spent a lot of time just getting familiar with all these differences between oriental culture and western culture.

Shogo Ishii became the managing director of K-tel Japan. He taught Ray Kives to think Japanese instead of Western in all his negotiations. K-tel Japan began using in-store demonstrations plus use of a great deal of press. The tv commercials all had to be redone at 30 seconds as it was almost impossible to buy time for a one-minute commercial.

(Continued on page K-26)

**HAPPY 10th
ANNIVERSARY**



From Your Irish Distributors
**SHAMROCK SOUVENIR RECORD CO.
LTD., 48 DUBLIN STREET, MONAGHAN,
IRELAND. TELEPHONE 047-81068**

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**LOOKING FORWARD TO MANY MORE
HAPPY ANNIVERSARIES WITH K-TEL.**

**Best Wishes
For
Continued Success
CKXL Radio**

**Calgary,
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*Congratulations
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and all at
K-Tel
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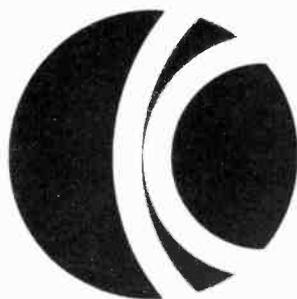
THANK YOU K-TEL

FOR DISTRIBUTION RIGHTS IN AUSTRIA.
FOR MILLION SALES IN GERMANY.
AND WE AIN'T WORRYING ABOUT
THE NEXT TEN YEARS EITHER



BELLAPHON RECORDS
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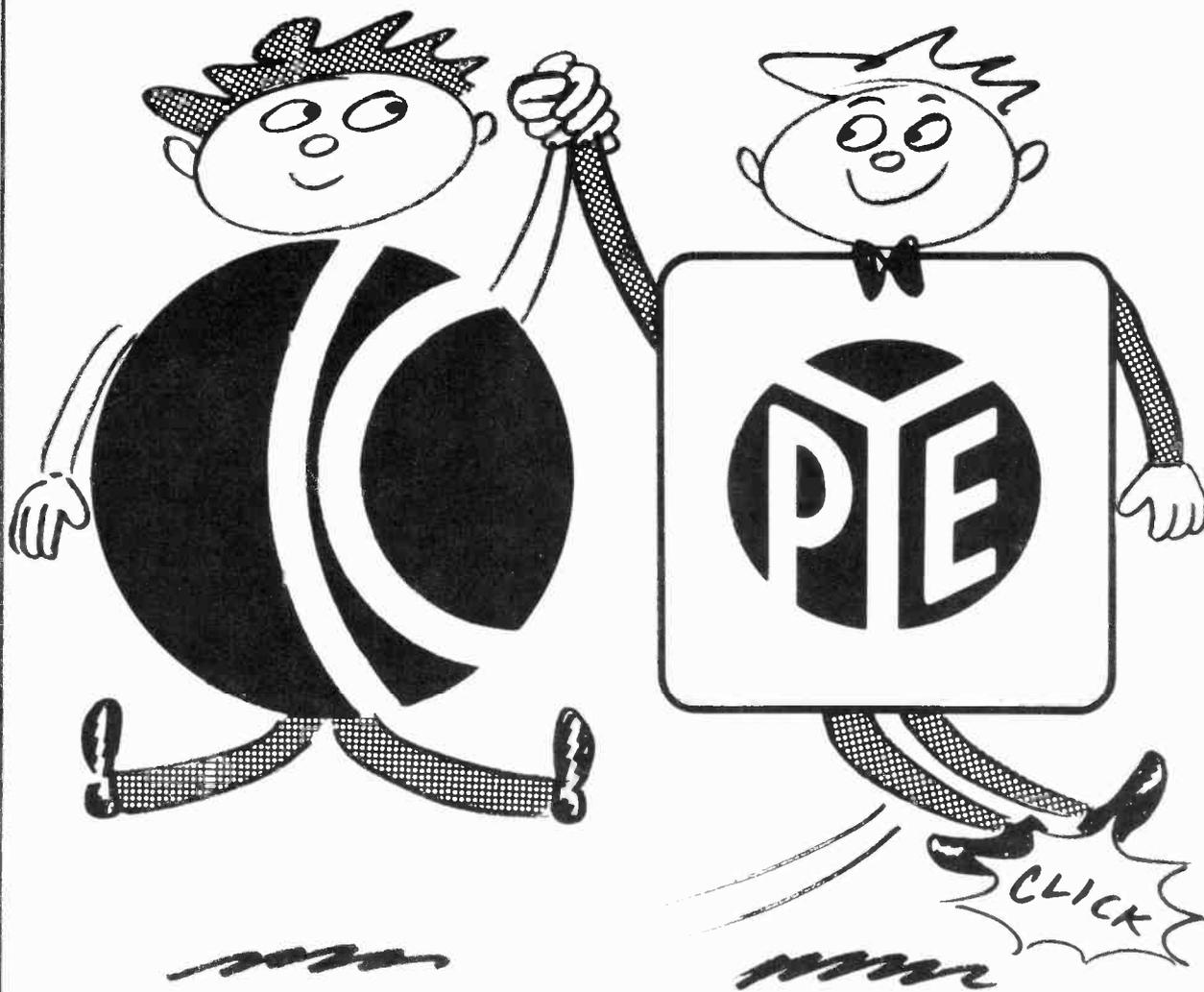


Ktel International Ltd.

SINCERE
BEST WISHES
FOR
CONTINUED
SUCCESS

**DYNAPAK MUSIC
SERVICES LIMITED**

3121 UNIVERSAL DRIVE
MISSISSAUGA, ONTARIO
CANADA



Everybody should be jumping
for joy on your 10th Birthday.

Congratulations from Pye Records Group



Australia

• Continued from page K-13

Hogan, the original storeman and ten-year veteran, is now warehouse manager. The first clerical/shorthand/typing assistant, Diana Creighton, is now general manager of K-tel New Zealand.

During those early years there were many problems in getting product together, and McDonald credits today's success on the early support of the record companies in releasing material to make the albums successful.

As success followed success, once again the size of the building proved to be inadequate. A move was made farther down the street to a larger complex of about 2,500 square feet, and staff was increased to 15.

At this time K-tel was releasing on a regular basis 10 to 12 albums per year, and each one seemed to make K-tel better known. Lots of competition soon came into the field, but this was welcomed as it made K-tel more alert and determined to produce better albums. Earlier in its history K-tel received a lot of help from the Australian radio stations' personnel in the selection of artists, and McDonald is grateful.

Because of this amazing growth it was decided that the company should look at the possibility of going public in the U.S.A., and that brought about the name K-tel: K-Kives and tel-tv. The explosion in Australia was still taking place and had reached the stage of further growth. This time, the branch located and purchased a property about three quarters of a mile from the city in a western direction. This 30,000-square-foot property is the current site where all the action is today at K-tel Australia. It is very handy to the city, enabling visits to retailers on a day-to-day basis. There is now a full-time staff of 35 people.

K-tel Australia now has its first K-tel employe ready to commence operation in Melbourne, Victoria, which has a population of three million, about the same size as Sydney. It has had a representative in Brisbane, Queensland, for the past eight years, and recently arranged similar representation in Perth, Western Australia, and Adelaide, South Australia.

As Ian Kennon, assistant general manager of Channel TEN 10-Sydney, says: "K-tel has made a great impact on the Australian market with their use of television. You could say they created a precedent which very few other advertisers have been able to follow as effectively."

Wilf Barker, general sales manager of Channel ATVO Melbourne, agrees with this. "K-tel was the pioneer of effective, demonstrative selling on television in Australia. Their aggressive approach gave the tv industry a shot in the



K-tel initiated Sydney's first free bus to transport Christmas shoppers.

arm because advertisers all across the country started to emulate their tactics with satisfying success. Time on television is now at a premium as a result."

A recent promotion of one of Australia's most colorful rock 'n' roll stars was done by K-tel. Johnny O'Keefe, who has been around since the early years of rock in this country, worked closely with K-tel to produce one of the most exciting results it's had to date. Although the repertoire was not entirely new, the K-tel image of promotion brought this album to the awareness of all record-minded Australians, with sales of more than 180,000. The album was called "The Living Legend of Johnny O'Keefe."

Another success story is the promotion of Marty Robbins. In fact, the Robbins LP sold platinum and several industry observers note that this is as well if not better than Robbins has ever sold in Australia.

"This shows the public's appreciation of bringing to them the awareness of great artists through our marketing methods," says McDonald, who has seen the company recently celebrate its 10th Anniversary in Australia.



Brazil

• Continued from page K-10

Within the Brazilian record industry, a number of companies and individuals played key roles in helping K-tel achieve this early success. Ribeiro provided four CBS top tracks for the record and also provided advice and guidance for K-tel's new operation. A similar role was played by Jose Sobrinho, president of Top Tape Musica Ltda., a fast-growing successful Brazilian record company. In Sao Paulo, key support came from Enrique Lebendiger, president of RGE/Fermata Ltda., Olavo Bianco, international manager of Som Industria e Comercio S/A, and Geraldo Loewenberg, international manager of Gravacoes Eletricas S/A, all being Brazilian-owned-and-operated record companies. The initial mastering and pressing was done by Tapeclar Gravacoes S/A, in Rio, whose president, Manuel Camero, contributed greatly toward K-tel's meeting its targeted release date. Pressing and tape duplication has since expanded to include RCA and Som Industria e Comercio. All jacket and cassette label production are being done by CBS.

With less than 12 months since start up of K-tel do Brazil, the company has grown to 50 employes, with its headquarters in Ipanema (Rio de Janeiro) and branch offices in Sao Paulo and Porto Alegre. Three household products are now being marketed along with a second and third LP.



Japan

• Continued from page K-24

Jack Korenstein, Garry Kieves, Mickey Elfenbein, and Philip Kives all went to Japan at various times to help give their input. Ray Kieves generally kept going back not only for domestic sales but also for export sales which were now exceeding \$1.5 million. By 1975 K-tel seemed to be getting more strongly entrenched in 'o the Japanese way of doing business.

Two products which made a dent in the Japanese market were the Multi Sharpener and the Salad Queen. Of all countries, Japan is probably the most difficult for K-tel to get fully entrenched in but it is probably the one with the most potential. There is no doubt that K-tel Japan will eventually prove to be a very significant portion of K-tel.

CONGRATULATIONS
TO
K'TEL INTERNATIONAL

WELCOME ON
THE FRENCH MARKET
AND BEST WISHES
FROM

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25 YEARS OF EXPERIENCE
25 MILLION SLEEVES
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A YEAR

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markets.



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50,000 WATTS — 24 HOURS A DAY

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Anniversary**

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We Can Tell
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Has Fine 8 Tracks
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and their U.S. representatives,
Canadian Standard Broadcast Sales Inc.,
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and we welcome K-Tel's return to Expos
Baseball, CFL Football and the
1976 World Series on the
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are happy to
be associated
with K-tel &
congratulate
you on your
past decade
down under

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FIRST

and still No.1
test market in
Canada.



PLUS 3 POWERFUL
SATELITES WORKING
HAND IN HAND
WITH
K-tel

2 station market • no cable.



TV Marketeer

• Continued from page K-3

product via tv and radio to over 50,000 stores. Many of those stores weren't thinking records until we came along. Two chains in Australia, for example, introduced and enlarged their record departments after the K-tel record customers started in regularly.

"From 1965 to 1968, our tv pitched non-record product sales overshadowed record sales. I spent a good deal of time in 1966 and 1967 working for our mushrooming affiliate in Australia. In making the rounds of eight McEwans hardware stores with Tom Luxton, then vice president of that hardware chain, we heard nothing but talk about a 'Miracle Brush' from his managers. It was made in Japan. I remember it was Christmas.

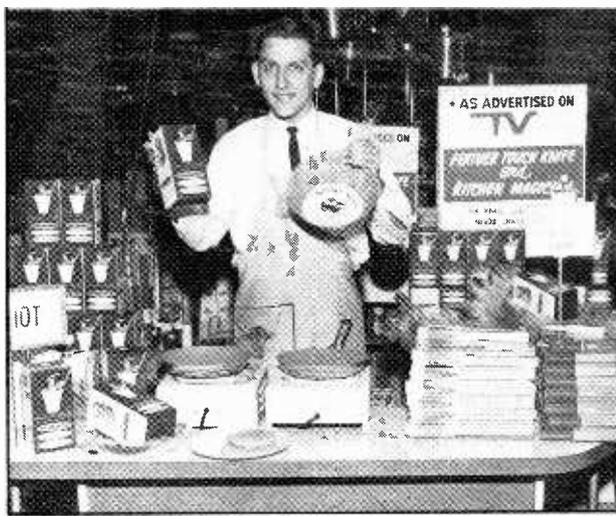
"I called Philip, who was vacationing in Acapulco. He instructed me to immediately fly to Japan to tie up the Miracle Brush for all English-speaking countries. I was brash in those days, only 25. I signed an agreement to sell 3 million brushes worldwide per year. It was our biggest yet and still is our biggest all-time non-record product seller. By that time, Philip and Ted were looking after western Canada and their uncle, Jack Korenstein, besides managing eastern Canada, helped set up the K-tel U.S. eastern operation. Our staff did \$10 million in brushes in the U.S. the first year. We sold over 5 million," Raymond Kives recalls.

"We started marketing records in the U.S. right after the successful launch of the Miracle Brush. Our first teen record in the U.S. sold 800,000 units." Raymond Kives estimates that over 225 different labels worldwide have leased masters to K-tel for inclusion into approximately 325 different albums released either worldwide or in individual markets.

Blockbuster albums sold by K-tel through retail stores have included:

- "Believe In Music," 2.5 million units. (This was not the identical package in every country but had the same name);
- "Disco Hits," over 1 million units worldwide;
- "Eddy Arnold," 400,000 units in U.S. and Canada only;
- "Perry Como," over 1 million in England alone;
- "Rock & Roll Greats," over 1 million units worldwide;
- "Goofy Greats," over 500,000 units worldwide;
- "Hits of the '50's," an MOR package, over 1 million.

In 1970, Philip Kives opened the U.K. K-tel never looked back after 1970. "We spread into many new countries, such as Holland, France, Switzerland, Ireland, Austria, Germany, New Zealand and Denmark. Through the early formative years, it was family. But by then it had become an important people business. Primarily outsiders joined us to swell the



Raymond Kives hawks product in a Vancouver store in 1963.

success: Ken McDonald, who now heads Australia; Bernie Wilock, who started in accounting, but helped develop our whole aggressive sales policy in Canada; Mark Rosenfield, my brother-in-law and Ian Howard, who helped break the ground in England; and Garry, whom I call "Napoleon," for singlehandedly opening up the Continent; Elfenbein, whose commerce degree started us on the way to an entire new type of administration; and my brother, Harold, who established our accounting system worldwide; and Korenstein, who with his two sons started our entire distribution in eastern Canada and the northeastern U.S. Linda Blanski deserves special



Garry Kieves

• Continued from page K-6

there is already so much product on the market, he replies. "Don't get me wrong, I'm not saying that we are going to release any more product than before. We feel however, that some of the marginal operators are going to drop out of the business. I believe that by concentrating our efforts we can increase unit sales dramatically and thereby make each individual album more interesting for everyone concerned."

Will K-tel be able to continue this success rate? "Yes" says Kieves confidently.

Will the magic continue? If the past is an indication, then it is only fair to say that K-tel will be a permanent partner in the German record industry for many years to come.

thanks for helping put K-tel records in such an orderly fashion in the U.S. She was my secretary and is now one of my assistants in obtaining publishing clearances and record masters."

Raymond sees K-tel's future as very bright. He predicts 20 countries, a gain of six, by 1980. "While I'm giving out thank you's, I should not neglect Stu Silfen of Marshall, Morris, Powell & Silfen, who has helped do most of our initial contracts; and Allen Grubman, whose perseverance, helped us obtain the rights to the Perry Como Package in England." Kives closes.

From interview conducted with Raymond Kives.



France

• Continued from page K-22

Television advertising complications also were a factor. K-tel planned on an Oct. 15 national air date. "When you buy time in Europe," says Rosenfield, "you cannot cancel. If you have no products in the field you may have to wind up plugging the Red Cross or whatever, but the time is committed."

Initially the sales experience was disappointing, however with the addition of more stores this product has proven to be very successful.

The feeling at K-tel International (France) et Cie is that the image of the product is firmly established and that a distribution system is set up that can be utilized for all K-tel products.

A reversal in the decision to advertise records on tv is something K-tel has banked a lot of hope on and feels very confident that this limiting factor will be removed. Meanwhile, K-tel's image is built up and ready.



New Zealand

• Continued from page K-22

In terms of promotion, the New Zealand market is unique once again in the number of television and radio stations and their makeup. The government owns both tv stations and the network radio. There are also private radio stations in major cities, but these do not make up a comprehensive network.

Looking to the future, the New Zealand company hopes to concentrate more heavily on LPs and tapes. The successes with recordings has been enough to indicate a logical direction for expansion.

Happy Birthday



K-tel from Clyde Factors

Scotland's largest distributors of records and pre-recorded tapes.

We hope that your company continues to prosper as ours has done for over 50 years and we look forward to a long and happy association.



Clyde Factors (Electrical) Limited
79 Washington Street
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Thank You
Very Much

From All Your
Friends at

Nobel Records

and

Continued Success

in the Future

Happy
Birthday
K-tel
Lots of
Luv
from
Sara

**CHELSEA & ROXBURY RECORDS
ARE HAPPY TO
BE A PART OF THE K-TEL STORY**

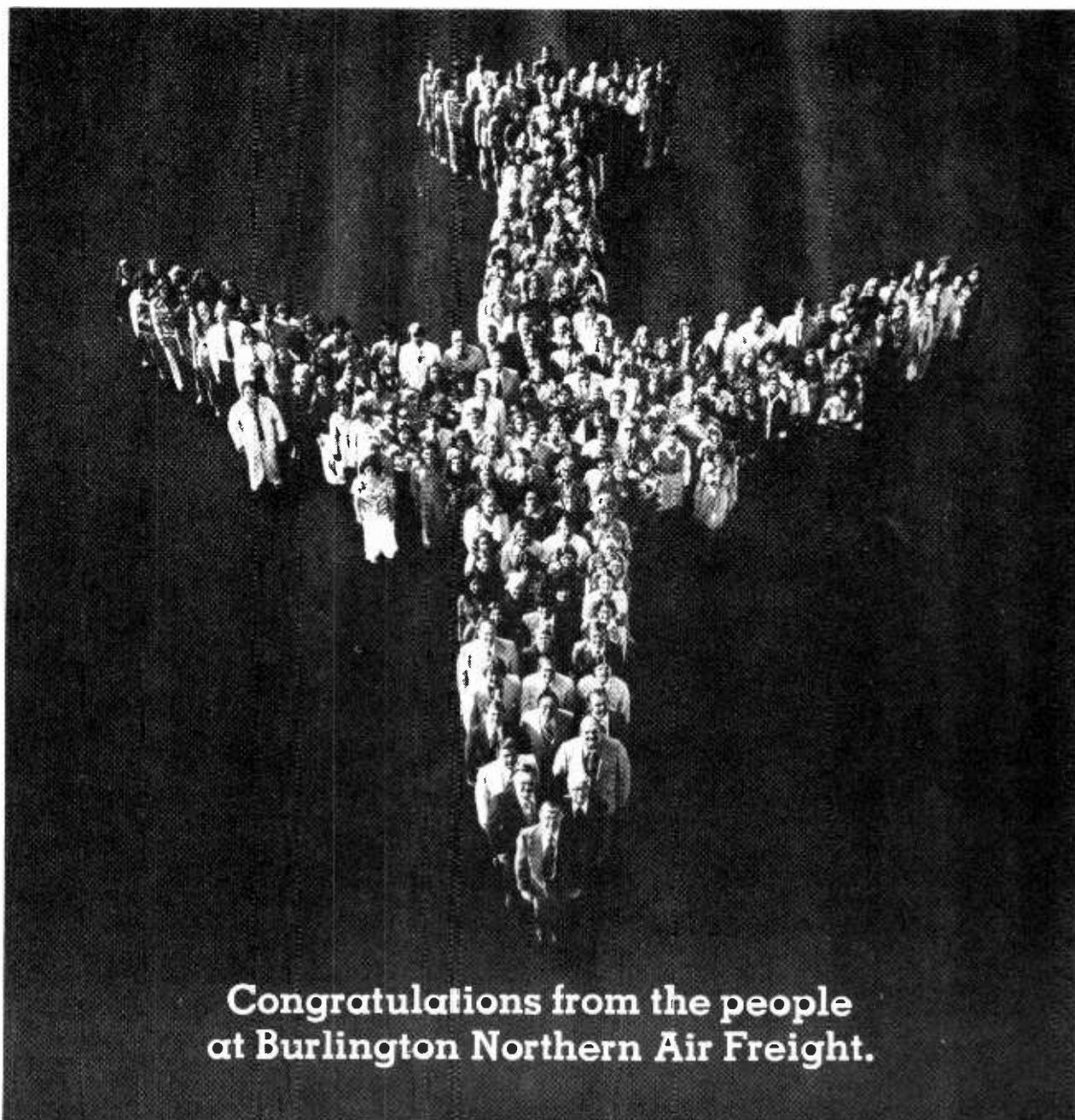
**CONGRATULATIONS
ON YOUR PHENOMENAL SUCCESS**



**CFTR
680
Wishes**

**K-TEL
INTERNATIONAL**

Continued Success



**Congratulations from the people
at Burlington Northern Air Freight.**



Winnipeg

• Continued from page K-12

where it all started and because of that the office has a special flavor.

The major accounts that are handled by the Winnipeg office include Woolco, Woolworths, Zellers, Sam the Record Man, Eaton's, The Bay, Woodwards, Stedman's, and Macleod's. The majority of business is done on a guaranteed sale basis. In other words, at the end of a promotion, K-tel will take back any unsold stock.

It is interesting to point out that a gold record status in Canada is obtained with the sale of 50,000 units. In the majority of cases of national promotions, K-tel's initial shipments are anywhere between 70 and 85,000 units. Also interesting is the total number of units that have been sold on some promotions Canada-wide. "Fantastic" (another teen LP) sold over 300,000; "Juke Box Jive" (rock 'n' roll revival) hit the 350,000 mark; and "Goofy Greats" (a double album of crazy songs) passed the 250,000 level when finished; and "Rock Revival Volume I" with sales over 550,000.

The Canadian operation points with pride to the successes that it has had with Canadian artists. Cuts performed by Canadians are used on teen oriented LP's whenever possible. In 1974 the first all-Canadian teen album entitled "Canadian Mint" was marketed. The skeptics said that it would never sell. However, when the dust had settled, figures indicated that over 250,000 units had been sold. In 1975 "Canada Gold" was promoted featuring all-Canadian talent. Again, sales results were very positive.

The Canadian operation is also very proud of its development of concept packages. Albums such as "Goofy Greats" and "Kooky Kountry" have been leaders in showing the way on how to market older product.

As the company continues to grow, so does the sophistication of its management policies. The Canadian operation is into the initial phases of becoming totally computerized. The new head office building which has only been in operation since April 1975, has finally brought many things under one roof. This has allowed K-tel to deal more effectively and efficiently with its accounts and with the record industry.

The advertising function is obviously an important area in K-tel. It is the vehicle that moves the product, and approximately 30% of all sales dollars are channeled towards advertising. Most advertising buys are done through Commonwealth Advertising. This area is handled by Bernie Wilock and Marlene Marsin.

The Winnipeg office is responsible for upwards of 2,000 accounts. With the new computer in operation under the direction of Tom Armour, comptroller and managed by Lyle

Scammell, data processing manager, the number of orders that can be processed is virtually unlimited. The warehousing system has been organized to try to ensure our accounts of anywhere from a one to three-day delivery, depending on the distance involved. The shipping and distribution end of things is handled capably by Dave Riddell.

Because K-tel handles all its own distribution to a large number of accounts, follow-up is a very important task. The sales people pride themselves on having a tremendous rapport with the record managers at store level. There are certain key stores that indicate how the products are selling. It is not unusual for these stores to be contacted personally or by phone every couple of days. The sales area is under the wing of national sales manager, Morley Myren, with operations handled by Grant Sparrow.

The future of K-tel can only be considered as being extremely bright. Because of the phenomenal sales growth, in a relatively short period of time, the company did experience growth pains. However, the problem areas were discovered and the proper solutions have been applied. Its management policies are becoming increasingly sophisticated, not only in general business areas, but also in its marketing concepts.

There are many doors in the record industry that K-tel has yet to open. The company has not really strayed too far from the path that has given them international fame and success. The people that are the prime movers of the company are not the type to remain still or to become stagnant.

From interview conducted with Bill Moir.



Montreal

• Continued from page K-12

This past fall and Christmas season alone, Montreal promoted 15 new records, French and English.

Gary Korry, K-tel Montreal's advertising vice president, has directed his energy this past year on drawing up contracts with record companies leasing many well-known French artists. Performers such as Rene Simard and Ginette Reno were among the many singers featured on Montreal's French-Canadian albums. Artists like these, however, appeal to a variety of the public and they have become international artists.

Montreal's first all-French artist record, "Fantastique Super Success," was a gigantic success. It was an all-new experience for everyone involved. The staff joined forces in approaching this new venture. The introduction of this new album was by no means an easy task. It meant breaking into a new field that for years had its barrier up to all outside interests. It meant

tracking down the artists, publishing companies and introducing K-tel to people who for years had dealt with established record companies within the French community and were not so ready to take chances on a new concept of promotion. While the advertising department worked with the artists, compiling jacket covers and shooting commercials, the sales department went out for the hard sell to the retail outlets. The contracts were drawn up and the master tapes started rolling in. The orders were typed. And "Fantastique" hit the airwaves. Montreal's office waited. Within two weeks it was apparent they had a hit.

With the varied public which is reached by the Montreal office, it goes without saying that among the many releases variety is the key to success. The teen records, released almost quarterly, are always huge sellers, because of the repertoire, which is current top twenty selections. Ethnic appeal is important, Irish songs, Italian love songs. Then there's the all-time favorite country album. This year K-tel hit the French market with a combination album, old-time favorite French folk, titled "Toune de Chez Nous," coupled with "Chanson a Boire" (loosely translated, beer-drinking songs). This album took everyone by surprise; it was reviewed and commented about on tv. Andre Bertrand, the artist featured on the album, was kept busy for months travelling around the countryside making personal appearances to promote the album.

As the time passes, each new record becomes an easier task. Montreal's office is now a well-known customer to suppliers in this area. Montreal deals with several well-known pressing plants in Ontario and Quebec. K-tel, it is known, is a major customer because of the large pressing orders that are required for initial orders and the guarantee of at least three reorder runs with each selection number. Imagine the number of small communities, large towns, cities and metropolises within a sales area the size of Montreal. Each one of these places with an F.W. Woolworth, Zellers, etc., must be advised of new records, bills of lading and invoices typed for each order and shipped. The volume is tremendous. The special division within the sales department consists of salesmen who travel around their territory, contacting small retail outlets, who do not have the advantage of large retail buying offices. The sales reps keep them posted on new releases. Montreal now finds that its product, both French and English, is reaching more and more of the outlying population, and initial runs on records and tapes in the past year has almost doubled.

One of the most amazing things about K-tel's record success is the interest that the general public takes in what Montreal's office is doing. Montreal's branch has had to establish a consumer department to handle the calls and letters they get from interested consumers. Daily mail brings

(Continued on page K-40)

Wir gratulieren der Firma
K-Tel International GmbH
zum

10

jährigen
erfolgreichen Bestehen
und freuen uns auf eine weitere,
gute Zusammenarbeit.

DAS Spezial-Lohnpreßwerk
im Wirtschaftsgrößraum
München/Ob. Bayern

SWB

Schallplattenpreßwerk
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THANKS

Continued Success

Peer-Southern Organization

Worldwide



Matt Heft
Managing Director
Peer-Southern Organization
CANADA

(Wir danken K-Tel)
MANY THANKS TO K-TEL



THE HUES CORPORATION
LINDA & THE FUNKY BOYS
SIW INGER
GEORGE McCRAE
DAVID CASSIDY
OLIVER ONIONS
SWEET
CAROL DOUGLAS
K.C. & THE SUNSHINE BAND

Congratulations

To

K-tel

And

Ray Kives

from

THE DE-LITE FAMILY

CKY RADIO

congratulates

K-Tel International

The company which
proves without a
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to advertise.

CKY Radio takes pride
in the role we
have played in the
success of K-Tel.

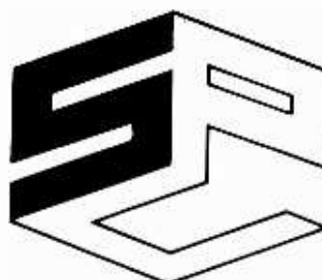
CKY AM/FM

Winnipeg

A World Wide Wish

for continued success
to

K-tel  **International Ltd.**



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PACKAGING
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K-tel's second test market launch in Germany in 1973 is a dramatic illustration of the push that had to be made in many countries to overcome what has been the natural skepticism toward tv marketing.

The test campaign was booked for Baden-Wuerttemberg with a tv budget of \$125,000.

On opening day, July 1, there were 4,000 orders.

In the next test area, K-tel sold 84,000 units, and then sold 40,000 units in Berlin in the space of three weeks.

Tv time was secured for a national campaign on Nov. 14, 1973. There was not much available, but the hope was that further slots might be obtainable eventually.

The second album proved even more difficult to compile than the first. DGG, Phonogram, Teldec, WEA, RCA and Ariola all chose not to license repertoire to K-tel. However, tracks were obtained from EMI, Bellaphon, CBS, Golden 12, DJM, Island and Penny Farthing and by Nov. 4, the LP was completed.

Orders throughout the country totaled 48,000, with a much better dealer response in those areas where the first LP had been marketed. On Nov. 20, sales had reached 100,000.

A slight logistic problem now occurred. At last there were orders but alas there were no records. It was necessary to get the records into the stores on Monday in advance of the expected customers on Tuesday. DGG agreed to sleeve records thru Saturday afternoon. However, it was impossible to get commercial transport until Monday evening with the records arriving in Frankfurt on Tuesday and in Stuttgart on Wednesday. In the make do fashion of those early days, a truck was rented from Avis, and on Saturday afternoon the records were picked up from the factory. The truck was underpowered for the load and would only go 70 Kpm (40 mph) so it was 1 a.m. on Sunday when the records finally arrived in Frankfurt. On Sunday morning, the cartons were labeled and on Sunday afternoon, the truck was driven down side roads to Stuttgart to avoid detection by the police. This story is typical of the way logistic problems were overcome. As Chris Moissa, the production manager says in reflection, "In those days, we improvised more than a jazz band."

During the first week, orders came in at an average of 1,000 a day. Not nearly enough, of course: the company was losing a lot of money. And then, just to add to K-tel's troubles, the Bundeskartellamt, a government body which exercises a watchdog role over advertising standards, pointed out the tv commercial rendered the company liable to a heavy fine because it implied that the album had a fixed retail price of 19 marks 90, and resale price maintenance was against the law.

The commercial had to be re-shot using the phrase "recommended retail price."

Then in July, Garry Kieves had the first indication of new challenges to come when he received the following letter from one of the repertoire suppliers.

July 13, 1973

Dear Mr. Kieves:

In order to get a better view about your activities and to give our salespeople respective information I kindly ask you to assist us in giving the following information:

- A) How were the final sales results in quantity in the test area Saarbruecken and how many accounts have you reached there?
- B) How is your further procedure? i.e. How is the timing of the different steps in order to cover the total German area?
- C) How are the first months in Baden Wuerttemberg? i.e. How many records have you sold so far and how many accounts have you reached?
- D) Would you please send us a complete media plan (for tv spots and for radio spots) of the different stations.

This plan is very important for us in order to give all our salesmen the opportunity to see and hear the K-tel spots.

Yours sincerely,
P.H.
Marketing Manager

It was apparent that other companies were becoming impressed by the growing sales. Company security was increased. Mark Packard arrived from Ireland for a two-week stay which became two years and ended with the successful opening by Mark of K-tel in Holland.

K-tel Germany now had six employees. By then the Yom Kippur war had created the oil crisis. Oil companies cancelled massive amounts of tv advertising—and K-tel bought the time. Once again the intention for this campaign was to put great emphasis on the low recommended retail price for a 20-track album. The theme was to be: "Ask for the record at 19 marks 90."

Says Kieves: "We didn't want to stress words like 'dynamic' or 'power hits' because we thought the German buyers might have some difficulty in grasping them."

But then, at the 11th hour, it was discovered that another company was using the same slogan. "Ask for the record at 19 marks 90", on album stickers.

At great speed the commercial was changed and this time the message was: "Ask for 20 Power Hits!"

And sure enough the German record buyers did ask for 20

Power Hits, and the phrase became part of the language, a generic term for tv compilations.

Being totally unprepared for the onslaught, there was soon a backlog of 150,000 orders. Every factory in Europe was called to check for capacity. It became evident that due to the vinyl shortage of 1973 it would be impossible to obtain any additional quantities in Europe. Pressings were obtained in U.S.: The American company was marketing a three-LP set that retailed at \$10. In Germany, these pressings would fetch \$24. The international flexibility of the company came into play. The three-LP set came off the presses. 20 Power Hits went on.

Aircraft were chartered to take the disks to Germany. Here they were sleeved and shipped. Most of the goods were shipped by railway express which could guarantee three days delivery. So heavy was the volume that the Rail Express designated one dock as the "K-tel dock" for the entire period. All salesmen were transferred to the shipping department and from 6 a.m. each morning until midnite, the K-tel salesmen team could be found (working in two shifts) sticking labels onto cartons at the railway station. It was not until the end of January that the backlog was cleared up.

Dealer relations reached their lowest point during this period. On some days, 70-80,000 orders were received. It was impossible to keep the orders in sequence.

Consequently, some dealers waited weeks to receive merchandise and became angry.

The 20 Power Hits album sold 1.1 million copies and K-tel was finally on the winning road. As time went on record companies, artists and publishers began to see the advantages of working with K-tel. The advertising created shop traffic and good publicity for the artists and the royalty statements warmed the hearts of artists, writers, publishers and record companies.

The Christmas of 1974 was a crucial one for K-tel in Germany because the company was still 80% dependent on sales of prerecorded music for its income. The introduction of non-record products brought stability and security to the firm.

Credits

Special issues editor, Earl Paige Principally written by John Sippel, marketing editor, Germany story by Mike Hennessey, European editorial director, Editorial coordination, Linda Blanski, Interior art, Bernie Rollins Production, John Halloran

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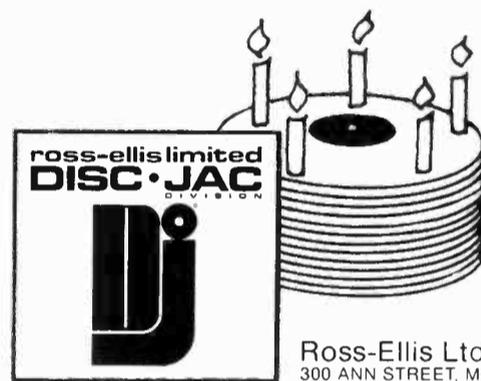
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Jerry Leiber & Mike Stoller

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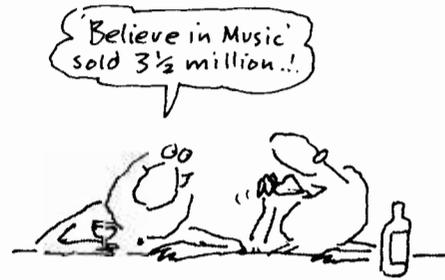
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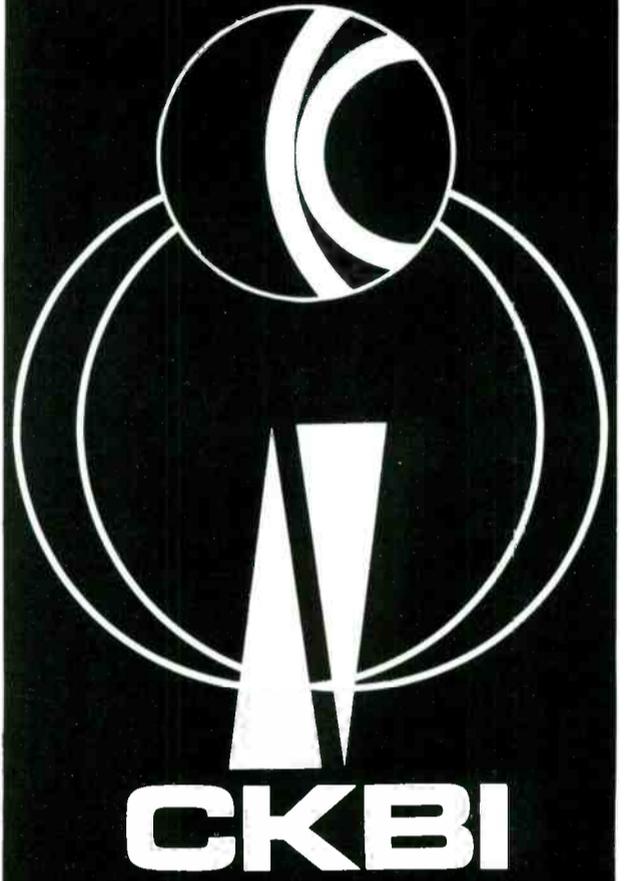
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Welcome to the top. It's nice to be among friends.



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Some things are bound
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costs a good deal less



K-tel gives us a wider point-of-view.

RCA Records
International

• Continued from page K-12

record companies in an endeavor to get the necessary tracks to complete the album.

At this point there was no precedent in Germany for multi-company albums but K-tel felt that as K-tel was not competing with the record companies and was not interested in stealing talent from them, they would probably be prepared to make some tracks available.

By April 1, Green had secured some tv time from a progressive station in Saarbruecken, near the French-German border. The airdate was May 14, 1973, a Monday. This was really good news, and there was now only one snag. The record still wasn't finished.

Kieves travelled from Hamburg to Frankfurt, to Munich, to Cologne, to Amsterdam and to London in search of material and by the end of April, the album was completed. K-tel had 11 songs from Polydor, two from Bellaphon, two from Penny Farthing and five from CBS. Including travel and telephone calls, the company had now spent something like \$100,000 to get clearance on the first LP.

"It was tough," Garry Kieves recalls. "And we really have to give special thanks to John Fruin, Gerhardt Maurer, Branco Zivanovitch, Tony Panet-Raymond, Larry Page and Ziggy Wagner for their help in putting that first album together."

The next problem was collecting the master tapes. These were eventually assembled and the record was mastered throughout one night at the Pye Studios in London. The work was completed at 7 a.m. and two hours later Mark Rosenfield was flying to Hamburg with the master tape. A few hours later the lacquers were being cut at the DGG plant in Hanover.

After so many setbacks, excitement in the K-tel camp ran high, in distinct contrast to the mood of German record dealers whose attitude to Europe's first tv-marketed compilation album was of massive indifference.

Expenditure on television advertising in the first six weeks added up to \$160,000. After the first commercial had been beamed on the Monday, Garry Kieves and his wife Carolyn set off the next day for Saarbruecken to check on the results.

The first store they called on was still waiting to receive the records, but the dealer was not too dismayed because he didn't have any customers either.

On Friday of that week Green came to Germany and another tour of stores was made. The results were such that that day has become known in the K-tel organization as Black Friday. Accompanied by Kieves and Carol Foster, Green traveled to Southern Germany.

There were encouraging reports that a store in Worms had already sold 10 albums. A call at the store showed why: the dealer was selling them at 10 marks instead of 19.90 marks!



Garry Kieves and K-tel marketing director Martin Krissel look at a new film.

After that the news got steadily worse. There was just no customer demand. Morale among the K-tel team was desperately low and the collective humor wasn't improved when they got lost on the way back to their hotel and spent two hours finding the way.

The evening meal was a disaster and attempts to cheer one another up were totally abortive.

On Saturday morning the team split up and went around the town in search of dealers who might be persuaded to take orders. The first good news came at the Karstadt store which had sold 29 of its first batch of 40 LPs and had ordered 60 more.

On the return trip to Frankfurt, an additional 20 albums were sold, and the K-tel team was able to study the fruits of its labors: for the first week of operation:

Expenditure: \$40,000—Records sold: 540.

Another emergency conference was held. After numerous overseas phone calls to Philip Kives—the decision: go for broke, increase the advertising.

The next week there were 2,160 re-orders, obtained by driving around the area and calling on record stores. No one had a list of the stores; they had to be found by driving into the towns and looking for them.

The next week there were 5,040 re-orders. Things, at last, were looking up.



Two operators answer 50 lines for incoming orders.



Production of a new commercial (left to right) Paul Landsiedel, Conni Stephan and Martin Krissel.



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Minneapolis

• Continued from page K-13

market population, and realistic quantities on the initial shipment.

During the actual promotional period, stores are called on a weekly basis which produces an accurate up-to-date cost per sale and helps to determine logical reorders based on movement; therefore production is based on actual needs. K-tel records are sold through a network of over 15,000 outlets such as Woolworth, Thrifty, Osco, Jack Eckerd, T.G.&Y., Montgomery Ward, Sears, SuperX, and Target to name a few.

As a result of this sales philosophy, success is maximized and liabilities minimized.

K-tel is capable of launching a nationwide promotion on any LP and 8-track tape with very short lead time by using a number of suppliers to produce the same product. This gives K-tel a very short requirement in lead time. Every market in the United States can be supplied with product within two weeks. This can mean initial quantities in excess of 500,000 pieces. Companies such as Ampex Custom Duplicating, Columbia Record Productions, Columbia Special Products, Viewlex, GRT Corporation, Keel Manufacturing, Cassette Recording, Custom Records and RCA Recording, just to name a few, have made this possible.

The concept of using multiple suppliers is also followed in the printing of album jackets and the litho preparatory services. Art direction, production and purchasing is handled by Jeff Koblick with in-house capabilities and through freelance artists. Locally a number of art studios are utilized when production lead time permits.

The warehousing operation had only three people at its inception back on Portland Ave. Today the Minnetonka facility has many more people who not only handle shipping and receiving but also assembly, and various other functions. This does not include the California, Indiana, Washington and Louisiana full-time traffic people.

The Minnetonka warehouse is the largest and most sophisticated of all the worldwide K-tel operations. It is the only operation that traces from origin to destination all central ship orders which may be as high as 150 orders per day. The K-tel U.S. warehouse system has the capability of processing more than 6,000 individual orders or up to 300,000 records and tapes per day.

The entire traffic routing is completely handled from Minnetonka via an integrated fully computerized traffic program.

Perhaps the most exemplary area in the company to view its growth is the accounting department. The accounting department evolved from literally a few bookkeeper-clerks to

a staff of 35 which includes a controller, assistant controller, both of whom are CPA's and four accounting supervisors not to mention the intricate IBM System 3 computer. Initially only accounts receivable were handled via computer. Today accounts receivable, accounts payable, sales analysis, financial and responsibility reporting and inventory control are just some of its applications. The only outside supplier used is ADP for payroll. The most significant fact is that K-tel Minnetonka is reporting operations accurately on a monthly basis as opposed to previous lengthy delays in reporting results. Today budgeting and planning have replaced trial and error.

Our advertising division ranks as one of the nation's top spot television and radio billing buyers. A relatively small staff buys in excess of \$10,000,000 of broadcast time per year and the figure is growing. Advertising philosophies vary from agency to agency. Some think a good commercial is one that is recognized by the public and applauded by the industry. Still others believe a good commercial is the one the client likes. K-tel subscribes to the philosophy of great men like David Ogilvy and Philip Kives who say "a good commercial is one that sells product!" That is K-tel's main objective. K-tel also believes that there is no such thing as "junk time" if it delivers the client's target audience and psychodemographics.

In the December 1975 "Media Decisions" magazine K-tel ranked 154 in the "Top 200 Advertised Brands" directory. Since radio (which is used exclusively for records) was not included in these figures, the ranking should be considerably higher. Also in the Jan. 5, 1976, issue of "Television / Radio Age" K-tel ranks No. 51 for the third quarter of calendar 1975 in the "Estimated Expenditure of Top 100 National and Regional Spot Television Advertisers." It must be noted that the third quarter of the calendar year is K-tel's slowest quarter and that this ranking again does not reflect radio expenditures. In the fourth quarter (K-tel's busiest) the company ranks approximately 20th in the country and no other record promoter comes close.

Only contemporary rock stations and country stations are used regularly in radio. For specific record product, "Disco," "Soul" and "Oldies" radio stations may also be used. Also a list of suppliers must include ABC, CBS and NBC spot sales for television and radio.

Mickey Eifenbein, vice president, supervises U.S. operations, while Larry Axelrod, national sales manager, and staff solidify channels of distribution and outlets. At the same time Stu Kloner, general manager of the advertising division and his staff select the stations and spots which will best sell the record products. Jeff Koblick, director of purchasing and production, produces and coordinates record and tape production. Ralph Tyson, traffic manager, and Ken Ranallo, warehouse manager, coordinate shipment and distribution of the product. Tom Vickman, controller, Chuck Carlson,

assistant comptroller and their staff handle the accounting functions aided by Milt Leiran, data processing manager. Stephen Sell, administrative manager, coordinates legal functions.

Other divisions include Motion Pictures under the direction of Dean Lutz; and Special Products headed by Roy Ogden. It is under the Special Products Division that mail-order record business is handled. Although some television is utilized to promote mail-order business, the primary source of orders come through the use of a Special Product record catalog.

From interview conducted with Mickey Eifenbein.



Montreal

• Continued from page K-30

in letters from teens asking for pictures and autographs of artists, suggestions on new record repertoire. Even would-be songwriters send their attempts to K-tel for recommendation. All of this interest gives spirit to the work being done on new selections.

All this success has meant a great deal of growth in staff and space in Montreal. With the office serving both Canada and the U.S. it has meant a large expansion of warehousing. Currently, the branch serves its American customers out of two large public warehouses. The distribution of product and the purchasing is handled out of the Montreal office and orders are mailed, TWXed or phoned into the proper location for shipping. In Montreal the stock is currently warehoused in three separate warehouses.

Inventory is handled in a combination of computer and manual labor, with a concentrated effort by all in the traffic department to keep tabs on stock and fill orders efficiently with the greatest possible speed. Montreal's accounts payable department currently estimates that they do a large volume of transport business with 40 to 50 trucking firms.

This past fall and Christmas season it is estimated that 40 to 50,000 bills of lading and invoices were typed. The staff in Montreal's branch is composed of relatively youthful and energetic men and women who take a keen interest in everything they do. The atmosphere is one of family-like cooperation; where help is needed help is given. Thus, when sales figures and profit pictures are presented Montreal nearly always heads the top of the list.

The spirit of community activity pervades the Montreal office. One example is the sponsorship of a pee wee hockey team that is supported with vigor. The team is often ranked in championship standings and boosted by followers of K-tel.

The spirit pervades as each K-tel employee has a designated task to accomplish that always results in an excellent effort.

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• Continued from page K-8

were some of the early sales pitches we all made to the retailers. How could a 27-year-old go into a 40-year-old buyer of hundreds of stores and say to him, we want you to stock this brush at 20% discount. We are planning to buy \$750,000 of tv and we will give you 100% sale or return if you don't sell them. And the minimum was 72 per carton. It is correct to say we didn't convince everyone.

"I recall one old timer telling me he had never sold 72 brushes in his life. Another asked if he could talk to the boss of K-tel U.K. as he thought I was not responsible in my sales presentation. No one would do all those things. The classic of all refusals had to be in a store where we could only have sales presentations to buyers on certain days between certain hours and appointments had to be made a month in advance and I turned up, unannounced, wrong time, wrong day. The buyer was so taken aback by my non-observance of his rules and the incredible sales I quoted he all but wanted to throw me bodily out of the shop. As he was about to get me moving I recall asking him what he was afraid of. This stopped him in his tracks, and in 10 minutes we had an order. There were a lot of sceptics, but once we were on tv this soon changed.

"Our first product had an exciting birth, our tv showed we could sell in excess of a million units, if all was well, so we ordered a million boxes with Silver Collins, whom we still use today. The production rate was agreed and so things were underway. All was going fine and up to 300,000 boxes were delivered. Then we didn't receive delivery for a week although we were promised another 50,000 per week. Another week went by and no deliveries. I was becoming very annoyed and threatened to take the business away. This brought the issue to a head. They somewhat shyly admitted they had not made more than 300,000 because it was now six weeks since they had shipped the first 50,000 and had not seen us promote it. In fact they knew we had the whole quantity still in the warehouse. They wondered why an operation with a bunch of young people would order so much. We had to be a front for some thing else, it didn't add up. After a while I convinced them we were on the level. Since then and to date Silver Collins have gone on to manufacture 3 million boxes for the U.K. and France."

K-tel's entry into the Record Market followed less than 12 months after the launch of the Brush, also with difficulties. Philip Kives came in March 1972 to meet with various record companies and to see if they would work with K-tel. "After all we had established a substantial track record in North America and Australia. To his dismay nobody would talk to him. Call after call was refused. No amount of perseverance was enough. By the end of April there was still no break-

through until CBS and EMI agreed to jointly work with us in marketing the first tv compilation in the U.K. The frustration was over, and a new era was to begin not only for K-tel but for the entire British recording industry. From that day on there was a dramatic upturn in business which has not shown any sign of loosening up. For the first time there was a full scale tv campaign to sell a record, not a few thousand pounds but \$360,000 (200,000 pounds). The idea had been accepted by CBS and EMI, but the dealers had to be convinced. They only ordered 10,000 units for the London tv market. Today we need 100,000 to open up. The easiest to convince was the public and they bought it like it was the first sliced bread. The success of the first LP was staggering. We achieved record sales and firmly established ourselves in the business.

"Since May 1972 we have had competition, Arcade, Ronco, Stallion, Multiple Sounds, Pick of the Pops, EMI, Phonogram and others. All these companies have been endeavoring to 'out K-tel us.' Our strength has been to have more releases and more number one chart entries. Our expertise is very evident. We have pioneered around the world various concepts in the promotion of tv LP's, but in 1967 we promoted the first single artist LP, in 1973 the first soul LP, in 1975 classical LPs, the first country LP in the U.K. K-tel not only takes proven sellers; we are always willing to test new concepts as we are doing with Jukebox Jive. Twenty people who purchase the LP can win jukeboxes in a simple competition, the best display by a dealer can also win a jukebox.

"Since our first LP we have released 35 LP's in the U.K. and sold 11 million units in three and a half years. Credits also include 1 million sellers, holding the first, second and third spots in the charts in 1972.

Asked of his views of the future of K-tel in records in the U.K. Howard replies, "I believe K-tel is a legitimate marketing force very necessary to the health of the record business, its aims are profits, its method of attainment involves the oldest trick in the book, selling, and in 1976 selling means tv advertising. It's the modern method, K-tel's style may be said to be strident, but it's honest. We don't advertise 'you might be socially acceptable if you buy K-tel records,' we say our product has this song and this song etc. on the LP. If you want the record it costs \$5.38 at your favorite store. We don't even embrace the claims, it's very plain to the point advertising.



Profit Upturn

• Continued from page K-3

Music Ltd.; Barry Choboter, international controller; and Simon Cooper, European controller. K-tel in North America is advancing quickly toward on-line computerization. Initial applications are scheduled for the latter part of 1976.

Raymond Kives' forecast for 1980, K-tel's growth to

organizations in 20 countries and net sales of approximately \$200 million, looks like a good bet based on the past 21-month improvement. Raymond Kives sees 100 albums cumulatively released in the present world organization in fiscal 1976. Dahlquist, who pilots K-tel Music Ltd., Winnipeg, which facilitates North American master licensing and copyright clearance for the packages, sees prompter reporting of royalties for that important marketing area. Choboter sees the computer next improving and accelerating all activity in the U.K. and continental Europe, where a separate on-line system is next blueprinted. In fiscal 1977, K-tel Music foresees total royalties for leased recordings and copyrights topping \$17.5 million globally.

New energy's been injected. Morley Myren, recently hired to head sales for western Canada out of Winnipeg, exemplifies the spirit. K-tel salesmen had been contacting their over 500 individual retail accounts by phone and telex. "They'll spend 40% of the time on the road. We need more input from our retailers," Myren states. Road contact will immediately transmit from salesman to Myren to Grant Sparrow, who watchdogs order demand, and warehouse supply for Bill Moir, Winnipeg production manager, to assure a constant flow of albums. Attention to the need of a customer is reflected in every K-tel affiliate around the world, for a good system is immediately standardized globally. Executives like Choboter and Steve Treichel, marketing co-ordinator and planning manager for the over 100,000 square-foot warehouse serving the U.S. in the Minneapolis area, have written procedure manuals that work worldwide.

Since K-tel shook the record/tape industry when it snared the top three best-sellers on Great Britain's "Music Week" album chart in the 1974 Christmas period, Philip and Raymond Kives have set up a target for every affiliated company in the world. "We offer every record/tape company and music publisher the greatest sampler in the world. We take hits that are 60 days or more after their peak on the Billboard charts and re-package them and back them with the strongest tv and radio spot campaigns financially possible. Our marketing effort is so reliable that we have produced a continuous flow of new record/tape stores wherever we established K-tel foreign branches. For example, McEwans stores in Australia instituted record/tape bars within six months of first seeing the traffic K-tel tv/radio spots brought in. Likewise, Nock & Kirby, who had small record/tape departments there, have enlarged now to full-line retail music stores. It's a pattern that happens everywhere we open up, Raymond Kives notes.

And open up they will, for there's over \$14 million in time deposits with banks, according to K-tel's 1976 third quarter financial statement, and those deposits are growing. When asked what capital expansion he's planning, Philip Kives remains silent, but the glint in his eyes reflects world expansion.

Message to K-Tel
from The Larry Page Group of Companies

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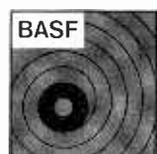
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Ken McDonald
and his team at



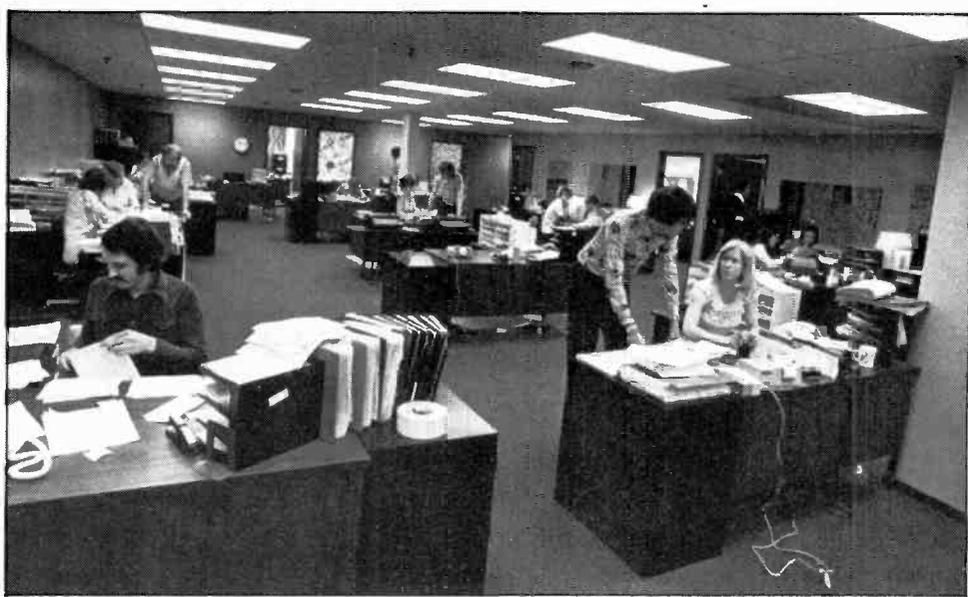
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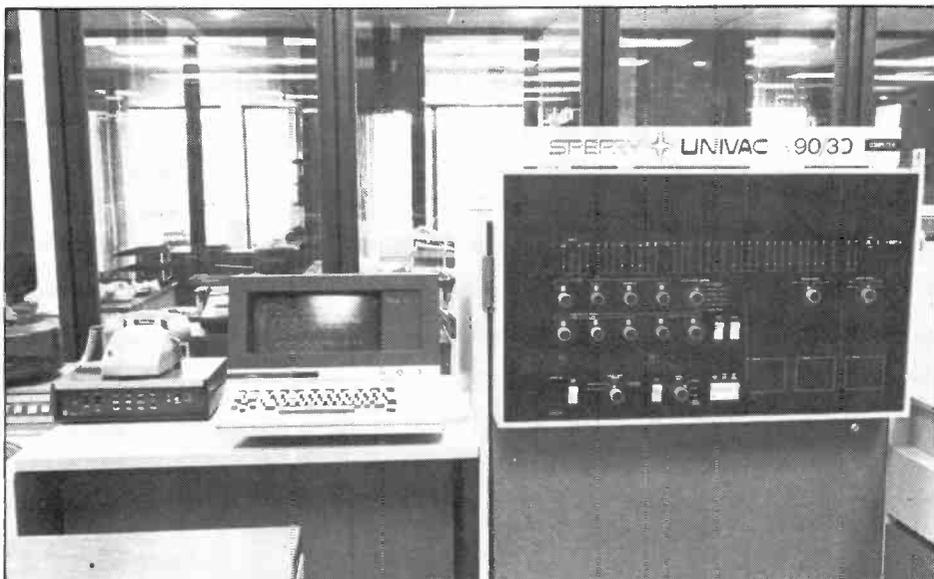
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Plane load of K-tel records for London. Raymond Kives and pilot are at lower left.



Accounting department at Minneapolis.



Winnipeg computer room.



K-tel Potpourri



Dave Milner with Winnipeg gold record collection.

CENTURY 21 STUDIOS — WINNIPEG, CANADA

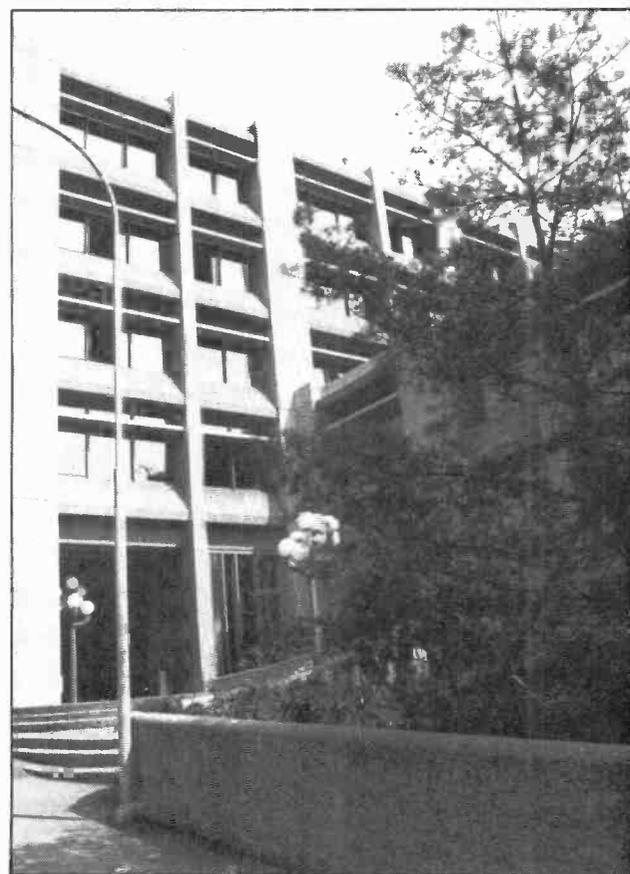
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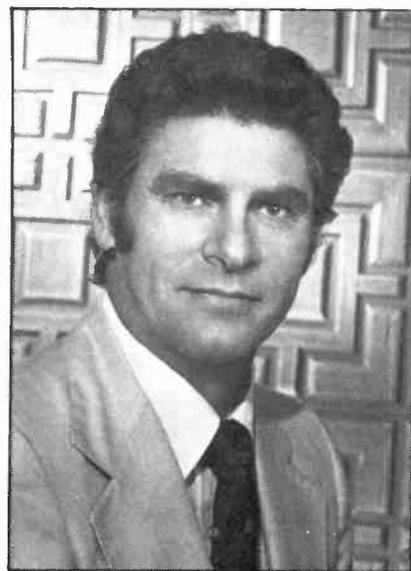
K-tel's Swiss building.



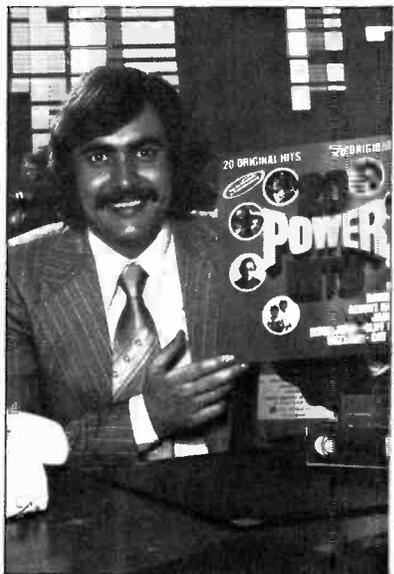
Raymond Kives.



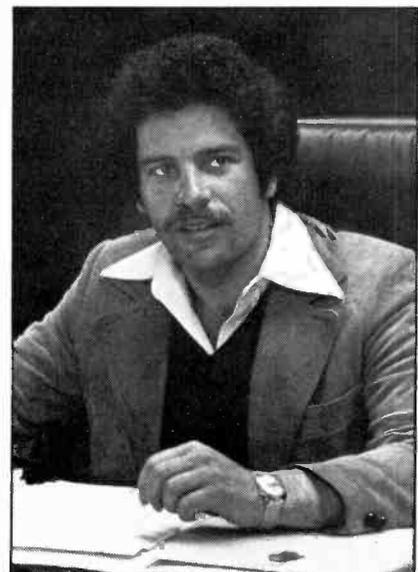
Canadian National Exhibition stand.



Philip Kives.



Garry Kieves holding a copy of the legendary "20 Power Hits."



Mickey Elfenbein, vice president and assistant secretary.



K-tel Potpourri

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MIKE RAMSEYER

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King Midas
WITH THE
GOLDEN TOUCH

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The
Incredible
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THEY TOUCH,
TURNS TO

GOLD

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Sweet Blindness, Michael Argue
and Chester.

K-tel International



Controller R. Drescher in Austria.



General office staff in Brazil.



Second product demo in Paris' Les Galeries LaFayette.



K-tel display in Japan with Shogo Ishii (far left) and Raymond Kives (right).



Holland staff outside building.



Diana Creighton and Claire Ferguson (right) at K-tel's New Zealand stand in the 246 Record Centre.



Reception area at Minneapolis complex.

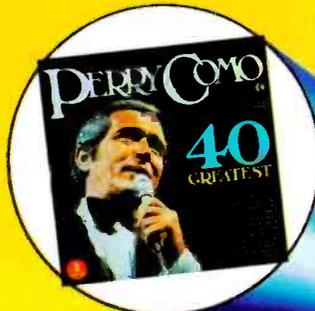


Werner Leipnitz, head of a&r Germany purchasing.

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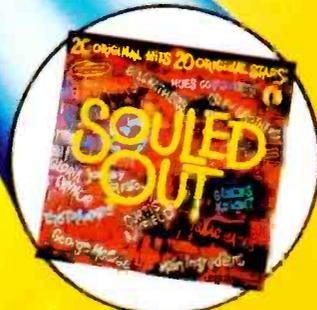
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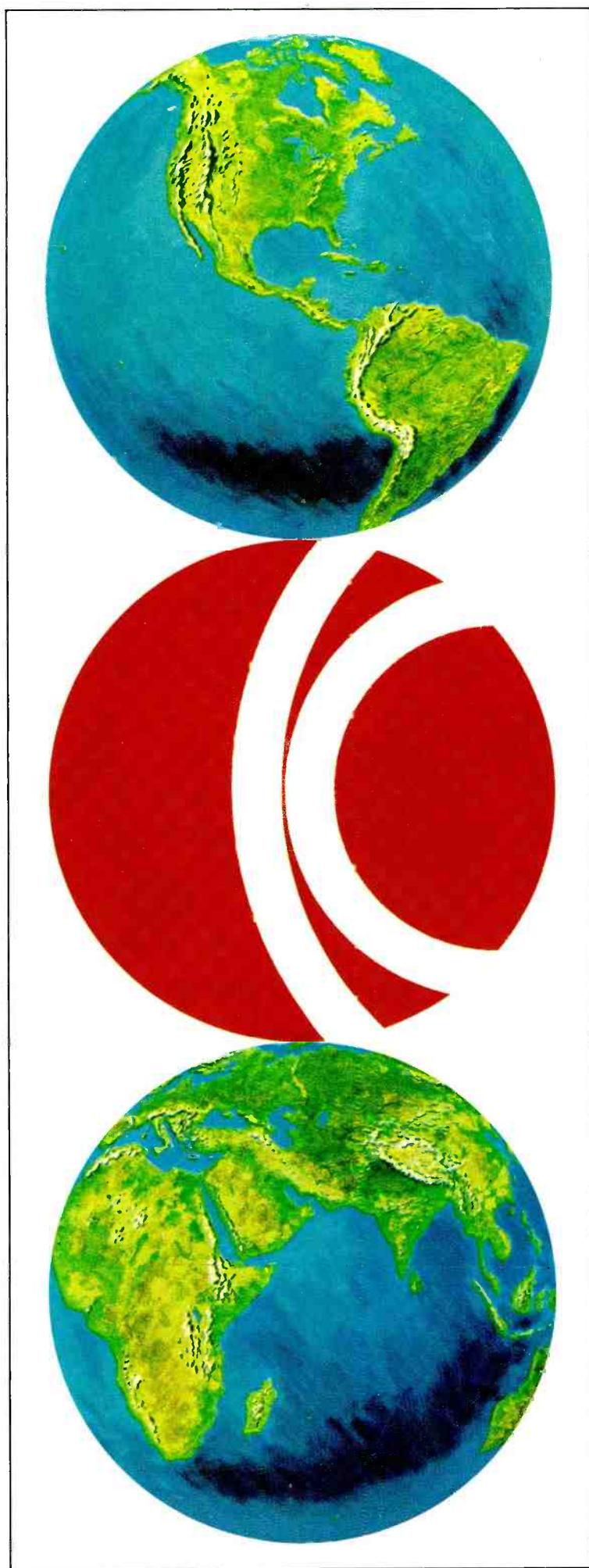
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Delcina W. Walker photos

CHAKA SA-SHEA-ING—The June 6 "Sound of '76" bash at New York's Shea Stadium was a virtual sellout according to ticket sales, although early rain caused many "no-shows" due to confusion over a possible rain-date, according to promoter Clarence Brown of Main Attraction. Enthusiasm of crowd is obvious for such acts as K.C. and the Sunshine Band, Harold Melvin and the Blue Notes, the Fatback Band, Brass Construction and, seen here, Rufus featuring Chaka Khan. Acts' names were spelled out in giant lights on scoreboard as added touch.

Vegas Speedway For July 4 Bash

By HANFORD SEARL

LAS VEGAS—Bachman-Turner Overdrive and Elvin Bishop will headline the first rock concert series at Southern Nevada's latest entry into the music venue scene, Craig Road Speedway, July Fourth.

Christened "Desert Rock'n'Roll Festival," the 4 p.m. to 11:30 p.m. program will include groups Heart and the Bill Wray Band.

Ducats for the 7½ hour jam are \$9 advance and \$11 the day of the concert at the 15,000-capacity facility. Promoters anticipate a crowd of 12,000.

The concert is a first for Creative Talent, composed of Mark Biederman, an Encino, Calif., attorney—experienced in concerts in the Cleveland market, and partners Marc

Lemkin and Earl Jarrad.

According to John Hensil, coordinating production, sales and promotion. "We're confident the strength of our package will be a success on the local level despite Neil Diamond at the Aladdin. We have three more concerts ready to go after this one."

Located seven miles north of Las Vegas, the popular speedway will be altered into a concert facility with a stage on the track and adequate sound systems. Hensil adds.

Despite police objections, the North Las Vegas Planning Commission gave unanimous approval Feb. 11 to the fifth rock concert venue in the area and the city council went along by a narrower 3-2 tally two weeks later.

Law enforcement expressed fear about crowd control after a 1973 concert at the same raceway caused minor consequences.

The festival will compete with the Neil Diamond booking, which opens Aladdin Theater For The Performing Arts July 2-5, with two shows on the Fourth.

Aside from the Aladdin's \$10-million, 7,500-seat theater, the speedway will now join the 7,000-seat Las Vegas Convention Center, 5,000-seat Hotel Sahara Space Center, 3,000-capacity Flamingo Hilton and 2,500-seat Stardust Hotel convention hall auditoriums in booking rock shows with some regularity here.

Talent In Action

• Continued from page 32

unfolded to make a movie screen showing films of herself. At another point the singer abandoned the microphone to make a costume change, leaving a cardboard cutout photo to carry on in her place. Other effects were more serious, including lighting changes which reflected off metallic lame costumes to provide effective shifts of mood.

Every step, prop and lighting cue was executed perfectly, which is no small technical achievement; but there is some question about how much of the embroidery was necessary at all. The mimes were mostly superfluous (and except for one, not very good), the lighting was tasteful but a bit too emphatic, and the overly busy stage tended to distract attention from the one central and important fact: that the lady can sing.

Avoiding the easy triumph of reciting her greatest hits, Ross drew material from Sondheim and Nilsson, and from her own LPs. She changed outfits and personalities for brief tributes to Josephine Baker, Ethel Waters, Billie Holiday and Bessie Smith. After intermission, the show took the form of a quasi-autobiography, starting with a Motown/Supremes medley that nearly had all those elegantly tailored opening nighters rushing the stage.

Ross then used songs from "A Chorus Line" to illustrate steps in her own career, and told stories of how such changes happen. It is much to her credit as an actress that she could do these monologs without losing the audience. Lines that could easily have been saccharine and phony instead had a simplicity that made them seem both honest and universal.

Throughout, the orchestra and vocal group gave controlled, precise support without intruding, and Ross' singing was faultless. In an age when a record producer can fix up nearly anything, it comes as a shock by contrast to hear a singer who doesn't need one, who in fact invests a live performance with a certain edge of intensity that doesn't quite translate onto disk.

There is a magic to any such stylist, but in her case it is clearly magic tempered with years of solid, disciplined work. It's the listeners who get the reward.

NANCY ERLICH

JULIE ANDREWS

London Palladium

She is 40 years old now. Yet she looked freshly charming, more like half that age. Her first appearance at this famed theater was when she was billed as "a 13-year-old coloratura with the voice of an adult." Her last appearance before this triumphant return to her home town was 17 years ago.

She opened on the hottest night of the summer but produced a cool, calculated, nostalgia-ridden, beautifully-produced act. The first standing ovation came early. In fact as, from the wings, the crystal-clear voice launched into "All I Want Is A Room Somewhere."

There were several show-stopping outbreaks of cheers and the final standing ovation came after a somewhat predictable list of songs, including standard offerings from "My Fair Lady," "Sound Of Music" and "Thoroughly Modern Millie." Julie Andrews danced, too, energetically and athletically. She leaped from atop a piano into the arms of her backup dancers.

But if much was time-worn in terms of song content, there were new ones, too, from the likes of Stephen Sondheim and Paul Williams. They proved that the girl with her still so-English accent is strong as an interpreter as well as an expert in bygone nostalgia.

In the strictest meaning of the word, she is a legend—a working-class girl from English suburbia who improved herself and went to Hollywood and became a superstar. Her image remains that of the ever-so-nice girl, but there is humor too in the way she gently sends herself, and some of her films, up.

There is to be more of Julie Andrews in cabaret or in concert in the future. She has the warmth, talent and style to conquer audiences literally anywhere in the world. Just the first few

words "All I want is a room somewhere" from "Lovely" was enough to flood the Palladium with memories.

Julie Andrews' professionalism took it from there.

PETER JONES

JACK CLEMENT

Exit/In, Nashville

Clement returned to Nashville from his year-long homage to Austin and decided to turn his career once again from business to the creative arena with a set of shows at the Exit/In.

SRO crowds—predominantly music business figures—jammed the Exit May 19 to catch the comeback of the world's oldest pixie who launched his set with a characteristic Clement tune, "Please Don't Tennessee Waltz Out On Me."

Clement quickly proved he hasn't lost his voice; he never had one. He hasn't lost his appeal; he never will. And only Clement would consider going from a Shakespearean soliloquy into Bo Diddley.

In fact Clement's zany offbeat humor provides the strongest point of his live show. "Everybody needs a big amp," he mused. "All the world is a big amp." And: "This is dedicated to my future ex-brother-in-law." And: "Do you want to hear 'Sweet Georgia Brown' or 'Moon River'?" He compromised and sang both.

Though he sang many of his own songs—"That Dirty Old Egg Sucking Dog," "I've Been Flushed From The Bathroom Of Your Heart," and "Time After Time After Time After Time After . . . etc."—his strongest performance came on the Billy Ray Reynolds song, "It'll Be Her." If he hadn't purposely botched the ending and destroyed the mood, he would have earned a standing ovation.

His best performance of a Clement song was a touching version of the tune "Gone Girl" ("Gone like a knock on the door. . .").

Clement, searching the range for a new record label, traded his trademark mandolin for

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (20,000 & Over)

1	YES/PETER FRAMPTON/GARY WRIGHT/POUSETTE-DART BAND—"Spirit Of Summer '76" #1—Electric Factory Concerts, J.F.K. Stadium, Philadelphia, Pa., June 12	105,000	\$10	\$1,050,000*
2	Z Z TOP/MARSHALL TUCKER BAND/ELVIN BISHOP/POINT BLANK—Alex Cooley Inc., Brave's Stadium, Atlanta, Ga., June 10	45,000	\$8.50-\$10.50	\$425,000

Arenas (6,000 To 20,000)

1	WINGS—Bill Graham, Cow Palace, San Francisco, Calif., June 13 & 14 (2)	29,000	\$8.50	\$246,500*
2	YES/POUSETTE-DART BAND—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, June 8	15,338	\$6-\$6.50	\$92,387
3	AEROSMITH/STARZ—Entam Ltd., Civic Center, Charleston, W. Va., June 13	7,699	\$6-\$7	\$49,616
4	JEFF BECK WITH THE JAN HAMMER BAND/UPP—Fun Productions/Pacific Presentations, Starlight Bowl, Burbank, Calif., June 12	6,000	\$6.85-\$7.85	\$42,161*

Auditoriums (Under 6,000)

1	RUSH/MAX WEBSTER—Martin Onrot Inc., Massey Hall, Toronto, Canada, June 11, 12 & 13 (3)	7,650	\$4.50-\$6.50	\$41,561*
2	CAPTAIN & TENNILLE/KENNY ROGERS—Northwest Releasing, Queen Elizabeth Theater, Vancouver, Canada, June 12 (2)	5,223	\$4.50-\$6.50	\$29,942
3	JEFF BECK WITH THE JAN HAMMER BAND—Wolf & Rissmiller, Civic Theater, San Diego, Calif., June 13	4,407	\$6.50	\$28,645*
4	COUNT BASIE/OSCAR PETERSON/JOE PASS—Pablo Jazz Festival, Heinz Hall, Pittsburgh, Pa., June 9	2,530	\$8.50	\$19,900
5	COUNT BASIE/OSCAR PETERSON/JOE PASS—Pablo Jazz Festival, Kennedy Center, Washington, D.C., June 10	2,700	\$8.50	\$19,100*
6	BOBBY VINTON/FRANKIE YANKOVIC—Buffalo Festival Inc., Kleinhans Music Hall, Buffalo, N.Y., June 10	3,000	\$5-\$6.50	\$18,107*
7	CAPTAIN & TENNILLE/KENNY ROGERS—Northwest Releasing, Auditorium, Portland, Ore., June 13	3,004	\$4.50-\$6.50	\$18,043*
8	CAPTAIN & TENNILLE/KENNY ROGERS—Northwest Releasing, Opera House, Seattle, Wash., June 11	3,075	\$4.50-\$6.50	\$17,275*
9	CAPTAIN & TENNILLE/KENNY ROGERS—Northwest Releasing, Opera House, Spokane, Wash., June 14	2,700	\$4.50-\$6.50	\$15,981*
10	ANGEL/ETHOS—Fun Productions, Civic Center, Santa Monica, Calif., June 11	3,000	\$4	\$9,440*

JUNE 26, 1976, BILLBOARD

an electric guitar for most of the set, though he closed with a mandolin number. Clement assembled his Cowboy's Ragtime Band—a "rag-tag" collection of some of the best musicians Nashville has to offer: Jim Colvard, guitar; Joe Allen, bass; Chuck Cochran, keyboards; and Jimmy Isbell, drums. They switched smoothly from country to rock and even adapted to Clement's impossible impromptu endings.

Clement always resides in his personal Land of Oz, and he has to be heard to be believed.

GERRY WOOD

TONY BENNETT COUNT BASIE

Hotel Sahara, Las Vegas

A capacity Congo Room audience May 20 was richly rewarded by the teaming of Bennett and Basie for a two-hour excursion into the days of the big bands and crooners of old, with Basie leading his 19-piece band along with the superb Jack Eglish orchestra complemented by 17 strings.

Bennett, in his strong melodic baritone interpretations, seemed to effortlessly glide through his 16-song set after the Count and his band delivered a together set for 55 minutes. "Shiny Stockings" showcased Sonny Cohn on trumpet followed by "Freckle Face" featuring Bob Mitchell on horn. Another Sam Nestico song, "Black Velvet" had Bobby Prater on sax with Basie on piano in "Body And Soul" with tenor sax soloist Jimmy Forrest.

The musical banquet continued with Bennett opening with an excellently phrased "The Good Things In Life" accompanied by Basie's velvet brass section. A swing version of "Just In Time" preceded a slower ballad "Maybe This Time" from "Cabaret," allowing Bennett to quickly adapt to a more reserved mood.

A story-like, lyrical "I Wish I Were In Love Again" was next, followed by the new Fred Astaire song "Life Is Beautiful." Bennett jumped into a brassy version of "S Wonderful," "How Long Has This Been Going On" in a saloon ballad version with piano and a new arrangement of "There'll Be Some Changes Made." The magical spell of "As Time Goes By" from "Casablanca" allowed Bennett to weave his vocal excellence prior to a hits medley, which included "I Left My Heart In San Francisco," "I Want To Be Around To Pick Up The Pieces" and "O Sole Mio."

The Count joined Bennett in a salute to Duke Ellington with "Don't Get Around Much Anymore" and "Sophisticated Lady." Bennett closed his program with "It Don't Mean A Thing" and traditional finale "For Once In My Life."

Just returned from a sell-out United Kingdom tour, Bennett revealed a new, contemporary album to be released soon with material by the Beatles, Joni Mitchell and James Taylor. Able to handle the old standards in modern charts, it is easy to understand why the Sahara will return Bennett July 7 teamed with Sarah Vaughan in a rare appearance.

HANFORD SEARL

(Continued on page 47)

A 30% Upsurge In Nashville Studio Activity Reported

• Continued from page 1

predicts the Nashville recording business will become more diversified in the future.

"Nashville is on its way to becoming the top place to record for any and all types of music," says John Olson, manager of the RCA studios. Olson, who came to Nashville from the RCA studio operation in New York, reports the Nashville RCA studios "have been just about booked solid" since the first of the year.

RCA's studio A has been converted to a 24-track, 32-input console and has been redecorated and acoustically improved. Plans call for addition of modern disk-mastering facilities and quadraphonic mix-down.

Olson believes the profitable pace will hold up, and he's seeking custom business as well as RCA business. The engineering staff and the excellence of the facilities garner favorable comments, Olson says.

"There's tremendous continued growth as Nashville takes its place with L.A. and New York," comments Norm Anderson, manager of studio operations for Columbia which is in the process of ordering its second 24-track and making further acoustic and aesthetic improvements.

"We're still seeing more types of music entering Nashville—and I hope this increase will continue." The Columbia studio has been used

by such pop artists as Bob Dylan and Simon and Garfunkel.

Following a significant surge at the end of 1975, business slacked off in February, but now is beginning to pick up, Anderson notes. A surprising fact to many in the business, Columbia seeks custom business and claims such non-Columbia clients as Donna Fargo (Warner Bros.), Sammi Smith (Elektra/Asylum), and Merle Haggard and La Costa (Capitol).

Audie Ashworth recently left Capitol to devote more time and energy toward his new Crazy Mama Studio—a venture with J.J. Cale. The studio has already been used for pop and country sessions, major commercials and movie soundtrack work.

Audio Media Recorders has just added a new building to provide a total of two full 16-track studios. Orientation toward more pop, r&b and jingle work is emphasized with the recent stopover of Joe Cocker.

"Business is slightly down because it costs too much to record," claims Jack Jackson of the studio. He also cites the shortened radio playlist as another depressant for the recording studio business. Audio Media expects an upturn in volume for the rest of the year.

The casual in-the-country atmosphere of Bradley's Barn is cited as one of the attractions of this famed Mt. Juliet facility owned by producer Owen Bradley. Second-half

profit prospects look good at the Barn.

Eventual remodeling and improvement are planned for the Clement Recording Studio "as budget and time permits" and business is "much better" than last year. The studio has lured such acts as Roy Clark, Kenny Rogers, Ray Price, Tommy Overstreet, Crystal Gayle and Billie Jo Spears.

New facilities at Creative Workshop include a new control room converted to 24-track, and a new string and horn overdub room. The studio offers a Westlake control room and has long been a leader, under Buzz Cason and Brent Maher, in Nashville's burgeoning pop movement.

Recent acts using Creative Workshop include Austin Roberts, Roy Orbison, Jimmy Buffett and Faces. Nashville's future is in diversification to progressive music, rock, soundtracks, and television and movie music, comments Cason, who reports business remains looking good.

"We've never been busier," says John Rosen of Fanta Professional Services which specializes in live remote recording with a mobile control room. "Nashville is the easiest and most comfortable place to make records—and the musicians are the key to Nashville's success." Fanta books by the day instead of the session.

No slack in business has been

noted at Glaser Sound where such acts as Waylon Jennings, Jessi Colter, Dr. Hook and Tompall Glaser have recently recorded. Twenty-four track is a possibility says Glaser, "but right now we don't seem to be hurting as a 16-track studio."

"As long as musicians' salaries don't go up any more, the studios are bound to remain busy and productive," opines Billy Linneman of Hilltop Recording Studios where business is reported as "fantastic."

Business is "much better" at Monument Custom Recording Studio which is now owned by Tommy Strong and Mort Thomason. The studio has hosted a wide range of talents including Billy Thunder-Kloud, Al Hirt, Kris Kristofferson, and gospel and big band acts.

New equalization equipment has just been added at Quadrafonic Sound Studio—another pioneer in the Nashville pop movement—with client names such as Brewer and Shipley, Ozark Mountain Daredevils, Al Kooper, Dobie Gray, Jerry Jeff Walker and the Pousette-Dart Band. Quadrafonic expects the remainder of the year to be "very busy."

Always looking for a new avenue of profit, Shelby Singleton has opened his studio on weekends to the public and he feels that video will become a more important aspect of the Nashville recording business in the next five to 10 years.

Business is better and the outlook is good at the Sound Shop which has drawn such singers as Wilson Pickett, Millie Jackson, John Hartford and Tanya Tucker.

A very good year is the projection from Starday-King where plans call for an eventual 24-track. The outspoken studio manager, Sundance, comments, "We try to avoid country, though we do work with country-rock. We lean more towards pop and rock from the West Coast and New York."

The U.S. Recording Studio has plans for imminent 24-track installation to handle a growing business that has seen the studio cater to the talents of Johnny Rodriguez, Terry Bradshaw, Tom T. Hall and Jerry Lee Lewis.

Glenn Snoddy, head of Woodland Sound Studios, notes, "More people are becoming aware of our 24-track facilities." Studio B has been remodeled with a 24-track Neve console installed with a Suder 24-track recorder—and now studio A is undergoing remodeling. Woodland customers range from Bobby "Blue" Bland to Billy Crash Craddock.

Fred Carter Studios has more artists booked than last year, and the operation believes more business will be coming from the West Coast.

Young'Un Recording Studio, Mur-

(Continued on page 54)

Studio Track

By BOB KIRSCH

LOS ANGELES—Up in San Francisco at Wally Heider's, John Fogerty has been in cutting, producing himself with Russ Gary and David Coffin engineering. The Jefferson Starship has wrapped up its next, co-producing with Larry Cox. Cox and Pat Ieraci engineered.

Farones is working with producers Adrian Rivera and David Castro and engineers Steve Mantoani and Chris Minto. Darby Slick has cut with engineer Steve Jarvis and Larry Raspberry & the Highsteppers finished an LP produced by Canson Associates. Ken Hopkins engineered. Vandouris & Kahn worked with producer Michael Stewart. Andy Kulberg finished an LP.

At Kendun Recorders in Burbank, Ramsey Lewis cut with producer Maurice White. White also worked with Denise Williams and the Emotions. George Massenberg engineered, with help from Geoff Gillette and Jeff Sykes. Gabor Szabo did an album. Don Murray engineered the mix and John Golden put it on the disk. Bob Margouleff did a single with the Stairsteps, with Rick Collins cutting the disk.

Marc Gordon produced Al Wilson with John Golden cutting. Candi Staton's latest LP was cut, with David Crawford producing. Jerry Inman's next LP was cut, with Snuff Garrett producing and Lenny Roberts engineering. Diana Trask's new LP was mastered, with Joe Porter producing.

At the Music Grinder in Los Angeles, Lisa Hartman was in working with Brad Burg and Melissa Manchester was in cutting demos on her new material. Gavin Christopher was doing the same and Martin Mull stopped in to do some work. Jerry Capehart (who co-wrote "Summer-

time Blues" with Eddie Cochran) was in to re-cut that rock classic and Rita Ross was also in.

In notes from around the country: Andrew DeShields, one-time star of "The Wiz," has been at Master Sound Productions in Franklin Square, N.Y. Greek star Gus Vallie was also in.

George Martin was at Los Angeles' Indigo Ranch cutting American Flyer. Group includes ex-members of the Velvet Underground, Blood, Sweat & Tears and Pure Prairie League. Silver was also in, working with Tom Sellers.

United De-Lite Recording Studio in Philadelphia has installed a 24-track board. Kool & The Gang were the first to make use of the new equipment. Kaygees are to be in soon.

At Haji Sound in Los Angeles, Loggins & Messina worked on at the Mother Lode Ranch in Ojai with Jim Messina producing. Sam Calle and Andy Cahan were in for Magic Carpet Productions with Alex Kazanegras engineering.

Michael Parks has finished an album, with Dirk Evans as executive producer and Larry Reburn engineering. Kinky Friedman was in, with T-Bone Burnett, Dr. John, Rusty Young, Ringo Starr, Al Garth, Steve Soles, Gary Bussi, Andy Cahan, Jon Clarke, Roger McGuinn, Larry Reburn, Brad Delp, Alex Kazanegras and the Ben Lucas Children's Choir all helping out. The Magnificent Montague and Jack Ashford cut some demos, as did Mark Etienne. Bonnie Murray cut some singles with Johnny Palazzotto producing and John Fiore engineering. Tim Weisberg did a live gig at the Troubadour with Larry Forkner.

At Talun Midwest Recording Center (TRC) in Indianapolis, the Music Mother studios underwent some recent modifications including the installation of a new MCI JH114 24-track machine and a raft of APSI parametric equalizers. Sessions have just started on Peddler, new group for United Artists. R. Gary Schatzlein will produce and Garry Smith will work the controls.

Hank Williams has joined Sound West Studios in Calgary, Alberta, as engineer. In cutting recently have been Darren St. Claire & Blossom, Appleshine and several others.

Ray Barretto is at New York's Bell Sound Studios putting final touches on his forthcoming Fania LP.

Max Morath is finishing his next Vanguard LP at the Vanguard Studios in New York. Morath is doing the arranging.

Suzanne Stevens was in Producers' Workshop in Los Angeles recently adding vocals to some new tracks, with Spencer Proffer handling production. David Pomeranz, who penned two of the songs Suzanne is cutting (as well as co-writing one with Proffer), lent a helping hand on the instrumental side as well. Melissa Manchester's guitarist, David Wolfert, stopped in to help, as did Joe Sample of the Crusaders. String arrangements are by Barry Fosman, while horn arrangements come from Trevor Lawrence. Bill Schnee did the engineering.

Grusin/Rosen Productions have started work on the debut LP of violinist Noel Pointer at the L-R Studios in Northvale, N.J. Dave Grusin is handling keyboards on the ses-

sions, with Billy Pointer on vocals and Richard Davis on bass.

Cloud Born Productions is a new 16-track facility in Detroit, with MCI equipment enhanced by DBX. Kepek, flanging and AKG and 1,200 sq. ft. of space. Bob Nixon is president of the studio.

Quincy Jones was busy at A&M Studios in Los Angeles recently, with Bruce Swedien doing the mixing. Richie Havens dropped in, working with Tommy Vicari and Donovan was in with Pete Romano. Rita Coolidge worked with producer David Anderle and new artist Steven Bishop was in with Henry Lewy.

Jim Cunningham rates congratulations for being named director of technical facilities at United Western Coast Recorders in Los Angeles. He was most recently central vice president of the AES.

New Studio In North Carolina

NEW YORK—New Dimensions, an all TEAC-TASCAM, 8-track recording facility, has opened its doors in Statesville, N.C.

According to Charlotte McSwain, one of the owners, the company will be involved in production deals as well as commercial and recording rentals. On the production side, main thrust will be in the gospel area. Rock and pop music ventures will be considered, but to a lesser degree.

At present, plans call for expanding the studio to 16-track, again using all TEAC-TASCAM equipment, sometime in the fall.

Local and regional talent will play a key role in the studio's production plans, she explains.

BMI Lawsuits In 3 Locations

NEW YORK—BMI, on behalf of a number of its members, has brought copyright infringement suits against establishments in New Jersey, Virginia and Indiana.

In New Jersey the defendant is the R.H.J. Corp. doing business as the Jetty. The firm allegedly used songs by Paul Anka, Eugene McDaniels, Josef Zawinul, Bob Crewe and Denny Randell without authorization. The Jetty is located in Bloomfield.

In Virginia the defendant is Petros Enterprises, doing business as the Phoenicia. The allegedly infringed songs include "My Way," "Feel Like Makin' Love," "Ain't No Sunshine," "Proud Mary," and "Love Will Keep Us Together."

In Indiana, the Indianapolis-based Cascade Clubs, East & West, are being charged with infringing the copyrights of "I Love Music," (Parts 1 and 2) "Get Down Tonight," "Do It," "It Only Takes A Minute," "Chantilly Lace," and "Lady Blue."

BMI is seeking statutory damages, attorneys fees and court costs from the defendants.

Shoot Studios In a TV Show

MIAMI—A behind the scenes look at Criteria Recording Studios here was included in one segment of the "Montage" local tv show, aired June 12.

The show, devoted to the "Miami sound," showed the Miami-based Billion Dollar Band under the guidance of producer Stephen Nichlas and Criteria president Mack Emerman, who handled controls.

Also featured was a filmed segment of local singer Shandi Sinamon at her recent Diplomat Hotel engagement.

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Talent In Action

• Continued from page 45

NILS LOFGREN AYERS ROCK

Roxy, Los Angeles

Appearing before an enthusiastic, jam-packed house here June 8, Lofgren had it both ways.

His hour-long set combined the intensity and power level of rock with the controlled vocals and accessible melodies and beat of pop. Contrast provided the most obvious strength, with Lofgren's cool, velvety smooth voice riding atop the hot, guitar-dominated instrumental mix.

Leading a jamming, four-man backup band, Lofgren combined songs from his recent Top 40 "Cry Tough" LP with outside material like Carole King's "Goin' Back."

Forum Recap

• Continued from page 30

slander and defamation. The matter remains unresolved.

But in terms of the honest and revealing exchange of viewpoints which has characterized the Talent Forum each year, there were hardly any dull moments in the 1976 edition. With all regular sessions held before the entire registration in a large ballroom, audience members swiftly got into the habit of moving to aisle microphones and identifying themselves as soon as the floor was thrown open to questions.

Two new panels requested over and over again will definitely be on the agenda for next year. There will be a full-scale session with radio leaders discussing how their formats relate to tour support.

And there will be a panel of the most powerful individuals in the music industry, presidents of major record labels who control the budgets for the bulk of tour efforts.

Another new feature at the next Talent Forum will be an exhibitor hall for talent business services. This idea has been proven extremely useful at the first Billboard Disco Forum.

Showcase evening plans will be coordinated to take full advantage of the many entertainment and dining facilities in New York.

One top record label based in Manhattan, whose president attended several sessions at this year's forum, has already expressed interest in hosting a dinner show featuring his roster's major acts for the opening night of the '77 forum. Another plan is for a multi-label showcase night aboard a Manhattan circle tour boat.

BROADWAY REVIEW

Christie Murder Mystery Comes Off As Near Miss

By RADCLIFFE JOE

NEW YORK—The concept of taking a pulse-quicken, nail-biting Agatha Christie book and setting it to music for Broadway is unique and challenging, and could, if successfully executed, provide an interesting new dimension to the legitimate theater's ever-expanding parameters.

However, in the case of "Something's Afoot" at the Lyceum, a variation of Christie's "Ten Little Indians," the idea does not quite work. It is not that the show is a total dud. It is indeed campy, animated, occasionally funny, and very ingenious in its approach to devising murder weapons for the demise of a collection of assorted guests who are requested to gather at the country estate of an old, rich, eccentric nobleman.

The book, music, lyrics and addi-

Lofgren switched from guitar to piano during the show for one number. There was a one-song encore.

Making it an all-A&M show were openers Ayers Rock, who highlighted in a too-brief 25-minute set songs from its "Beyond" album.

The five-member group is at its best when it cuts loose on cooking, dynamic, all-band efforts that segue in and out of mellower segments. This is the second tour in the U.S. for the band, which features sax, lead guitar and drums.

PAUL GREIN

Mancini Signed

LOS ANGELES—Henry Mancini, three-time Academy Award winning composer-conductor, has been signed by 20th Century-Fox to compose and score "Love And Other Crimes."

Produced by Richard Shepherd and directed by John Korty, the film will star Jack Lemmon and Genevieve Bujold.

Lesley Gore Back

• Continued from page 32

there for the ride. I had to learn how to communicate with an audience very quickly and I learned by trial and error. But I think all of that experience will come in handy now."

As for the future, the artist will continue writing with Weston and expects eventually to go on the road. She's also looking in the direction of a Broadway musical. "I'd like to write in this area," she says, "and I think it would be nice to specifically write for something. But I'm optimistic about the business on the whole because I think it's back to songs again."

Capital Bookings

• Continued from page 30

Teddy Pendergrass & the Blue Notes, another week by Ray Charles and Lonnie Liston Smith, Kris Kristofferson, Sha Na Na, and a week's appearance by the Temptations and Melba Moore.

Major rock and soul acts also have been booked into Robert F. Kennedy Stadium and a massive rock-fest at suburban Laurel Raceway Sunday (27) features Bachman-Turner Overdrive, Todd Rundgren, Elvin Bishop and Ike & Tina Turner.

Discos

'Loud And Clean': Mobile Op's Boast

LOS ANGELES—"Loud and clean" is the slogan publicized by Smith Sound, a mobile disco in suburban Alhambra.

Mike Smith offers three grades of service to clients. His lowest fee is \$100 for two hours and along with a client's choice of music—all taped—Smith will provide 400 to 700 Watts RMS along with Phase Linear pre-amp, GMT and Phase Linear amps, two EV three-way all horn speakers and bi-amplified systems. A "small lightshow" he bills at \$25 extra; a "large lightshow" costs \$150 additionally. But he charges no fee for strobes.

Smith has a second category, \$150 for two hours, and a third for \$200 for two hours with substantially heavier amplification. He asks that bookings be made six to 12 months in advance.

Similarly, services for rock groups

are set up in categories, depending on how strong the amplification is. "To set up our equipment for rock concerts," Smith declares, "only three months advance notice is necessary. And we knock off our \$100, \$150 and \$200 fees by 25% if it is a daytime booking."

Smith says his clients include schools, churches, clubs, firms, bands, individuals and institutions, "anyone or any group desiring sound services and the best in music and lighting."

He also sells a myriad of sound equipment. "We," he asserts, "are a franchised Electro-Voice dealer but we carry numerous other marks as well."

This summer, Smith is working on a series of dances in the community "which might keep the kids out of trouble."

DISCO CRAZE DOMINATES THE CES

CHICAGO—If disco was a surprise hit at the 1975 Summer CES, this year it "kept the joint alive" as the "now music" pervaded both the main floor major audio/hi fi exhibits as well as the lower level, where more than two dozen sound and light companies showed the latest in disco components.

New high-power components from such firms as Kenwood, Yamaha, Monogram (U.K.) and others vied with such companies as Peacetime Communications (whose move from the lower level to the main floor paid off handsomely), GLI, Meteor Light & Sound and others for attention in the still booming "high end sound reinforcement mart."

A more detailed rundown of new product offerings and continuing tie-ins between sound, light and large screen tv projection systems will appear next week.

Taping Of Acts For Disco Showing Begins In N.J.

CHERRY HILL, N.J.—A plan to tape live disco units, packaged as one-hour shows for showing in discotheques throughout the East Coast, has been launched here by Chris Tortu.

Utilizing the facilities of the Some Place Else discotheque here owned by his cousin, Skeets Tortu, the first

taped show was made with the Trammps.

Getting his inspiration from Don Kirshner's televised "Rock Concert" shows, Tortu aims to provide as much for the disco patrons. As soon as the first tapes are edited, they will be shown at the Some Place Else, where a 10-foot screen will be

dropped from the ceiling, making Some Place Else the first disco in the Philadelphia-Southern New Jersey area to use visuals for disco patrons.

With the Trammps, led by Earl Young, attracting wide disco attention, Tortu aims to follow with the biggest names in disco music for the

(Continued on page 71)

JUNE 26, 1976, BILLBOARD

just a few pointers on the Clubman Two disco mixer...

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

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The **Tape Input** allows special effects and tapes to be added.

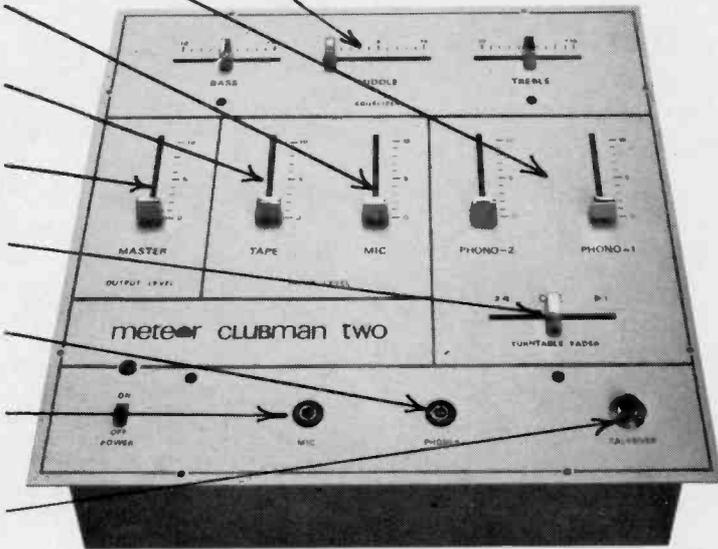
A **Master Volume Slider** to set overall system level.

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

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talk-over easy.



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Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 2 TEN PER CENT—Double Exposure—Salsoul (Walter Gibbons Disco version)
 - 3 NICE & SLOW—Jesse Green—Scepter
 - 4 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
 - 5 LOVE TRILOGY—Donna Summer—Oasis (all cuts, LP)
 - 6 LOVE CHANT—Eli's Second Coming—Silver Blue Records
 - 7 TAKE A LITTLE—Liquid Pleasure—Midland Intl
 - 8 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 9 GIVE A BROKEN HEART A BREAK/HAPPY MAN—Damon Harris & Impact—ATCO (LP)
 - 10 TROUBLE MAKER/LOVE POWER—Roberta Kelly—Oasis (LP)
 - 11 LOVE HANGOVER—Diana Ross—Motown
 - 12 DESPERATELY—Barrabas—Atco (LP)
 - 13 I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & the Vagabonds—Pye
 - 14 ALWAYS THERE—Side Effects—Fantasy
 - 15 ONE FOR THE MONEY—Whispers—Soul Train (disco version)

Downstairs Records (New York) Retail Sales

- This Week
- 1 MOVING IN ALL DIRECTIONS—People's Choice—TSOP (LP)
 - 2 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 3 HOW'S YOUR LOVE LIFE—Lee Eldridge—Mercury
 - 4 TROUBLE MAKER/LOVE POWER—Roberta Kelly—Oasis (LP)
 - 5 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
 - 6 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
 - 7 NEW YORK CITY—Miraslav Vitios—Warner Bros. (LP)
 - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR (LP)
 - 9 CATHEDRALS—D.C. Larue—Pyramid (LP)
 - 10 ALWAYS THERE—Side Effects—Fantasy
 - 11 NICE & SLOW—Jesse Green—Scepter
 - 12 NIGHT & DAY—The Monster Orch.—Sam Records (LP)
 - 13 ONE MORE TRY—Ashford & Simpson—Warner Bros. (LP)
 - 14 PRETTY MAID—Pretty Maid Co.—American Ariola
 - 15 BLACK SOUL MUSIC—Black Soul—Beam Junction

Colony Records (New York) Retail Sales

- This Week
- 1 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
 - 2 CATHEDRALS—D.C. Larue—Pyramid (LP)
 - 3 TEN PER CENT—Double Exposure—Salsoul (disco disk)
 - 4 I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & the Vagabonds—Pye
 - 5 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 6 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Pye
 - 7 RAIN FOREST—B ddu Orch.—Epic LP (English Import)
 - 8 CALL ME/KEEP IT UP LONGER—Andrea True Connect on—Buddah (LP)
 - 9 AMERICAN MUSIC—Jeanne Burton & Dooley Silverspoon—Cotton
 - 10 IT'S BETTER THAN WALKING OUT—Marlena Shaw—Blue Note
 - 11 YOU GOT THE POWER—Sue Kramer—London
 - 12 SUGAR BOOGIE—Bobby Thomas & Hot Line—MCA
 - 13 TAKE A LITTLE—Liquid Pleasure—Midland Intl.
 - 14 BE MY BABY—Frankie Gee—Lipstick
 - 15 CHERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA (LP)

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
- 1 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 2 USE YOUR IMAGINATION—Kokomo—CBS (LP)
 - 3 SUMMERTIME—MFSB—PIR (LP)
 - 4 DISCOVER ME/FIRST ROUND KNOCKOUT—David Ruffin—Motown (LP)
 - 5 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
 - 6 FOXY LADY—Crown Heights Affair—De-Lite
 - 7 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
 - 8 CAN'T STOP GROOVIN'—B.T. Express—Columbia
 - 9 ONE FOR THE MONEY—Whispers—Soul Train
 - 10 DESPERATELY—Barrabas—Atco (LP)
 - 11 HERE WE GO AGAIN—People's Choice—TSOP
 - 12 TAKE A LITTLE—Liquid Pleasure—Midland Intl.
 - 13 TROUBLE MAKER—Roberta Kelly—Oasis (LP)
 - 14 A TIME FOR CELEBRATION—Faith, Hope & Charity & Choice Four—RCA
 - 15 ALWAYS THERE—Side Effects—Fantasy

Top Audience Response Records In L.A./San Diego Discos

- This Week
- 1 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 2 CATHEDRALS—D.C. Larue—Pyramid (LP)
 - 3 TEN PERCENT—Double Exposure—Salsoul
 - 4 LIPSTICK—Michel Polnareff—Atlantic
 - 5 LOW DOWN—Boz Scaggs—Columbia (LP)
 - 6 NICE & SLOW—Jesse Green—Scepter (disco edit)
 - 7 DISCO PARTY—Trammps—Atlantic (LP)
 - 8 HERE WE GO AGAIN—People's Choice—TSOP
 - 9 TROUBLE MAKER—Roberta Kelly—Oasis
 - 10 PARTY LINE/FILL ME UP—Andrea True Connection—Buddah (LP)
 - 11 PARTY—Van McCoy—H&L
 - 12 I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
 - 13 ALWAYS THERE—Side Effects—Fantasy
 - 14 NIGHT JOURNEY—Doc Severinsen—Columbia (LP)
 - 15 TELL ME HOW YOU LIKE IT—John Davis & The Monster Orchestra—SAM

New Video Software On Way From U.K.

By STEPHEN TRAIMAN

NEW YORK—Discos and other entertainment centers will have another source of video software—four programs a month of top music acts on videocassette—through Intervision Distributors of the USA, formed as exclusive distributor here for Intervision, Ltd., of London.

Headed by Bill Hodges, a former disco manager, the new firm is a division of Tele-Theaters, Inc., Lawrenceburg, Ind.-based manufacturer/distributor of Tele-Cinema large-screen projection tv systems.

Intervision, Ltd., in the U.K., claimed to be the first company to produce monthly pop music videocassettes for distribution in Europe, will produce all progress with distribution limited as to the number of outlets per one million population.

"Subscribers" will retain each set of four monthly programs—running from 30 to 60 minutes each—for three months before returning them to Intervision. Thus each outlet will have a dozen programs at any one time, including up-to-date visuals released concurrently with disk release of new hits by the participating artists, according to Hodges.

He calls the programs "disco live" in describing them as an entertainment complement to live platter spinning at clubs, with a pricing schedule being set up to make them "affordable" to even the smallest club owner.

The distribution deal came in a

roundabout way through Speywood Communications Ltd., exclusive distributor for Tele-Cinema in Europe, Africa and the Middle East. Speywood, in turn, is a wholly owned subsidiary of the Pye, Ltd., group of the U.K., one of the largest global electronics communications firms.

When Intervision Ltd. began looking for a U.S. distributor some months ago, Speywood board chairman Michael Hogan suggested to his next door neighbor, a member of the Intervision board, that he contact Ken Davis, president of Tele-Theaters.

As a result, Davis and Hodges formed Intervision USA, and are now in the process of signing up the first clubs for the new program package. They are aware that much has been promised to date in the area of top-name disco video software, and little delivered, but seem determined to make good on their U.K.-based supplier's initial claims for top-quality videocassettes.

30,000 Expected At Topeka Fest

LOS ANGELES—An all-day festival at Mid-America Fairgrounds in Topeka, Kan., July 10 is expected to draw some 30,000. Co-producers Rob Heller of Beverly Hills and Liberty Productions of Topeka are currently lining up headliners.

"Jazzoetry" with the Last Poets that has potential for stage, film and book versions, and LPs by John McLaughlin and Eric Dolphy.

Bogart says that he and Douglas have "long been interested in discovering and exposing talent that is new and socially relevant."

Douglas has been working two years editing tapes he produced with the late Jimi Hendrix; among his past projects were the movie "El Topo" and publishing Tim Leary's "Jailnotes."

Douglas To Casablanca

LOS ANGELES—Douglas Records will be distributed by Casablanca Records, according to a joint announcement by Neil Bogart, president of Casablanca, and Alan Douglas.

The label was created by Douglas as an outgrowth of multi-media projects produced by Douglas Communications Corp. such as the stage and film "Lenny" and the book "The Essential Lenny Bruce."

Among the first releases will be

'DiscoVision' Into Three Texas Cities

SAN ANTONIO—"DiscoVision" is featured at San Antonio's Nutcracker Club. David Benson, owner of the club heard about "DiscoVision" and traveled to London to find out about the sight and sound programming. Returning from England, Benson immediately began to convert his clubs here and in Fort Worth and Dallas to "DiscoVision."

Bill McAteer, manager of the Nutcracker Club, says that installation of "DiscoVision" has meant a complete change of format for the club which formerly featured live entertainment.

The main act now is the "DiscoVision" system itself, which the club describes as the fourth dimensional sight of music and sound of light and the most significant innovation since the development of discotheques.

Music numbers which run the gamut of styles are selected by the club's own disk jockey.

OFFSHOOT OF FORUM

200 Members In Intl Disco Assn.

By JIM MELANSON

NEW YORK—The International Discotheque Assn., an independent, non-profit group formed earlier this year, now numbers some 200 members, reports Michael O'Harro, president and founder of the organization.

The association, while not connected with this magazine, came into existence as a direct offshoot from Billboard's first International Disco Forum, held here last January.

Breaking down the membership rolls to date, O'Harro says that 125 discotheques, 25 lighting and/or sound firms and some 50 individuals (DJs and independent promotion people) make up the group.

Initially, membership rates were

\$125 for discos and disco-related firms and \$20 for DJs. An increase now has full membership at \$200.

Another change has O'Harro holding down the presidency of the association, but only in a consultant's role. Actual day-to-day running of the operation is handled by Jack Duvall, executive vice president. Duvall is with the firm Hauck & Associates, a professional association management company.

Chief purposes of the Washington, D.C.-based organization are the promotion through various media of discos as "big business" in this country, the providing of promotional service lists to labels, the

(Continued on page 71)

Free Listing

In the 1976 Billboard International Disco Sourcebook

Major categories to be included are:

- Audio Equipment
- Lighting Equipment
- Visual Materials
- Projection Systems
- Special Effects
- Games
- Dance Floors/Walls/Ceilings
- Discotheque Planning/Construction (including Consultants, Designers, Installers, Builders)
- Record Labels with Disco Product
- Miscellaneous (associations, record services, programming, etc.)

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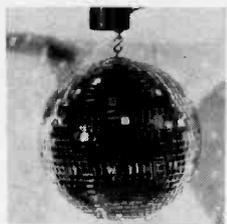
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Sam Siegel/Metropolitan photo

TO THE NEW FIFTH—Toasting the "new" Fifth Dimension at group's recent Waldorf-Astoria Empire Room opening in New York are Larry Uttal, left, Private Stock president, and Atlantic's Barbara Harris, right. Group members, from left, are Ron Townson, new additions Majorie Barnes and Danny Beard, Florence Gordon and Lamonte McLemore.

New U.K. System Brings TV Programs Into Discos

By CHRIS WHITE

LONDON—Television pop music programs may soon be seen in U.K. discotheques, following the introduction of a new projection system by Trans-Vision Leasing, the company responsible for the first video tv shows in teenage nightspots.

System involves the CV3 Super-screen which, according to Steve Webber, director, enables video films to be shown on screens up to 8 feet by 6 feet square. He says: "We did well with the introduction of video tv sets into discotheques and this is an extension of that experiment."

"The new CV3 system is tailor-made for venues like nightclubs or discotheques, though previously the equipment has been available only for educational purposes."

TVL, London-based, leases video shows featuring top pop names and combining hit material with soul, pop and rock to discos in seven Eu-

ropean countries but until April last year copyright law in the U.K. prevented the films being shown here.

Says Webber: "The system is still expensive but what is needed is more software manufacturers. People now are obviously reluctant to spend a lot of money on hardware if they can't get the films."

Some 90% of TVL business is overseas, but the company feels there must be substantial U.K. interest in installing the CV3 system in various entertainment venues. The screen was used by Chrysalis on a European promotion of Jethro Tull's "Too Old To Rock And Roll" album, which included a 43-minute film costing around \$30,000.

Amherst Disco Bid By the Gangsters

LOS ANGELES—Amherst Records enters the disco field with a special 12-inch disco pressing of "Gangster Love," the title track from a new album by the Chicago Gangsters.

The song has been re-cut in an extended 7:32 version for the disco pressings. The 12-inch disk will be backed with the Gangsters' arrangement of the Gene McDaniels classic, "Feel Like Making Love."

The record will appear on the Gold Plate label, a subsidiary of Amherst.



Columbia photo

PLATINUM FIRST—Bruce Lundvall, new CBS Records division president, left, presents three plaques to Johnny Taylor at recent New York bash. His first Columbia single, "Disco Lady," is first to be certified platinum by RIAA under new 2-million-unit rule, after going gold first, and the LP, "Eargasm," also was certified gold.

More Kudos To 'A Chorus Line'

NEW YORK—"A Chorus Line," Broadway's smash musical of the season, continues its winning streak by picking up six more awards for excellence. The show originally romped away with nine Tony Awards, and a number of Theater World Awards.

The latest in the glut of commendations come from the Drama Desk Assn. of New York, which cites the show for outstanding musical book, outstanding music & lyrics, outstanding choreographer, Michael Bennett; outstanding director of a musical, also Bennett; and outstanding actresses in a musical, Donna McKechnie and Kelly Bishop.

Other musicals honored by the association include "My Fair Lady," for outstanding actor in a musical, Ian Richardson; and outstanding supporting actor in a musical, George Rose; "Pacific Overtures," for outstanding set and costume design; "Chicago," for lighting, and Vivian Reed, named best supporting actress in a musical for "Bubbling Brown Sugar."

Cossette Named Grammy Producer

LOS ANGELES—Next year's Grammy Awards Show will again be produced by Pierre Cossette Productions. It will mark the sixth year for Cossette and the event will be beamed from Los Angeles. CBS-TV appears to be the network although contracts are not yet finalized.

Campus

NEC Plots San Diego Conference

SAN DIEGO—Based on the success of last year's NEC Farwest Regional Conference, another meeting has been planned here Oct. 29-Nov. 1, according to convention coordinator Diane Annala of the Univ. of California at San Diego.

More than 350 delegates representing 63 colleges and universities attended the gathering aboard the Queen Mary last year, with 75 associate members also in attendance.

During the eight-year history of the NEC, the organization's leadership has been attempting to branch out into the Western states, but it was not until last year's meetings that it became a reality.

Educational sessions will play a key role in the conference with emphasis on several areas including films, lectures, dance and theater, publicity and promotion, contracts and negotiations, leadership, planning major concerts, working with professional promoters and technical assistance, among others.

According to Annala, talent showcases will also be held—this year under the direction of Barbara Hubbard, student activities director at New Mexico State Univ.

Artists showcased last year include John Sebastian, Cecilio & Kapono, Roger McGuinn, Tracy Nelson, Don McLean, Mort Sahl, Gil Eagles, Morri Mizrahi and others.

A new feature of the talent showcases will be the addition of student talent, all under the direction of Hubbard. She's been working on this project for some time and hopes to expand it to the national level for the upcoming NEC National Convention in San Antonio in February.

Another feature will be a cooperative booking center, which will assist schools in arranging blocs of dates for an artist—helping to lower fees through reduced travel costs and open dates.

Tellis Repeats As Net's Chief

NEW YORK—Jeff Tellis has been re-elected president of the Intercollegiate Broadcasting System by its board of directors at a meeting here June 5.

Tellis is general manager of WPKN at the Univ. of Bridgeport. Other electees include Donald A. Grant, board chairman; Dr. George Abraham and David W. Borst, vice chairmen of the East and West; Herbert B. Barlow Jr., secretary; Fritz Kass, treasurer; and Rod Collins, vice president of programming.

The posts of station relations directors will be filled this year by Dick Gelganda, general manager of WHNU at New Haven Univ. (FM station relations), and Norm Prusslin of WUBB at the State Univ. of New York, Stonybrook (carrier current station relations).

Re-elected to the position of executive director for the system was Rick Askoff.

Other board members include: Patricia Montieth, Paul Brown, Ludwell Sibley and Jim Cameron.

During the meeting, the board also discussed plans for next year's national convention, tentatively planned for Washington, March 25-27.

Rack Singles Best Sellers

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As Of 6/14/76

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

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|--|---|
| 1 SHANNON—Henry Gross—Lifesong 45002 | 21 GET CLOSER—Seals & Crofts—Warner Bros. 8190 |
| 2 BOOGIE FEVER—Sylvers—Capitol 4179 | 22 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260 |
| 3 SHOP AROUND—Captain & Tennille—A&M 1817 | 23 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 |
| 4 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571 | 24 I'M EASY—Keith Carradine—ABC 12117 |
| 5 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143 | 25 TODAY'S THE DAY—America—Warner Bros. 8212 |
| 6 SARA SMILES—Daryl Hall & John Oates—RCA 10530 | 26 TRYIN' TO GET THE FEELING AGAIN—Barry Manilow—Arista 0172 |
| 7 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184 | 27 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354 |
| 8 LOVE HANGOVER—Diana Ross—Motown 1392 | 28 CRAZY ON YOU—Heart—Mushroom 7021 |
| 9 HAPPY DAYS (From The Paramount TV Series)—Pratt & McLain—Warner/Reprise 1351 | 29 WELCOME BACK—John Sebastian—Warner/Reprise 1349 |
| 10 SILLY LOVE SONGS—Wings—Capitol 4256 | 30 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 |
| 11 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039 | 31 LOVE IN THE SHADOWS—Neil Sedaka—Rocket 40543 |
| 12 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806 | 32 GOOD VIBRATIONS—Todd Rundgren—Bearsville 0309 |
| 13 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 | 33 LET HER IN—John Travolta—Midland International 10623 |
| 14 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. | 34 I NEED TO BE IN LOVE—Carpenters—A&M 1828 |
| 15 BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage—ABC 12177 | 35 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274 |
| 16 MISTY BLUE—Dorothy Moore—Malaco 1029 | 36 FOOL FOR THE CITY—Foghat—Bearsville 0307 |
| 17 BOHEMIAN RHAPSODY—Queen—Elektra 45297 | 37 DISCO LADY—Johnnie Taylor—Columbia 3-10281 |
| 18 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 | 38 ROCK AND ROLL LOVE LETTER—Bay City Rollers—Arista 0185 |
| 19 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786 | 39 SOMEBODY'S GETTIN' IT—Johnnie Taylor—Columbia 3-10334 |
| 20 FOOLED AROUND AND FELL IN LOVE—Elvin Bishop—Capricorn Q252 | 40 MOVIN'—Brass Construction—United Artists 775 |

Rack LP Best Sellers

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As Of 6/14/76

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

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|---|--|
| 1 WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 21 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 2 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 22 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 3 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 23 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 |
| 4 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 24 NATALIE—Natalie Cole—Capitol ST 11517 |
| 5 FLEETWOOD MAC—Reprise MS2225 | 25 HIDEAWAY—America—Warner Bros. BS 2932 |
| 6 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 | 26 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 |
| 7 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104 | 27 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 8 ROCKS—Aerosmith—Columbia PC 34165 | 28 HARVEST FOR THE WORLD—Isley Brothers—T-Neck PZ 33809 |
| 9 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899 | 29 I WANT YOU—Marvin Gaye—Tamla T6-342-S1 |
| 10 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 30 LOOK OUT FOR #1—Brothers Johnson—A&M SP 4567 |
| 11 HERE AND THERE—Elton John—MCA 2197 | 31 SEALS & CROFTS GREATEST HITS—Warner Bros. BS 2886 |
| 12 COME ON OVER—Olivia Newton-John, MCA 2186 | 32 DIANA ROSS—Motown M6-861 S1 |
| 13 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 33 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383 |
| 14 ALIVE!—Kiss—Casablanca NBLP 7020 | 34 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot D0SD 2020 |
| 15 DREAM WEAVER—Gary Wright—Warner Bros. BS 2868 | 35 FOOL FOR THE CITY—Foghat—Bearsville BR 6959 |
| 16 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 36 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907 |
| 17 DESTROYER—Kiss—Casablanca NBLP 7025 | 37 MOTHERSHIP CONNECTION—Parliament—Casablanca NBLP 7022 |
| 18 GREATEST HITS—Elton John—MCA 2128 | 38 GRATITUDE—Earth, Wind & Fire—Columbia PC 33694 |
| 19 PRESENCE—Led Zeppelin—Swan Song SS 8416 | 39 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 20 FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—RCA APL1-1506 | 40 AMIGOS—Santana—Columbia PC 33576 |

Trumpeter Schroff Drowns In Missouri

WINFIELD, Mo.—Veteran trumpeter player Dale "Brodie" Schroff, featured in Russ Morgan's Orchestra conducted by Morgan's son Jack, drowned in the Mississippi River here May 27. He was in his '60s.

A graduate of the Univ. of Kansas, Schroff made his home in Los Angeles for three decades working

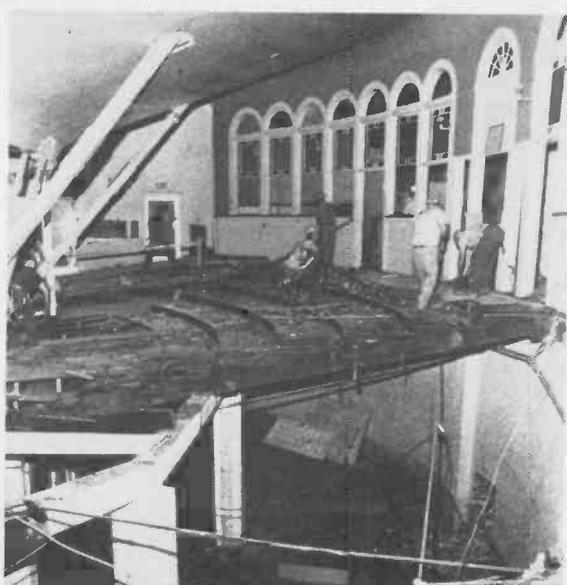
with numerous name bands and in studios. In recent years he had performed with the Morgan group at the Dunes Hotel, Las Vegas.

Schroff died when an 18-foot boat capsized as members of the orchestra were being ferried across the river to play a date in Batchtown, Ill. Eleven other musicians survived the accident.

'NEW' DELAWARE VENUE

Talent Spans Repertoire Gamut

By MAURIE ORODENKER



Grand Opera House photos

Grand Opera House exterior glows following extensive interior reconstruction based on original plans.

(This concludes a two-part profile on the Grand Opera house restoration that gives the Northeast another major performing arts center. It began last week with a look at the reconstruction and history of the hall.)

WILMINGTON, Del.—More than 150 dates already are lined up for the summer and 1976-77 season at the Grand Opera House, in the final stages of a \$5 million reconstruction-restoration, notes managing director Lawrence Wilker, who also is "talent booker" for the 1,150-seat hall.

The 100-plus attractions range from jazz to pop and classics, from opera to Chinese acrobats and magic.

A Great American Musicians series of six attractions, each giving two concerts, will offer Michael Tilson Thomas conducting the Buffalo Philharmonic, Sept. 30-Oct. 1; Seiji Ozawa conducting the Boston Symphony, Nov. 19-20; Lincoln Chamber Music Society, Jan. 13-14; Zubin Mehta conducting the Los Angeles Philharmonic, March 23-24; Michael Ponti, April 5-6, and the Juilliard String Quartet, May 6-7.

Symph. League Elects Officers

NEW YORK—E. Atwill Gilman was re-elected board chairman of the American Symphony Orchestra League at its national meeting in Boston June 11 that returned a number of incumbents to their posts. Gilman is a past president of the Denver Symphony Orchestra.

Also re-elected were treasurer Robert W. Alford (National Symphony), assistant secretary-treasurer Ralph Black (League executive director, and executive committee members-at-large Seymour L. Rosen (Pittsburgh Symphony) and Mrs. William W. Baird.

Newly-elected to the first vice chairman post is Karney Hodge Fresno Philharmonic), with Albert C. Webster (N.Y. Philharmonic) named sixth vice chairman. Other vice chairmen returned to their positions are Ira Kroger (Jacksonville Symphony), David Goldwasser (Atlanta Symphony), Donald L. Engle (Minnesota Orchestra), and Ralph Lane (Wheaton Summer Symphony).

A Grand Specials series of five concerts will offer pianist Andre Watts, Nov. 23; Chinese Acrobats of Taiwan, Dec. 13; Vienna Boys Choir, Jan. 15; St. Hedwigs Choir and Domkapelle Orchestra of Berlin, Feb. 1, and P.D.Q. Bach with Peter Schikele, Feb. 5.

The Delaware Symphony, with Van Lier Lanning conducting, comes in for a Subscription Concert Series of seven dates, opening with pianist Jeffrey Siegel as soloist, Oct. 15; violinist Elizabeth Matesky, Nov. 18; a Christmas performance of Handel's Messiah with the 175-voice Northern Delaware Oratorio Society, Dec. 10; pianist Joaquin Achucarro and guest conductor Stephen Gunzenhauser, Jan. 22; a Mid-Winter Pops Concert with soprano Pauline Domanski, Feb. 19; violinist William de Pasquale and cellist William Stokking for the Brahms Double Concerto, March 11, finishing with a Spring Pops Concert, April 15.

Contemporary pop fare, with a sprinkling of jazz music (the Opera House's audio system is not geared for any hard rock) will keep the performing arts center very much alive during the summer months ahead.

Among those already set for concert dates are Herbie Mann, June 22; Jazz Salute to Clifford Brown (26); New Castle County (Del.) Bicentennial Band (28); "Great Guitars"—Charlie Byrd, Barney Kessel and Herb Ellis (29); Victor Borge, July 26; Rock N' Roll Revival (31); Jose Feliciano, Aug. 4, and Glenn Yarbrough and The Limelites (10).

Also appearing this summer, with firm dates to be set, are Judy Collins, Tammy Wynette, New Eagle Jazz Band, and the intimate "What's A Nice Country Like You Doing in a State Like This" stage satire group.

A series for Great American Dancers will bring in the Eliot Field Ballet, Dec. 3-5; Bella Lewitsky Dance Co., Jan. 27-29; Alvin Ailey Dance Theatre, Feb. 15-17, and the Israeli Jordan Dancers, April 11. There will even be "Specials for Children" with Bil Baird Marionettes, Oct. 5-10, and the Paper Bag Players, March 1-6.

A variety of special events include the world premiere of an American opera, "The Last of the Mohicans" by Alva Henderson, presented by the Wilmington Opera Society, June 12, 15, 17, 19; the Lyceum Players' production of "1776," July 9-10;

Magic & Illusion Show, Jan. 7-8, and Julie Harris in "Belle of Amherst," March 21-22.

Also set is a Grand World Tour of Seven popular travelog lecture films, and a Writers On Stage series bringing in American writers and poets to read and discuss their works. Plans further include a Grand Gospel Festival with local and traveling gospel groups.

Classical Notes

The Baltimore Symphony has signed a three-year pact with its musicians buttoning up loose ends following an agreement in principle at the start of the season. . . . Seiji Ozawa and Edo De Waart will share the podium for more than half the new season of the San Francisco Symphony. Eight conductors, including the orchestra's assistant conductor David Ramadanoff, will handle remaining concerts.

The National Symphony Orchestra's Corporate Award goes to the Mobil Oil Corp. in recognition of the firm's longtime support of the arts. Mobil's gift of \$50,000 enables the National to participate in the Athens Festival in August. . . . Untimely death of David Munrow at 33 last month interrupts continuation of a series of recordings the early music specialist has directed for Angel. Munrow was founder of the Early Music Consort of London.

Geza Anda Dies

ZURICH—Geza Anda, the Hungarian pianist widely known as a concert and recording artist, died here June 13 at age 54.

Long featured on Deutsche Grammophon, he recorded a series of 25 Mozart piano concertos for the label. It was his performance of the Mozart Concerto No. 21 which was used as background in the film "Elvira Madigan." Anda had been scheduled to tour the U.S. next year.

SYMPHONY 'SINGLE'

CHICAGO—In a rare move for a symphonic organization, the San Francisco Symphony, directed by Seiji Ozawa, has recorded a single for Deutsche Gramophon.

On May 24, in addition to taping all four movements of William Russo's "Street Music—A Blues Concerto" with soloist Corky Siegel on piano and harmonica, the orchestra taped separately the last half of the last movement and the first half of the third movement in special arrangements prepared by the composer. These will comprise both sides of a 45 r.p.m. release.

When Russo's Three Pieces for Blue Band and Symphony Orchestra was issued by DG in 1973, a single also was prepared.

WATER MUSIC 'AU NATUREL'

NEW HOPE, Pa.—George Frederick Handel's "Water Music," originally commissioned for a royal boating party on the Thames River in London for King George I of England, was performed here in its natural setting by a 50-piece orchestra directed by Jane Lenel. The orchestra, culled from area high schools, performed all 18 movements in concert while traveling five miles up the Delaware River Canal here on one barge pulled by mules. An audience of about 80 followed in a second barge.

JUNE 26, 1976, BILLBOARD

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Soul Sauce

Dells Swing Away From Ballads To Rock, Disco

By JEAN WILLIAMS

LOS ANGELES—Once popular recording acts who find themselves musically on sinking ships are moving to rock and disco.

Joining the ranks of the Checkmates and several others who have adopted new formats are the Dells.

Chuck Barksdale, a member of the Mercury recording group, admits that the group's loss of popularity has changed its priorities and musical direction.

The Dells' climb to fame was by way of cool easy listening ballads. The 23-year-old group is now recording disco/r&b tunes.

"We have always had an adult audience. Now we are getting the ears of the young people who buy records. These kids also influence their parents to buy our product," says Barksdale.

He contends the group is constructing an entirely new act in an effort to gain new fans while maintaining its older following.

He admits the group has been going through managerial problems. But it has recently secured a new management firm, Alan, Chambers and Taylor.

He notes that Alan, Chambers and Taylor is a young firm, and the Dells were in need of new career ideas. The group has also discovered that rehearsing is a vital part of success. "We didn't believe that we had to rehearse anymore. Our priorities have changed and the music industry is now a business with us," declares Barksdale.

The group, comprised of Verne Allison, Marvin Junior, Michael McGill, John Carter and Barksdale, will have its first movie score "No Way Back" released in July.

Gene Russell, president of Aquarian Records, reports that Kellee Patterson has signed for a

(Continued on page 53)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	6	SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield, Atlantic 3326 (Warner-Tamerlane, BMI))	34	30	15	MOVIN' —Brass Construction (R. Muller, W. Williamson, United Artists 775 (Desert Moon/Jeff-Mar, BMI))	68	71	6	LOVER'S HOLIDAY —Leroy Hutson (L. Hutson, M. Hawkins, Curtom 0117 (Warner Bros.))
2	1	9	SOPHISTICATED LADY (She's A Different Lady) —Natalie Cole (C. Jackson, M. Yancy, N. Cole, Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI))	35	33	11	DANCE WIT ME —Rufus Featuring Chaka Khan (G. Christopher, ABC 12179 (A&E/Mocrip, ASCAP))	69	79	6	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald, Warner Bros. 8196 (Turipin Tunes, ASCAP))
3	3	8	WHO LOVES YOU BETTER (Part 1) —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 8-2260 (Columbia/Epic (Bovina, ASCAP))	36	32	15	GET UP AND BOOGIE —Silver Convention (S. Levy, J. Prager, Midland International 10571 (RCA) (Midsong, ASCAP))	70	75	4	STEAL AWAY —Ted Taylor (J. Hughes, Alarm 112 (Fame, BMI))
4	4	13	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	37	35	14	MARRIED, BUT NOT TO EACH OTHER —Denise LaSalle (D. LaSalle, F. Miller, 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI))	71	73	7	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson, Amherst 711 (Halwill/Annkim, ASCAP))
5	6	10	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailley, Casablanca 856 (Malbiz & Ricks, BMI))	38	47	4	HARD WORK —John Handy (J. Handy, ABC/Impulse 31005 (Hard Work, BMI))	72	83	2	SOMEBODY TOLD A LIE —Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 8216 (Nick-O-Vai, ASCAP))
6	9	6	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren, Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP))	39	36	8	SUNSHINE —Impressions (B. Sigler, P. Hurt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)	73	78	5	TURN THE BEAT AROUND —Vicki Sue Robinson (J. Dean, J. Glover, ABC 12170 (Groovesville, BMI))
7	5	14	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP))	40	41	11	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover, ABC 12170 (Groovesville, BMI))	74	86	2	ROOTS, ROCK, REGGAE —Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP))
8	12	7	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI))	41	51	4	BLT —Lee Oskar (G. Erico, L. Oskar, United Artists 807 (Far Out/like-Bad, ASCAP))	75	82	3	ALWAYS THERE —Side Effect (P. Allen, R. Laws, Jeffery, Fantasy 769 (Fizz/AT Home, ASCAP))
9	18	5	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	42	49	6	HAPPY MAN (Part 1) —Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)	76	NEW ENTRY	NEW ENTRY	WHO'D SHE COO —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)
10	22	4	SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP))	43	61	3	PARTY —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	77	77	4	MOVE ME —Jim Gilstrap (D. Ervin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)
11	15	8	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	44	44	8	NINE TIMES —Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	78	85	2	WHERE EVER YOU GO —Skip Mahoney (S. Mahoney, J. Purdie), Abel 9465 (Nashboro) (Excellence/Skipson, BMI)
12	16	9	THE LONELY ONE —Special Delivery Featuring Terry Huff (T. Huff, R. Pozner, A. Clements, Mainstream 5581 (Brent, BMI))	45	55	4	KEEP THAT SAME OLD FEELING —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	79	89	2	HARD TIME SOS —Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)
13	14	7	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	46	39	20	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmot, BMI) (TK)	80	NEW ENTRY	NEW ENTRY	WAKE UP SUSAN —Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)
14	8	10	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP))	47	58	3	I'M GONNA LET MY HEART DO THE WALKING —Supremes (H. Beatty, B. Holland, E. Holland, Motown 1391 (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI))	81	92	3	IT'S HARDER TO LEAVE —Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
15	19	6	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Five, BMI)	48	42	15	EASY LOVIN' —Bo Kirkland & Ruth Davis (F. Hart), Claridge 414 (Blue Book, BMI)	82	84	6	FOOLED AROUND AND FELL IN LOVE —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Crabshaw, ASCAP))
16	21	5	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	49	53	4	TREAT ME LIKE A MAN —Dramatics (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP))	83	87	2	PEOPLE POWER —Billy Paul (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
17	17	10	FOXY LADY —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	50	54	8	WHOLE NEW THING —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)	84	NEW ENTRY	NEW ENTRY	TRY ME I KNOW WE CAN MAKE IT —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)
18	11	9	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	51	63	4	STRETCHIN' OUT (In A Rubber Band) —William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	85	NEW ENTRY	NEW ENTRY	COTTON CANDY —Sylvers (K. St. Lewis, F. Perren, Yartan, Capitol 4255 (Perren-Vibes/Bull Pen, BMI))
19	24	6	HEAR THE WORDS, FEEL THE FEELING —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	52	52	5	CAN'T HELP FALLING IN LOVE —Stylistics (Hugo & Luigi, G.O. Weiss), H&L 4669 (Gladys, ASCAP))	86	88	6	TEN PERCENT —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
20	25	6	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	53	46	16	BORN TO GET DOWN (Born To Mess Around) —Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	87	NEW ENTRY	NEW ENTRY	ONE FOR THE MONEY (Part 1) —Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)
21	34	4	GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	54	56	7	L.A. SUNSHINE —Sylvia (M. Burton, P. Terry), Vibration 567 (All Platinum) (Mighty Three, BMI)	88	90	2	PARTY TIME —Fatback Band (L. Smith, G. Thomas, D. Gibson), Spring 165 (Polydor) (Clita/Sambo, BMI)
22	7	11	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Goulgrs, BMI)	55	57	5	SPIRIT OF '76 —Bootsy People (J. Phillips, R. Smith, W. Goodie, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP))	89	91	2	FREAK-N-STEIN —Blue Magic (B. Eli, L. Barry), Atco 7052 (WIMOT/Friday's Child, BMI)
23	27	6	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP))	56	45	10	GET OFF YOUR AHH! AND DANCE (Part 1) —Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)	90	NEW ENTRY	NEW ENTRY	SONG FROM M*A*S*H —New Marketts (M. Altman, J. Mandle), Seminole 501 (Farr) (20th Century, ASCAP))
24	28	13	SARA SMILE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	57	80	2	GET IT WHILE IT'S HOT —Eddie Kendricks (M. Holden, T. Life), Tamla 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	91	93	2	LITTLE GIRL BLUE —Little Beaver (B. Wright, W. Hale, W. Clarke), Cat 2003 (TK) (Sherlyn, BMI)
25	13	11	OPEN —Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamala 54267 (Motown) (Jobeta/Bertram, ASCAP))	58	74	2	BAD RISK/THERE YOU ARE —Millie Jackson (B. Clements, B. Mitchell, M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)	92	NEW ENTRY	NEW ENTRY	SLOW MOTION —Dells (L. Hunter, A. Moore, C. Leverett), Mercury 73807 (Probe II/Las-G Round/Gambi, BMI)
26	43	3	EVERYTHING'S COMING UP LOVE —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	59	48	11	RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)	93	99	2	LOVE CHANT (Part 1) —Eli's Second Coming (B. Eli, R. Kersey, B. Ingram), Silver Blue 7302 (TK) (Oceans Blue/Friday's Child, BMI)
27	10	13	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP))	60	60	10	IF HE HADN'T SLIPPED & GOT CAUGHT —Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)	94	NEW ENTRY	NEW ENTRY	UNIVERSAL SOUND —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
28	20	9	LET IT SHINE —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	61	50	13	THIS IS IT —Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)	95	NEW ENTRY	NEW ENTRY	IT'S GOT TO BE MAGIC —Major Harris (B. Eli, T. Collins), Atlantic 3336 (Friday's Child, BMI)
29	23	12	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	62	38	12	BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	96	94	3	BOUT TO MAKE ME LEAVE HOME —Syl Johnson (E. Randle), Hi 2308 (London) (Jec, BMI)
30	40	5	UP THE CREEK (Without A Paddle) —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	63	70	4	YOU DON'T HAVE TO GO —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	97	100	2	YOU NEED LOVE LIKE I DO —Bobby Williams (G. Johnson, M. Tynes, D. Woods) R&R 15312 (Lerobal/Music In General, BMI)
31	31	10	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP))	64	76	4	WAITING AT THE BUS STOP —Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	98	98	17	SAY YOU LOVE ME —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP))
32	26	10	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	65	68	5	GOTTA GET AWAY (From You Baby) —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Glodeanis, BMI)	99	NEW ENTRY	NEW ENTRY	THE MORE YOU DO IT (The More I Like It) —Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP))
33	29	8	IT'S GOOD FOR THE SOUL (Part 1) —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Evee-DeeKay, ASCAP))	66	72	3	SUPER DISCO —Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	100	NEW ENTRY	NEW ENTRY	IF YOU MOVE I'LL FALL —Soul Children (J. Dean, W. Wooten), Epic 8-50236 (Columbia) (Groovesville, BMI)

JUNE 26, 1976, BILLBOARD

eugene McDaniels
 Writer-Producer

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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	5	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	32	35	3	FABULOUS Stylists. H&L HL 69013
2	3	11	BREEZIN' George Benson Warner Bros. BS 2919	33	36	6	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
3	1	16	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	34	35	7	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
4	4	20	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	35	NEW ENTRY		MIRROR Graham Central Station, Warner Bros. BS 2937
5	9	3	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	36	24	7	HIGH ENERGY Supremes, Motown M6-863 S1
6	7	6	NATALIE Natalie Cole, Capitol ST 11517	37	40	14	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
7	5	12	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	38	38	3	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists UA-LA526-G
8	6	8	THE MANHATTANS Columbia PC 33820	39	39	47	INSEPARABLE Natalie Cole, Capitol ST 11429
9	8	17	DIANA ROSS Motown M6-861 S1	40	44	11	AMIGOS Santana, Columbia PC 33576
10	10	5	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	41	NEW ENTRY		WE GOT RHYTHM People Choice, Tsop PZ 34124 (Columbia/Epic)
11	12	4	ENERGY TO BURN B.T. Express, Columbia PC 34178	42	48	12	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
12	11	6	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9563	43	45	2	I'VE GOT A FEELING Al Wilson, Playboy PB 410
13	15	5	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024	44	NEW ENTRY		GOOD KING BAD George Benson, CTI 6062
14	14	12	STRETCHIN' OUT IN BOOTSYS' RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	45	51	13	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)
15	18	3	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	46	NEW ENTRY		EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
16	16	15	EARGASM Johnnie Taylor, Columbia PC 33951	47	50	2	DANCE YOUR ASS OFF Bohannon, Dakar DK 76919
17	21	6	HARD WORK John Handy, ABC/Impulse ASD 9314	48	NEW ENTRY		YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948
18	32	2	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	49	49	2	MORE, MORE, MORE Andrea True Connection, Buddah BDS 5670
19	20	20	BRASS CONSTRUCTION United Artists UA-LA545-G	50	41	10	THIS IS IT Melba Moore, Buddah BDS 5657
20	26	5	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1	51	47	3	NO WAY BACK The Dells, Mercury SRM-1-1084 (Phonogram)
21	28	3	FEVER Ronnie Laws, ElJae Note BN-LA628-G (United Artists)	52	42	8	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
22	17	6	SALONGO Ramsey Lewis, Columbia PC 34173	53	57	31	CITY LIFE Blackbyrds, Fantasy F 9490
23	25	4	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	54	46	13	WINGS OF LOVE Templations, Gordy G6-971 S1 (Motown)
24	30	3	SKY HIGH: Tavares, Capitol ST 11533	55	53	22	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057
25	27	12	SILVER CONVENTION Midland International BKL1-1369 (RCA)	56	56	16	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)
26	13	6	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	57	37	4	COMIN' AT YA Coke Escovedo, Mercury SRM-1- 1085 (Phonogram)
27	22	10	LEE OSKAR United Artists UA-LA594-G	58	60	2	LOVE TALK Jim Gilstrap, Roxbury RLX 105
28	31	4	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)	59	59	7	THE REAL MCCOY Van McCoy, H&L HL 69012
29	19	8	FREE AND IN LOVE Millie Jackson, Spring SP-1-6709 (Polydor)	60	NEW ENTRY		THE MEAN MACHINE Jimmy McGriff, Groove Merchant GM 3311 (PIP)
30	29	5	LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924				
31	23	31	RUFUS FEATURING CHAKA KHAN ABC ABCD 909				

JUNE 26, 1976, BILLBOARD

General News

JACKIE WILSON FIRST

Salute Foundation Helps Needy Acts

By JEAN WILLIAMS

LOS ANGELES—Singer Bobby Womack has formed the Salute Foundation here. The non-profit firm is set up to assist veteran acts who find themselves in financial difficulties due to illness, according to Valentin Singleton, president of the organization.

The first act to be saluted by the firm will be Jackie Wilson, who was stricken by a heart attack last year while performing onstage at the Latin Casino in Cherry Hill, N.J.

Singleton notes the formation of the organization has been discussed by several black industry persons for the past few years. Womack's firm was pulled together following Wilson's illness.

The dinner/concert which will be held Aug. 7 at the Century Plaza Hotel here will feature Barry White, Sly Stone and Womack.

Womack had originally scheduled a benefit concert for the singer last March 3, but according to Singleton the affair was canceled due to legalities dealing with Wilson's personal life.

He says the organization is considering other salutes, with the only criterion for eligibility being longevity in the music industry.

The group is hopeful of drawing persons from the music industry to its concerts.

Womack contends that once the firm is accepted nationally, it will broaden its audience to include the general public. The salutes will be restricted to persons in the industry, however.

He says letters have been sent to Dionne Warwick, Isaac Hayes, Johnny Mathis, Marvin Gaye, Natalie Cole, Aretha Franklin and others, requesting their participation in the Wilson salute.

The foundation is compiling a list of acts that are interested in participating in future benefits. Initial funds for the Salute to Wilson were donated by White and Womack.

Salute Foundation has elected a board of directors consisting of a cross-section of industry and media people.

Its board of directors includes: Lois Hill Hale, of PBS-TV; Flo Jenkins, editor, Right-On magazine; Regina Womack, wife of Bobby; Eddie Singleton, concert promoter; Alice Bledsoe, civic leader; Joey Jefferson, owner of Jazz City retail record outlet, and Singleton.

Soul Sauce

• Continued from page 52

part in the upcoming film "The Jet Set." Lewis Arkoff, president of American International Pictures, caught the singer's show at the etc. club in Los Angeles June 6. The following day he mailed her the script. The film is scheduled to begin shooting in Chicago in July.

Atlantic artists, the Spinners, will be honored while in Los Angeles, with a declaration by Mayor Tom Bradley designating June 30 "Spinner's Day."

The group will also have a star placed on Hollywood Blvd. by the Chamber of Commerce during the day's ceremonies. The quintet will be appearing at the new Greek Theater in Los Angeles June 30 through July 4.

Bobby Womack has made his entry into the country field with a new album on United Artists Records, "BW Goes C&W." Womack reported more than a year ago that one of his big dreams was to record a country album.

The saga of the Blue Notes continues. This time, sources report that Theodore Pendergrass has left his newly formed group. An original member of the old Blue Notes has replaced Pendergrass, says the source, adding that the apparently discontent former Blue Note lead singer may have another group merger in the wind.

Meanwhile, Harold Melvin and his Blue Notes are said to be holding steady.

Opera-South, an organization formed in 1971 in Jackson, Miss., to give students a chance to work with a professional company, has signed Detroit Symphony's conductor-in-residence Paul Freeman to conduct Beethoven's "Fidelio."

"Fidelio," the first performance of

the Beethoven opera in the state of Mississippi, will close Opera-South's bicentennial celebration.

Freeman is also guest conductor of the Helsinki Philharmonic and artistic director of the Columbia Records black composer series.

Veteran avant-garde jazz saxophonist John Handy finds himself in the arms of the young r&b/disco lovers with a disco tune on ABC/Impulse Records, "Hard Work." He contends he has changed his style, reverting back to his original music concept of r&b/jazz.

During his years in the industry, Handy adopted Indian, Chinese, Spanish and other ethnic forms of music.

The musician, who also performs with major symphonies across country, has been teaching the history of black music, plus jazz improvisation for eight years at San Francisco State college.

In Philadelphia, due to the promotion efforts of ABC/Impulse's Matty "Hum Dinger" Singer, "Hard Work" ranks in the top 10.

The Originals have been set to perform at B.B. King's recently purchased Wonder Gardens Club in Atlantic City, N.J., over the July 4 weekend.

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

Tymes Winners

NEW YORK—Winners in the merchandising contest for RCA sales personnel, tied to the Tymes current single, "It's Cool" from the "Tymes Up" LP, were Bob Wright, Los Angeles, first prize 15-inch color tv; Hope Grant, second prize "sportable" b&w tv, and Jim Slocum, Memphis, third prize 9-inch Sportable b&w tv. Awards were announced by Dorce Berg, product manager, who instituted the contest.

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Biggest, Best Ever: Nashville's Fifth Yearly Fan Fair



Billboard photos by Gerry Wood

Highlights of the record-breaking Country Music Fan Fair that drew more than 12,000 fans from the U.S. and 16 foreign countries to Nashville June 9-13 include: (left) MCA's Bill Anderson and Mary Lou Turner performing one of their duets; (above left) the finale of a bluegrass concert with Bill Monroe; Ralph Stanley and James Monroe; Eddy Raven (above right) posing for photos and signing programs at the ABC/Dot booth; and O.B. McClinton using song and T-shirt to promote his new Phonogram/Mercury release, "Black Speck."

Nashville: Studio Business Booming

Continued from page 46
freesboro, Castle Recording Studio and Celebration Studio all sense a

movement toward more pop-oriented activity. The relaxed atmosphere is typified by Jerry Shook of

Celebration who comments, "If the musicians want to thump ashes on the floor, well, it's okay with me." Young'Un—where Johnny Mathis, Teresa Brewer, and Elvis Presley have recorded—offers a swimming pool.

"Incredible" is the word used to describe business at Soundstage Studios complete with 24-track equipment. "Out-of-towners are coming in to record as never before" is the report from Soundstage. If business keeps going strong, expansion will be a necessity. Clients range from gospel (Bill Gaither Trio) to country (Bobby G. Rice) to a 35-piece orchestra.

A Westlake Audio control room enhances the Superior Sound Studios and business is "healthy," says manager Wayne Hilton. Plans call for a new console and 16-track machine.

Sessions by Porter Wagoner and Dolly Parton have helped the monetary situation at Fireside Recording Studio.

Business is up at the House Of Cash Studio, "greatly improved" at Music City Recorders, and "up 30%" at Nashville Record Productions.

"The atmosphere here is almost like kinfolks," comments Cecil Scaife of Hall Of Fame Studios. Business is picking up, Scaife notes. "It's getting more competitive. But the recording scene is getting better because Nashville has a lot of natural resources to offer—attitude, musicians and atmosphere."

Country Dominates A New Jersey Park

JACKSON TOWNSHIP, N.J.—Great Adventure, mammoth theme amusement park going into daily operations for the new season, is being western-oriented in its bookings of talent for free concerts staged twice nightly.

Instead of weekend offerings, the concerts will be offered twice nightly as part of the regular park admission. Kicking off the Memorial Day weekend was Jim Stafford (May 29), Lynn Anderson (May 30) and Johnny Rodrigues (May 31).

June lineup includes the Monkees (1-5), Tammy Wynette (6), The Hues Corp. (7-12), Conway Twitty (June 13) and Maureen McGovern (June 14-19). The concerts are included with the regular admission of \$9.50 to the amusement park, with specials after 5 p.m. for those primarily interested in the concert offered a second ticket free on buying one ticket at the \$9.50 figure.

SONGWRITERS HONORED

Mannys Brighten Fan Fair Appeal

NASHVILLE—The Nashville Songwriters Assn's International Hall of Fame "Manny" presentation and show, held at the Municipal Auditorium June 11 during Fan Fair week, was accepted with great enthusiasm from a vast audience made up of country music fans and industry individuals.

Emceed by radio and tv personality, Ralph Emery, the show featured songwriters who are members of the organization's Hall of Fame and the association's Hall of Fame award, "Manny," (short for manuscript) was presented to those songwriters who performed, and to non-performing songwriters who were present for the occasion, including Bill Anderson, Boudleaux and Felice Bryant, Jack Clement, Gov. Jimmie Davis, Al Dexter, Harlan Howard, Bradley Kincaid, Pee Wee King, Vic McAlpin, Bill Monroe, Don Robertson, Red Stewart, Gene Sullivan, Ernest Tubb, Marijohn Wilkin and Scotty Wiseman.

Wesley Rose of Acuff-Rose Publications accepted a "Manny" for songwriters Jennie Lou Carson, Leon Payne, Fred Rose, Don Gibson and Hank Williams. Jeannette Carter Kelley accepted the award for her father, A. P. Carter; Lionel Delmore for his father, Alton Delmore; and Norma Gail Weimer for her uncle, Rabon Delmore. The organization honored the deceased Lefty Frizzell, Jack Rhodes, Tex Ritter, Tim Spencer and Bob Wills by presenting a "Manny" to their widows.

Hall of Fame inductees in 1975, Eddie Miller, Danny Dill and Wayne Walker, were on hand for the event.

President Ron Peterson and Maggie Cavender, executive director of the association, accepted a "Manny" for the late Vernon Dalhart, and this award will be a part of the Hall of Fame archives.

WKDA Airs Songwriters

NASHVILLE—Radio station WKDA, with air personality Mike Hanes, will broadcast live on Tuesday (22) from 8 p.m. until the wee hours, a super Songwriter Night from George Jones' Possum Holler Club.

The management has given the club's facilities for the event, proceeds from which will be presented to the Nashville Songwriters Assn., International.

Scheduled to perform at least two of their own compositions are: Ray Griff, Carmol Taylor, Linda Hargrove, Don Wayne, Harlan Howard, Roger Bowling, Curly Putman, Marijohn Wilkin, Troy Seals, Jack "Cowboy" Clement, Kenny O'Dell, Ron Peterson, John Schweers, "Doodle" Owens, Sharon Rucker, Mac Vickery, Billy Ray Reynolds, Mark Sherrill, Bud Reneau, Marshall Chapman, Bobby Braddock, Eddy Raven, Boomer Castleman, Richard Morris, Jeff Morgan, Jack Roland, Dick Feller, Dave Kirby, Red Lane, Sterling Whipple, Billy Joe Shaver, Charley Williams. Even Stevens and some surprise guests.

Tickets will be available only at the ticket booth at the club on Songwriter Night.

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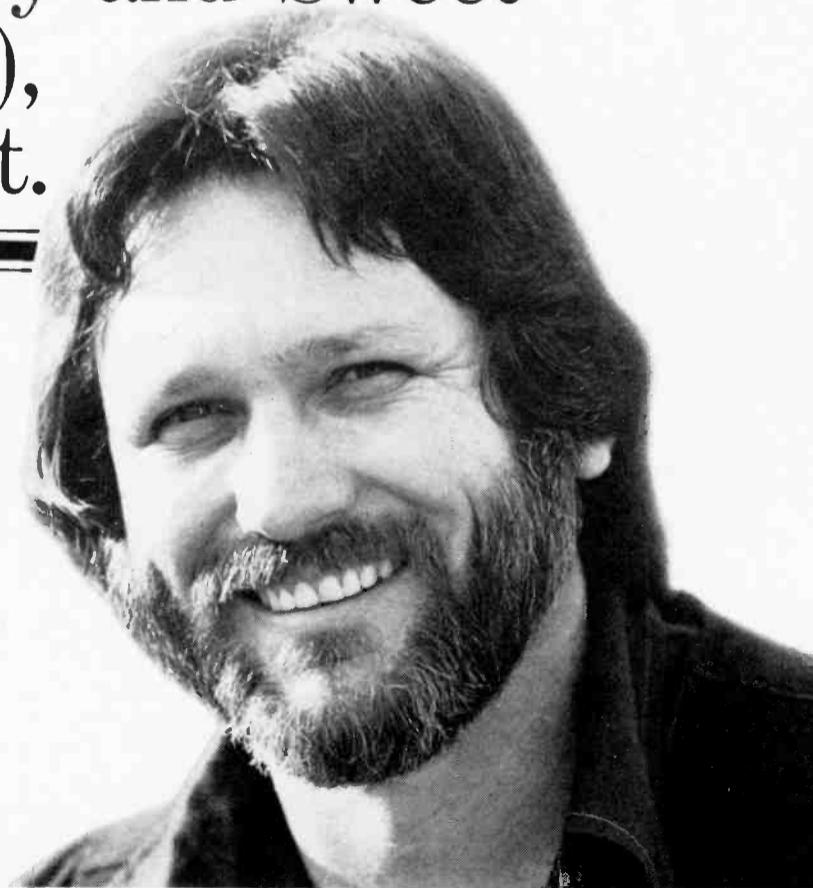
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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)	34	13	11	YOUR PICTURE IN THE PAPER—Staller Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)	69	55	6	WOMAN—David Wills (J. Lennon, P. McCartney), Epic 8-50228 (Columbia) (Maclen, BMI)
2	3	10	ALL THESE THINGS—Joe Stampley (N. Neville), ABC/Dot 17624 (Tune-Kel, BMI)	35	10	12	HURT/FOR THE HEART—Elvis Presley (I. Crane, A. Jacobs/D. Linde), RCA 10061 (Miller, ASCAP/Combine, BMI)	70	82	3	FROG KISSIN'—Chet Atkins (B. Kalb), RCA 10614 (Ahab, BMI)
3	4	9	SUSPICIOUS MINDS—Waylon & Jessi (M. James), RCA 10653 (Screen Gems Columbia Music Inc., BMI)	36	21	12	SHE'LL THROW STONES AT YOU—Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (Al Cartee, BMI)	71	32	12	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acutt-Rose, BMI)
4	2	13	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	37	41	6	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Putnam, M. Kossler, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)	72	89	2	TRUCK DRIVIN' MAN—Red Stegall (T. Pell), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)
5	7	11	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	38	46	4	THINK SUMMER—Roy Clark (F. Evans, P. Parnes), ABC/Dot 17626 (September, ASCAP)	73	81	2	SLEEP ALL MORNIN'—Ed Bruce (A. Harvey), United Artists 811 (United Artists/Big Ax, ASCAP)
6	6	11	YOU'VE GOT ME TO HOLD ON TO—Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP)	39	50	4	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acutt-Rose, BMI)	74	74	5	INDIAN NATION—Billy Thundercloud & The Chieftones (J.D. Loudermilk), Polydor 14321 (Acutt-Rose, BMI)
7	5	13	LONELY TEARDROPS—Narvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	40	65	2	THE LETTER—Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	75	85	3	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scaife, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)
8	9	14	STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)	41	45	5	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengorus, ASCAP)	76	33	13	AFTER ALL THE GOOD IS GONE—Conway Twitty (C. Twitty), MCA 40534 (Twitty Bird, BMI)
9	14	7	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, I. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	42	27	13	WALK SOFTLY—Billy "Crash" Craddock (V. McCoy), ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI)	77	35	10	AMERICA THE BEAUTIFUL (1976)—Charlie Rich (K. Goell, B. Sherrill), Epic 8-50222 (Columbia) (Julet, BMI/Mint Julep, ASCAP)
10	12	10	HOME MADE LOVE—Tom Bresh (R. Mainegra), Farr 004 (Unart, BMI)	43	48	6	WAS IT WORTH IT—Joe Stampley (B. Wayne, M. Moore), Epic 8-50224 (Columbia) (Al Gallico, BMI)	78	88	2	A COUPLE MORE YEARS—Dr. Hook (S. Silverstein, D. Locorriere), Capitol 4280 (Evil Eye/Horse Hairs, BMI)
11	11	9	I'D HAVE TO BE CRAZY—Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP)	44	42	7	ANGEL ON MY SHOULDER—Joni Lee (S. Flint), MCA 40553 (Warner-Tamerlane, BMI)	79	60	9	PLEASE TELL HIM THAT I SAID HELLO—Sue Richards (M. Shepstone, P. Dibbins), ABC/Dot 17622 (Chrysalis, ASCAP)
12	15	6	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa-We, ASCAP)	45	47	6	THIS MAN AND WOMAN THING—Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)	80	NEW ENTRY	NEW ENTRY	WICHITA JAIL—Charlie Daniels Band (C. Daniels), Epic 8-50243 (Columbia) (Night Time, BMI)
13	16	6	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. Janes), ABC/Dot 17627 (Morley, ASCAP)	46	49	6	I LOVE THE WAY THAT YOU LOVE ME—Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	81	91	3	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)
14	8	12	ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	47	57	4	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)	82	61	8	GONE AT LAST—Johnny Paycheck (With Charnissa) (P. Simon), Epic 8-50215 (Columbia) (Paul Simon, BMI)
15	19	7	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owens, BMI)	48	54	5	DOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Fose, BMI)	83	75	5	TRA-LA-LA-LA-SUZY—Price Mitchell (B. Jones, W. Young), GRT 050 (Just, BMI)
16	17	9	YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros. 8198 (Irving/Web, BMI/Almo/Preston, ASCAP)	49	59	4	MACARTHUR'S HAND—Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)	84	90	2	CRYING—Ronnie Milsap (R. Driscoll, J. Nelson), Warner Bros. 8218 (Acutt-Rose, BMI)
17	18	9	CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI)	50	56	5	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 6072 (Passkey, BMI)	85	NEW ENTRY	NEW ENTRY	HOLLYWOOD WALTZ—Buck Owens (L. Henley, G. Frey), Warner Bros. 8223 (Warner Bros./Kicking Bear, ASCAP)
18	22	5	LOVE REVIVAL—Mel Tillis (T. Gmeiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	51	51	8	HAVE A DREAM ON ME—Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)	86	NEW ENTRY	NEW ENTRY	WHILE THE FEELING'S GOOD—Kenny Rogers (R. Bowling, F. Hart), United Artists 812 (Brougham Hall/Hartline, BMI)
19	20	8	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	52	62	4	RODEO COWBOY—Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)	87	95	3	LIVIN' ON LOVE STREET—Shylo (R. Scaife, D. Hogan), Columbia 3010343 (Partner/Julep, BMI)
20	25	5	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros. 8213 (Easy Listening, ASCAP)	53	53	7	GOODNIGHT MY LOVE—Randy Barlow (G. Montola, J. Marascio), IRDA/Gazelle 217 (Quintet/Unichappell, BMI)	88	79	5	IT MAKES ME GIGGLE—John Denver (J. Denver), RCA 10687 (Cherry Lane, ASCAP)
21	31	4	GOLDEN RING—George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	54	64	3	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	89	96	3	SINGING A HAPPY SONG—Larry G. Hudson (K. Powell, D. Orender), Aquarian 605 (Acutt-Rose, BMI)
22	28	5	SOLITARY MAN—T.G. Shepard (N. Diamond), Hitsville 6032 (Motown) (Tallyrand, BMI)	55	84	2	TEDDY BEAR—Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	90	NEW ENTRY	NEW ENTRY	LONESOME IS A COWBOY—Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Double R, ASCAP)
23	23	8	I REALLY HAD A BALL LAST NIGHT—Carmel Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	56	66	3	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)	91	NEW ENTRY	NEW ENTRY	FAMILY REUNION—Oakridge Boys (D.A. Coe), Columbia 3-10349 (David Allan Coe, BMI)
24	24	7	NEGATORY ROMANCE—Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Hallnote, BMI)	57	67	3	BECAUSE YOU BELIEVED IN ME—Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)	92	93	3	FAMILY MAN—Al Bolt (B. Martin), Cin-Kay 103 (September, ASCAP)
25	30	6	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	58	68	4	BRIDGE FOR CRAWLING BACK—Roy Head (R. Porter, B.E. Jones), ABC/Dot 17629 (Ma-Ree/Porter Jones, ASCAP)	93	NEW ENTRY	NEW ENTRY	IF I'M A FOOL FOR LOVING YOU—Dottie West (S. Kasler), RCA 10699 (Drury Lane, Beckie, BMI)
26	26	7	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins), Capitol 4264 (Leeds/Antique, ASCAP)	59	69	4	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrelly (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)	94	NEW ENTRY	NEW ENTRY	AIN'T LOVE GOOD—Jean Shepard (P.L. Smith), United Artists 818 (Prize/Open Wide, ASCAP)
27	39	3	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	60	63	5	I'LL GET BETTER—Sammi Smith (E. Rabbitt, E. Stevens), Elektra 45320 (Deb Dave/Briarpatch, BMI)	95	NEW ENTRY	NEW ENTRY	ONE LOVE DOWN—Gary Mack (R. Klang, D. Earl), Soundwaves 4532 (NSD) (Singletree, BMI)
28	34	7	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Cox), United Artist 793 (Unart/Pon In Hand, BMI)	61	71	3	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)	96	98	2	THAT'LL BE THE DAY—Pure Prairie League (J. Allison, B. Holly, N. Petty), RCA 10679 (McCartney, BMI)
29	36	4	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	62	72	3	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velvour, 3MI)	97	99	2	WE LIVE IN TWO DIFFERENT WORLDS—Rachel Sweet (F. Rose), Derrick 1000 (R. Baker/Milene, ASCAP)
30	38	7	FLASH OF FIRE—Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	63	73	3	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)	98	NEW ENTRY	NEW ENTRY	A COWBOY LIKE YOU—The Hecksels (B. Glaser), RCA 10685 (Moss Rose/Ensign, BMI)
31	29	9	ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)	64	78	2	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Taimont, BMI)	99	100	2	TRYING TO LIVE WITHOUT YOU KIND OF DAYS—Sandy Posey (B. Reneau, D. Goodman), Monument 8698 (Columbia/Epic) (Lowball, ASCAP)
32	40	4	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Warner/Reprise 1353 (Altam, BMI)	65	77	3	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)	100	94	6	GETTING OVER YOU AGAIN—Dale McBride (E. Rabbitt), Con-Brio 109 (Brian Patch, BMI)
33	37	7	HEART DON'T FAIL ME NOW—Randy Cornor (L. Jones), ABC/Dot 17625 (Publicare, ASCAP)	66	70	4	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield), Casino 185-053 (GRT) (Don Kirshner, BMI)				
				67	80	2	COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)				
				68	NEW ENTRY	NEW ENTRY	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)				

CONWAY TWITTY NOW

AND THEN



Conway's Now side contains his hit single "After All The Good Is Gone."

MCA-40534

His Then side includes "It's Only Make Believe."

MCA-2206
MCA RECORDS

REUNION LPs 12,000 Are Given Away At Recent Nashville Country Fan Fair Show

By GERRY WOOD

NASHVILLE—In the largest Country album giveaways, more than 12,000 copies of the "1975 Fan Fair Reunion Show" LP were given June 9 to registrants of the 1976 Fan Fair.

Besides giving Fan Fair attendees an unexpected bonus, the album, sponsored by the Country Music Foundation, provides a valuable addition to the annals of country music by capturing on record performances by many country pioneers.

The \$25,000 project is the first LP effort from the foundation which was established by the CMA to preserve and promote country music history.

"We got people who have contributed a lot to country music—and got their music in front of the public again," comments Bill Ivey, executive director of the Country Music Foundation.

The foundation's next project will be a revision of the CMA Hall Of Fame album into an expanded double LP with performances representing all members of the Country Music Hall Of Fame. Slated for completion in August, the album will be sold in the Country Music Hall Of Fame.

The reunion album idea came when Jerry Bradley, RCA vice president, decided to record the 1975 performance of the old-time performers. He told the foundation, "We might do an album for RCA—or I just might give the tapes to the Country Music Foundation."

With a close eye on the commercial bottom line, Bradley gave the tapes to the foundation.

Foundation board members Bill Denny and Joe Talbot came up with the idea of using the album as a commemorative giveaway at Fan Fair, and the Fan Fair committee went for the idea. Patty Hall produced the unmixed 16-track tapes and Ivey was executive producer.

"We weren't interested in this being a money-making project," explains Ivey of the venture funded by the Fan Fair Committee. With surplus monies available to the foundation, plans are underway for still more albums that may not break even financially—historical country

music LPs that commercial companies probably wouldn't touch. The 1976 Fan Fair Reunion Show, June 12, was also taped with the possibility it might be released some day in album form.

The album features performances by—as Ivey terms it—"combinations that may never be brought together again." The artists include Joe and Rose Maphis, Minnie Pearl, the Fruit Jar Drinkers, Alcyone Beasley, Lulu Belle and Scotty, the Bailey Brothers, Ernie Lee, Red River Dave

Nashville Scene

By COLLEEN CLARK

Mel Tillis back to Los Angeles this week to tape "Dinah" and "Merv Griffin" between his headlining stint at the Palomino in North Hollywood. . . . Executives from Hitsville, formerly Melodyland Records, were on hand for T. G. Sheppard's opening at the Fairmont Hotel in Atlanta. . . . Larry Trider is adding an additional 50 seats and enlarging the dance floor of his home club, the Idle Hour Lounge, Lubbock, Tex. . . . MCA recording artists Conway Twitty, Joni Lee, Little David Wilkins, Bill Anderson and Mary Lou Turner, helped radio station WKDA-AM celebrate National Radio Month, with two nights of concerts in a local shopping mall. Conway's youngest daughter, Kathy, who uses the stage name Jessica James, was also on hand to sing a couple of songs.

Jeanne Pruett has formed her own band, Pure Country. New members are Steve Hembree, guitar; Glen Reuf, pedal steel; Eddie Wilson, piano; Joe Hutson, drums, and Shorty Grisham, bass. The group is booked through October. . . . Nat Stuckey and wife Anne are taking a few days off to do some deep sea fishing late this month. . . . Conway Twitty has purchased a new Hydro-Sport outboard motorboat. The boat contains everything but the proverbial kitchen sink in terms of accessories. It has AM-FM radio, stereo cassette player, CB radio, two depth finders, lights, horns and a 115-horsepower Mercury engine. Producer Snuffy Miller, who is an avid fisherman himself, helped Twitty in his choice.

Don Williams' recent three-day engagement at the Troubadour in Los Angeles brought not only full houses for all six shows, but a host of celebrity friends including Roger Miller, Connie Stevens, Emmylou Harris and Diana Trask. . . . Jerry Reed's new RCA single is "Gator," which he wrote and sang in the movie "Gator," with Burt Reynolds. At a recent screening of the movie in Nashville, Reed was presented with a certificate appointing him a Tennessee Ambassador of Goodwill from the office of Gov. Ray Blanton, a special key to the City, thanking him for his contribution to the city's music industry, from Mayor Richard Fulton's office and a key to the city jail from Sheriff Fate Thomas.

Tammy Wynette will perform with the Atlanta Symphony in two special concerts July 9 and 11 at Chastine Park and Stone Mountain Park, respectively. . . . Ray Griff has a new Lincoln, but not necessarily by choice. His car blew up on him en route to a performance in Tuscaloosa, Iowa, so he traded it in for the new Lincoln.

McEnery, Ray Whitley, the Jordanaires, Fiddlin' Sid Harkreader, Doc and Chickie Williams, the Duke of Paducah, the Bailes Brothers, Clyde Moody, Del Wood, Leon McAuliffe, Laura Lee McBride, Pee Wee King and Roy Acuff. Only Hickory Records' Acuff presently is on a major label.

Highlights include "Silver Threads Among The Gold" by the senior member of the "Grand Ole Opry," Alcyone Beasley; WWVA's legendary Doc and Chickie Williams with "Silver Bell," "Back In The Saddle Again" by Ray Whitley who starred in more than 100 westerns and co-wrote this song with Gene Autry; Roy Acuff with "I Saw The Light," and performances by some original members of the Bob Wills' Texas Playboys; Leon McAuliffe, Laura Lee McBride (Wills' first female singer), Smokey Dacus, Johnny Gimble, Leon Rausch and Al Stricklin.

Nelson Bash Is On Again

NASHVILLE—To picnic or not to picnic, that is the question.

Willie Nelson, who had almost decided last year not to hold his annual July party in Texas, then decided to hold it, then decided not to hold it, has decided to hold it again—after officially cancelling it two weeks ago.

The show has been set, reset, and cancelled so many times that it seems as though it has already been held.

A variety of reasons were given after the fourth annual Willie Nelson July 4th Picnic seemed to go down for the count. Now it's rally time in Old Texas—and Nelson says that not only will the musical festival be held July 4 but it will be "the nation's largest annual music event."

The site will be a 28,000-acre estate near Gonzales, Tex. Among the acts slated are David Allan Coe, Leon Russell, Mary McCreary, Jessi Colter, Kris Kristofferson, Rita Coolidge, Waylon Jennings and Nelson.

Ray Griff Garners Big Double Victory

NASHVILLE—Ray Griff enjoyed the best of all possible worlds during Fan Fair as his team won the third annual Fan Fair softball tournament June 7-8 while his new Capitol release "I Love The Way That You Love Me" continued to climb the Billboard Hot Country Singles chart.

Griff's team—the Rays of Sunshine—edged the Nashville Pickers after downing the Playboy Chartbusters and Billboard's Music Row Rebels.

Mary Reeves' team, the Reevettes, beat Bill Anderson's Po' Girls for the championship of the women's division. Songwriter Dave Rowland was voted the men's division most valuable player while singer Wilma Burgess won the award for the distaff side.

Campbell On TV

LOS ANGELES—Glen Campbell's second tv special of the year will air over CBS-TV July 7 with Natalie Cole as guest. Produced by Burt Sugarman and directed by Stan Harris, the stanza also will feature Campbell's parents from Arkansas.

Billboard
Hot Country LPs
Billboard SPECIAL SURVEY
For Week Ending 6/26/76

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* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	HARMONY—Don Williams, ABC/Dot DOSD 2049
2	3	9	BLOODLINE—Glen Campbell, Capitol ST 11516
3	1	15	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
4	4	11	THE SUN SESSIONS—Elvis Presley, RCA ARM-1-1675
★	11	3	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
6	7	7	LIVE—Willie Nelson, RCA APL1-1487
7	5	12	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
8	8	11	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
★	13	3	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
★	17	4	20-20 VISION—Ronnie Milsap, RCA APL1-1666
11	6	11	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
★	16	5	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
★	18	3	NOW AND THEN—Conway Twitty, MCA 2206
14	15	30	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
15	12	22	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
16	9	14	COME ON OVER—Olivia Newton-John, MCA 2186
17	10	21	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
18	19	5	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
19	20	14	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
20	14	7	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
21	24	16	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
22	22	10	FOREVER LOVERS—Mac Davis, Columbia PC 34105
★	29	3	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
24	25	11	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
25	23	19	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
26	26	6	MEL STREET'S GREATEST HITS, GRT 8010
27	21	9	WILDERNESS—C.W. McCall, Polydor PD-1-6069
28	30	12	FEARLESS—Hoyt Axton, A&M SP 4571
29	28	6	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
30	36	2	THE BEST OF RAY PRICE, Columbia KC 34160
31	27	18	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
32	38	2	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
33	33	3	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
34	40	2	THIS IS BARBARA MANDRELL, ABC/Dot DOSD 2045
35	37	3	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
36	35	16	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
37	39	4	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
★	NEW ENTRY		WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
★	NEW ENTRY		NO SIGN OF LONELINESS HERE—Marty Robbins, Columbia C 33476
40	41	10	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
41	45	4	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
42	44	4	HEAD FIRST—Roy Head, ABC/Dot DOSD 2051
43	46	2	JONI LEE, MCA 2194
44	49	20	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
45	NEW ENTRY		MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 S1 (Motown)
46	50	2	REMEMBERING THE GREATEST HITS OF BOB WILLS—Bob Wills & His Texas Playboys, Columbia KC 34108
47	32	23	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
48	31	12	MACKINTOSH & T.M.—Waylon Jennings, RCA APL1-1520
49	34	18	NARVEL THE MARVEL—Narvel Felts, ABC/Dot. DOSD 2033
50	42	7	JUST FOR THE RECORD—Ray Stevens, Warner Bros. BS

WHO THE HELL IS Ron Shaw?

ASK ANY OF THESE STATIONS

- KWMC - KPLS - KACT
- KMBL - KRHO - KYSO
- WMNI - WXLE - WPOR
- WKPT - WESX - -KHMO
- KFUL - KSTL - WSNJ
- KKZZ - WJTN - KAWC
- KTAE - KCIN - KPMC
- KWIP - KWTC - KWIN
- KKIO - KCUE - KHIL
- KPIN - KSUN - KSWW
- KVWM - WLBJ - WNCO
- WGGC - WYII - KHOT
- KPRB - KFAY - WLIK
- WCMA - KAMD - KCMX
- KSHA - KLOO - KRDR
- KBFW - KXLE - KUTI
- KARY - KPPL - KWNA
- KIBS - KCAD - KOYL
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"Tomorrow's Another Day"
Looks like a sure thing. If you don't have your DJ copies yet contact your distributor or Pacific Challenger Records
Distributed by: IRDA
NASHVILLE / HOLLYWOOD

Indie Distribution For Cin-Kay Label

NASHVILLE—Cin-Kay Records is now distributing independently all of its releases from the home office in Sherman Oaks, Calif. "We'll make an all-out effort to see that our product is available in markets throughout the country," remarks Hal Freeman, president of the firm that has "C.B. Widow" by Linda Cassidy on the country chart and a new release, "Howard's Will," by Buford Hiram & the Contestors.

WB Seeking Contemporary Jazz Talent

• Continued from page 1

jazz label into the WB fold for U.S. distribution, of working on a pact to sign a major female vocalist upon the expiration of her current label contract, and of going after a major modern pianist.

Krasnow was last in Europe in April wooing the head of the European label.

The combination of single and LP success with soul and jazz artists now produces a major portion of WB's sales, Krasnow says.

Of the jazz acts signed by Krasnow, guitarist George Benson is currently blazing the hottest sales pattern. His LP, "Breezin," is a starred four on Billboard's Top LPs & Tape chart, while remaining in the No. 1 slot on Billboard's jazz chart.

As a result of WB's promotional and merchandising efforts for its soul and jazz product, Krasnow, hired by chairman Mo Ostin to solidly get the label into both markets, says that sales of product by Rahsaan Roland Kirk and David "Fathead" Newman have both risen 40%.

Krasnow began searching for soul and jazz acts in September of 1975; the first LPs by acts he signed were released in March of this year. WB had moved into the soul-jazz fields earlier with Graham Central Station, Dionne Warwick, comic Richard Pryor and a distribution deal with Curtis Mayfield's Curtom label out of Chicago.

LPs released last March as a result of phase two (the Krasnow phase) of WB's march into contemporary black music were by Kirk, guitarist Pat Martino, Benson, Newman and Alice Coltrane plus a title by Antonio Carlos Jobim (signed by Mo Ostin) and a reseriving of altoist David Sanborn's first effort.

Soul acts signed by Krasnow include the Staple Singers (who had a blockbuster single, "Let's Do It" culled from the Curtom soundtrack LP

of the same name last fall), plus Bootsie Collins, bassist with Funkadelic, plus Funkadelic itself and New Birth.

Collins' LP is due next month; he currently has a hot soul single, "Stretchin' Out (In A Rubber Band)"; the Funkadelics' next LP in September, the New Birth's next LP is due this week, plus a Staple Singers package will be produced by Mayfield for release later on WB.

Krasnow claims WB's success with its black artists is due to the merchandising and exploitation efforts of staffers once the artists recorded the proper music with which to assault the mass appeal audience.

Ads, promotional efforts on the radio level plus a four-night stand at the Beacon Theater in New York Feb. 26-29 under the banner "California Soul" (at which around 15 artists were showcased), all enabled WB to gain the assurance needed to allow Krasnow to aggressively search out major contemporary jazz names for the roster.

In addition, Krasnow says he is looking for new names. Two of the newer names he's found are vocalist Randy Crawford, currently being recorded here by Stewart Levine and Pat Martino.

Krasnow heard Crawford last November during a World Jazz Assn. all-star fund-raising concert here which WB was taping for an LP. While Krasnow will have his LP by Crawford, the WJA project is bogged down because of a lack of clearances and Krasnow forlornly says that it will probably never come out.

"Come out to my house and hear the tapes," he says. "They're great."

Benson, who formerly recorded for CTI and A&M, is the moment's success story. His breakthrough is a combination of production by Tommy LiPuma, timing and a commercial approach to repertoire. As for a recent CTI release, Krasnow says the material was cut last year. "I

also hear that A&M is going to release some material that he cut several years ago," he says.

But that product will sound dated, the executive claims, adding: "That's why the production is so important when you take a jazz act into the mass market. If you're right, your music will sound contemporary in contrast to works which may have been recorded years ago for other labels."

Benson's current repertoire involves more accessible songs, not just abstract instrumentals which are head arrangements in the studio. And he's singing more." Benson's next LP, to be cut next November by LiPuma, will showcase Benson's vocal prowess further. In fact Benson sings on his new single, "This Masquerade" by Leon Russell which is climbing Billboard's Hot 100 chart.

Benson's guitar playing hasn't been altered, only the repertoire and the production values instilled by producer LiPuma.

Krasnow casts all his producers, looking for people who can relate to the musician so "if there is a philosophical discussion about moving their music, the artist can have confidence in the producer."

Krasnow says he takes a "realistic" view of every artist, asking "What do you want? If you want to open your market, you will have to come to the public and the public will come to you. I don't know any artist who only wants to sell 40,000." Still, Krasnow admits that of the initial seven LPs released last March, Pat Martino has been brought up from a 10,000 LP sale (on Muse) to around 40,000. David Newman is in the 40,000 LP range, up from 25,000-30,000 (on Atlantic) and Kirk is also over 40,000 from an av-

(Continued on page 73)

Jazz Beat

LOS ANGELES—Tommy Vig and his 21-piece band featuring Don Ellis and Art Pepper played a free musicians Union Local 97 concert Sunday (20) at the Pilgrimage Theater in Los Angeles. Vig's young son Roger sat in on drums for a few numbers. Vig is one of most in-demand percussionists working the L.A. recording studios.

Jeff Lane is producing Spider's Web for Fantasy... Jimmy Smith's nightclub in North Hollywood headlines Lorez Alexandria Thursday through Saturday (24-26) with Ruth Brown set for July 1-4.

Richie Cole, a Trenton, N.J.-based saxman really covers ground. He plays at Lanzi's on Tuesdays in Trenton, then goes to John's Place in New Hope, Pa., on Thursdays and on weekends he travels to Washington to work at Harold's House Of Jazz.

The Alf Clausen Jazz Ensemble headlined a Musicians Local 47 free show June 13 in L.A. at MacArthur Park... Auburn Univ.'s station WEGL has increased its jazz programming block to 18 hours a week, writes A.J. Wright, the music director. The 18 hours includes such shows as "American Swing," "Jazz Menu," "Jazz Revisited" from National Public Radio and "Jazz Primer," Wright's own show.

World Peace Productions in New York held two gigs at Cami Hall under the banner "A Tribute To Courage" Friday-Saturday (18-19). The Friday show featured the Howard McGhee Quintet with Wilbert Buggs Dyer, Gene Taylor, Walter Bolden and Jim Roberts and the Tex Allen Quintet with Charles Davis, Harold Mabern, Billy Hart and David Williams. This show was dedicated to Fats Navarro and Clifford Brown.

The next night was dedicated to the memory of Kenny Dorham and Lee Morgan and featured the Woody Shaw Quintet with Junior Cook, Louis Hayes, Ronnie Mathews and Stafford James and the Cecil Bridgewater Quintet with John Stubblefield, Reggie Workman, Freddie Waits and Hubert Eves.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Latin Concert Booked By Vegas Jazz Organization

LAS VEGAS—Tito Puente brings his Latin jazz style to this community as the Las Vegas Jazz Society presents the 14th in series of Sunday concerts June 27 at the Aladdin Hotel's Imperial ballroom.

Puente and his 17 pieces will share the stage with Danny Shea's Full Circle group, a local band which backed Joe Williams at the society's first concert, plus a local Latin band called Tipica De Las Vegas.

Tickets for the 3 p.m. show and dance will be \$3.50 for members and \$5.50 for the public. Monk Montgomery, society president, set up the concert through the offices of Mitch DeWood, the Aladdin's entertainment director for the hotel's new Performing Arts Theatre.

This is the first Latin concert for the society, which plans working further with a local Cuban club, Montgomery says.

Monk and Rogelio Jodra will co-host the concert, Jodra speaking in Spanish.

Montgomery says he is talking to Aladdin officials about booking future jazz society concerts there. An agreement to use a room at the Hacienda Hotel, where seven of the Sunday gigs were held, has ended.

The society has also presented concerts on campus at the Univ. of Nevada at Las Vegas, while holding one show in a park and another on a street corner.

A recent concert headlining Maynard Ferguson and his band to raise funds to allow local college students to play at the Montreux Jazz Festival in Switzerland, was successful, according to Montgomery.

Philly Acad. Offers Jazz

PHILADELPHIA—The Philadelphia Musical Academy will present a studio-jazz emphasis program to prepare students for a career in all aspects of jazz and commercial music. The new course of study is designed as an elective program within a Bachelor of Music degree.

Program director Evan Solot stresses the fact that all courses within the program will be taught by active studio musicians from New York and Philadelphia. Courses will include jazz theory and arranging, studio, jazz ear training, and jazz history.

Additional performance oriented courses include improvisation, recording techniques, and a seminar on the business of music as well as extensive participation in small and large jazz ensembles. Elective courses in electronic music will also be made available.

The new program is concentrated in the final two years of a four-year Bachelor of Music degree schedule.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	11	BREEZIN George Benson, Warner Bros. BS 2919
2	7	5	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
3	3	9	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
4	2	9	BLACK MARKET Weather Report, Columbia PC 34099
5	22	2	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
6	8	5	HARD WORK John Handy, ABC/Impulse ASD 9314
7	9	5	SALONGO Ramsey Lewis, Columbia PC 34173
8	4	11	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
9	16	5	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
10	NEW ENTRY		GOOD KING BAD George Benson, CTI 6062
11	6	16	THE LEPRECHAUN Chick Corea, Polydor PD 6062
12	20	2	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
13	19	5	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
14	10	34	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
15	NEW ENTRY		BOB JAMES THREE CTI 6063
16	5	11	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA)
17	12	19	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
18	18	11	PRIMAL SCREAM Maynard Ferguson, Columbia PC 33953
19	25	2	EARL KLUGH Blue Note BN-LA596-G (United Artists)
20	15	36	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
21	11	14	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
22	17	32	CITY LIFE Blackbyrds, Fantasy F 9490
23	21	32	TOUCH John Klemmer, ABC ABCD 922
24	28	7	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
25	NEW ENTRY		JUST A MATTER OF TIME Marlena Shaw, Blue Note BN-LA606-G (United Artists)
26	14	11	AURORA Jean-Luc Ponty, Atlantic SD 18163
27	NEW ENTRY		THE MEAN MACHINE Jimmy McGriff, Groove Merchant GM 3311 (PIP)
28	NEW ENTRY		ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
29	35	2	MYSTERIES Keith Jarrett, ABC/Impulse ASD 9315
30	36	2	THE PAUL DESMOND QUARTET LIVE Horizon SP 850 (A&M)
31	33	2	FUNKTION JUNCTION Blue Mitchell, RCA APL1-1493
32	13	23	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
33	NEW ENTRY		ASPECTS The Eleventh House Featuring Larry Coryell, Arista AL 4077
34	34	5	BIRD/THE SAVOY RECORDINGS Charles Christopher Parker, Savoy SJL 2201 (Arista)
35	38	2	OSCAR PETERSON IN RUSSIA Pablo 2625.711 (RCA)
36	40	2	LOVERS Cannonball Adderley, Fantasy F 9505
37	NEW ENTRY		SHAKTI With JOHN McLAUGHLIN Columbia PC 34162
38	23	19	BACK TO BACK Brecker Brothers, Arista AL 4061
39	31	2	THE BEST OF TWO WORLDS Featuring JOAO GILBERTO Stan Getz, Columbia PC 33703
40	NEW ENTRY		NIGHTFLIGHT Gabor Szabo, Mercury SRM-1-1091 (Phonogram)

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Audio/Hi Fi Dealers Look For 'Identity'

CHICAGO — Neither NARDA nor SAC, both of whom made pitches, seem to offer the ideal "home" for a growing number of independent and hi fi dealers across the continent increasingly in search of an identity and joint approach to a long list of problems—not the least of which is survival in the post-fair trade era.

No formal action was taken by attendees at the CES audio retailers conference that heard from representatives of the IHF, ERA and the EIA/CEG, all of whom offered assistance in setting up a retailer group or in the case of NARDA and SAC, (Continued on page 63)

Ampex 'Golden Reel'—Top Blank Tape Idea

By STEPHEN TRAIMAN

CHICAGO—Reaction of the blank tape industry to the Ampex "Golden Reel" award to artists of million-seller hits mastered on its tape were universally in favor of what even the company's major competitors term a long overdue acknowledgment of tape's critical role in the music industry.

Announced by Ampex national sales manager Ivan Pato the day before CES opened, the plaque with a gold reproduction of a 10½-inch mastering reel will be presented to the first honorees soon. A \$1,000 check will go to the artist's designated charity, and certificates to both the producer and recording studio involved in the hit.

The Ampex news had to share the spotlight with several expected, but well-guarded, new lines from Ampex itself and Memorex, as well as TDK's new A/V push, and the high-

CB Boom Threatens Car Stereo

By JIM McCULLAUGH

CHICAGO—While CB was undeniably the excitement item at CES—and to a lesser extent CB/car stereo combinations and autosound itself—a potential storm cloud is hovering over the autostereo industry.

Because of the incredible demand for CB components the CB market was pegged at \$1 billion at retail by year end and that still only represents a 10% penetration of the 100 million passenger cars in the U.S.—car stereo suppliers indicate they might face a severe shortage situation in the near future.

The problem essentially is that the competition for parts and components between CB makers and autosound manufacturers is becoming very keen.

According to some car stereo suppliers, among them Metro Sound, Boman, Kraco, Audiovox, as well as others, CB makers are swallowing up components that normally go into AM radios.

In addition, integrated circuits that normally go into the FM portions of radio are also being eaten up by the CB giants because of the widening proliferation of phase lock-loop technology that incorporates ICs.

Says Syd Jurin, MetroSound, "The situation could become critical over the next few months."

The situation is also coupled with a general increase in the prices of parts and components in the Far East as well.

Car stereo suppliers in the U.S. indicate they will try to increase their buying lead times as much as possible in order to get enough product to meet major commitments.

There was a good number of new product and marketing introduction from car stereo suppliers as some are beginning to feel the inroads of CB competition although many firms don't really feel CB is taking away from car stereo sales generally. Rather, most feel the CB boom has

had an expanding effect on all types of car entertainment systems. Nevertheless, a few manufacturers feel compelled to reassert pure car stereo.

Product trendings at CES pointed towards more in-dash AM/FM stereo/CB combinations, AM/FM radio converters for CB monitoring, and more high end car stereo speakers that can also be used with CB.

The big growth area in CB appears to be towards in-dash product in order to alleviate the tremendous theft problems coupled with an increasing consumer demand for the "custom" look for whatever type of (Continued on page 64)

IHF Blowup On Promo & Trade Shows

• Continued from page 3

brought a virtual standoff in the vote, with Sansui abstaining and offering the compromise idea of a "satellite hi fi suite exposition for demonstration purposes in the nearby McCormick Inn."

Also aroused by the call for a competing show was Jack Wayman, EIA/CEG senior vice president who heads the CES effort. He claims "there has never been any official request made to CES management for additional special exhibit facilities, but show management is will-

(Continued on page 63)

HI FI TO DISCO

Sound Of Music Stirrs CES

• Continued from page 1

Even the two "hot" items—CB and video games—had to share the spotlight with the now sound of disco that pervaded both floors at the giant McCormick Place as well as hospitality and hi fi demonstration suites at hotels throughout the Loop and Near North Side area.

Among the highlights of the "week that was" in the Windy City:

• The Institute of High Fidelity (IHF) which presented a nationwide promotional campaign celebrating "the 30 incredible years of sound" for industry approval, not only failed to get the endorsement of its members at a "preliminary vote" but also came close to a split when a rump group reopened the question of a "hi fi" trade show apart from CES.

With the 10-year association of CES and the management of the Charles Snitow Organization ending with the current event, it is known that the dissident group has had

talks with Snitow on the feasibility of holding such a show next April. Meanwhile, the sponsoring EIA/CEG set up an exhibitor advisory committee to work out any problems on CES, with Jack Wayman, senior vice president, offering full cooperation to resolve the differences.

• The CB boom and car stereo are even more closely linked. Not only is the high ticket, higher profit CB/radio/autosound mart rapidly expanding, but the CB explosion also is leading to forecasts of car stereo shortages later this year. Both lines vie for many of the same parts and components, and major offshore (mainly Far East) and domestic sources are concentrating on CB.

J.I.L., among the pioneers in CB/tape combos, produced another innovation—a modular combo that starts with in-dash car stereo units and offers options of plug-in CB with all controls and digital channel readout on the microphone. For (Continued on page 63)

Report



From CES

Summer CES: 'Sound Equipment Revolution'

CHICAGO—The biannual CES, once ambitiously subtitled "The Home Entertainment Revolution," has in the past two years broadened the scope of its applications to the point where it can now be justifiably retitled, "The Sound Equipment Revolution."

The increasing importance of the professional, semi-professional and disco markets has expanded the sound equipment industry to the point where demarcation lines between consumer, professional and semi-professional products, their manufacturers and dealers can no longer be clearly defined.

Professional and semi-pro equipment manufacturers who, until recently, would never have given the CES a second thought as a viable show for exhibiting their wares, are now boldly reserving space on the show floor. On the other hand, once essentially consumer-oriented companies are expanding their lines upward in a move to syphon off some of the increasing sales action at the pro, semi-pro and disco markets.

True, the show did not lack exhibitors catering to the needs of consumers in the budget and medium-priced products range, but more and

Pro, Semi-Pro, Disco Units In Spotlight

By RADCLIFFE JOE

more the lines grow blurred. Even the British, acknowledging the development of a strong and challenging market, are creating products especially aimed at attracting a slice of the profitable new pie.

The British contingent, with an entire block of booths to themselves, spanned the spectrum of products from speakers, tuners and amplifiers, through receivers, cassette recorders, turntables, and even some test equipment for those buyers wanting to go the complete route.

The British list of exhibitors included such names as Connoisseur, Celestion, Armstrong, Decca, Gale, Harrison, IMF International, Goldring, Goodmans, Bowers & Wilkins, KEF Electronics, Leak, Mitchell, Neaf, Omal, Quad, Radford, Spondor, J.E. Sudgen, A.R. Sudgen and Wharfedale.

Some of the names, like many of the U.S. exhibitors at the show, are newcomers who, until recently, be-

lieved that only shows like the CES held any real significance for them. Yet, as a spokesman for the British contingent explains, "Business is remarkably good. We are doing a very brisk business, and getting an equally encouraging number of really serious queries."

The British, no strangers to the U.S. market, were jostling with their American counterparts for sales action with product lines that placed emphasis on styling, pricing, and advanced technology.

Even as the British grow more competitive, the Japanese continue to surge ahead with challenging innovations that are continually obsolescing the phrase "state-of-the-art."

For instance, Lux Audio of America has taken what was believed to be the obsolete tube and redesigned it for more efficient performance. The firm has brought back the tube in its new line of Laboratory Reference products aimed at the semi-

professional, professional and disco markets.

The line features a stereo power amplifier, an FM synthesizer tuner with Dolby, a peak indicator, an electronic crossover system, a graphic equalizer, and a stereo control center. The firm has also undertaken a major expansion of its operations in Osaka, Japan, near the site of the 1970 World Trade Fair, as it gears for the anticipated demand of its products.

Another Japanese firm that is expanding with an eye toward a greater share of the disco and semi-professional markets, is U.S. Pioneer Electronics. The company has signed a 15-year lease on new corporate facilities near its present plant at Moonachie, N.J., and will use the new multimillion-dollar building for product research and development, as well as for additional office space.

Pioneer is also re-emphasizing its

confidence in distribution through representative organizations by signing L.J. Paul & Associates, its top product mover, to a three-year contract. Long-term contracts for other Pioneer reps are also being considered. The firm has been doing remarkably well with its Spec 1 preamp and Spec 2 power amp designed for professional and semi-pro use. Also being pushed is a specially designed line of speakers, capable of accommodating up to 200 watts of RMS power, a stereo graphic equalizer, a tuner, tape deck, and open reel recorders.

Yamaha has a new model C-2 preamp in black finish that carries "a surprisingly low \$650 price tag," according to Stewart Greenberg, firm's national sales manager. There is also a new "super" power amplifier, model B-2, capable of delivering up to 100 watts RMS of power per channel, retailing for \$850.

The black finish styling extends to Yamaha's model YP-801B1 direct-drive turntable, its CT-7000BL FM stereo tuner, and the NS-1000M speaker systems. The turntable is priced at \$500, with the tuner at \$1,200. A new low-distortion stereo (Continued on page 61)

More CE Consumer Battles Forecast

By ALAN PENCHANSKY

CHICAGO—"I have never seen so many bills pending that were obnoxious to our industry." With that forecast of legislative battles ahead, J. Edward Day addressed the CES Government and Consumer Affairs Conference here Monday (14).

"We are hearing a great deal this year about lessening government regulations," the former Postmaster General continued. However, Day said, federal agencies are proposing new regulatory measures at an un-slowed pace.

Speaking in his capacity as special counsel to the EIA/Consumer Electronics Group, Day followed keynote Chris White of the FTC's bureau of consumer protection.

Discussing implementation of the Magnuson-Moss Warranty Act, White had warned that more federal controls would accrue if new warranty obligations are not fulfilled effectively.

"The goal is performance, if this is not delivered, there will be greater cries for legislation," White said.

White explained that the goal of Magnuson-Moss was to stimulate competition. "Use warranties as a competitive tool," he advised the assembly of manufacturers, distributors and retailers. "There are rewards in the marketplace for those that do."

Under Magnuson-Moss, standards were created for language used in warranties covering products retailing at or above \$15. The act requires also that warranties on all items over \$10 retail be labeled full or limited.

It defines a full warranty as repair or replacement within a reasonable time, with no charge to the consumer.

In January 1977, as White reminded the conference, sellers, under Magnuson-Moss, must make copies of warranties available prior to sale.

A provision of the act to become effective in July, calls for establishment of an informal mechanism for settlement of warranty disputes.

In this area, and the area of "what constitutes reasonable duties imposed upon the consumer" in warranty procedure, White said, further judgments could be expected from the FTC.

He said also that the FTC had reserved interpretation of what constitutes "performance in a reasonable time," a part of the definition of full warranty.

Equipment Revolution

Continued from page 60

receiver, model CR-450, a new manual turntable, model YP-450, and a second cassette deck with Bellini styling are among other products in the line.

JVC America, with a proliferation of new products aimed at the pro and semi-pro markets, was attracting much traffic to its booth. Products aimed at the professional market includes four stereo receivers with built-in graphic equalizer, and direct-reading power meters.

There are also three turntables, one with direct drive for \$250, a belt-driven unit that is \$90 cheaper, and the model JL-A15 with automatic return and power shutoff for \$130. Five cassette decks with such features as ANRS noise reduction, and zen-alloy heads are in the line, as are an FM/AM stereo tuner with multi-step high blend and muting, two integrated amplifiers, one at \$400 and another at \$250, and a popular-priced stereo receiver for \$200.

Which warranty is listed first when a product carries more than one, and how is depreciation to be figured on warranty refunds? These questions must also be answered, White said.

He noted that the FTC was concerned as well with possible overlap between warranty and service contracts, and with warranty advertising.

(Continued on page 64)

Angel Distributing Into Consumer Electronics

LOS ANGELES—Bob Angel, who has operated Angel Tape Distributing in Birmingham, Ala., since 1968, has closed out his prerecorded tape inventory and substituted electronics lines.

The new firm, Angel Distributing,

represents Craig and Pioneer in an adjacent four-state area. Ron Willey continues as Birmingham-based salesman, while Romeo Davis, veteran record/tape executive, has left Godwin Distributing, Atlanta, to represent Angel there.

Everyone is sold on Sound Guard.TM Now we need some people to sell it.

An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard* record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:

1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound

Guard preservative with raves. Like that of RADIO-ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

Or as Len Feldman reports in ROLLING STONE: "...if anything, they (Sound Guard treated records) sounded even better in 4-channel reproduction at the end of the tests than the untreated records did."

Or B.V. Pisha's AUDIO review: "...we found Sound Guard to be without peer, the best thing for records since vinyl."

Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills.

They're coming to us direct now. But from now on, our national advertising will send Sound Guard customers to you.

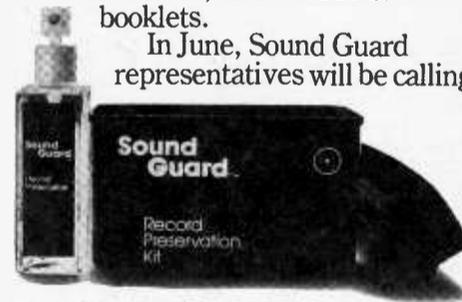


If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



*Sound Guard is Ball Corporation's trademark for its record preservative. Copyright © Ball Corporation, 1976.

Price War In Low End For Blank Tape

CHICAGO—For the first time since the early 1970s when the odd assortment of people, from oyster farmers in the deep South, to dapper-dan fly-by-nighters in the North were climbing aboard blank tape's bandwagon, there are rumblings of a major price war in the industry.

It came like a sudden summer storm across Lake Michigan threatening to erode the sophistication and security of an industry that would like to believe it has put its house in order, and is now devoted to the serious business of building and maintaining an honorable industry.

The crashing prices came from such people as Audio Magnetics with a 29-cent cassette, Certron with a 27-cent unit, and the little-known General Magnetic company of New Jersey with a 24-cent product, plus Intermagnetics' 29-cent product that precipitated the battle.

On the surface, others like Maxell, TDK, 3M, Ampex, Capitol Magnetics, Columbia Magnetics, BASF, Memorex and Fuji, appear to show little concern. The standard argument is, "we have built an industry on quality, not price, and we will not be panicked into destroying all we have worked so hard to achieve over the years."

However, there is cause for concern. Audio Magnetics, for instance, is the largest private label supplier of blank tape in the industry. Its volume in the private label business alone is enough for it to sustain a protracted price battle at the consumer level. Certron, too, has long been a mass merchandiser of blank tape, and has an intimate knowledge of a market that companies like BASF, TDK and Maxell are only just beginning to scratch. Undoubtedly an eroding price situation could have its effect.

On the CES floor, however, an outward aplomb was being maintained. Ken Kohda, TDK's marketing manager, says confidently, "We now have the most complete and competitive line on the market, and we are confident our product philosophy will continue to pay off."

TDK's product marketing philosophy which was being used to woo dealers at the show, includes a major promotional campaign in consumer magazines such as Penthouse, Play-

(Continued on page 64)

INNOVATIVE ACCESSORIES

CB Theft Devices: Top Draw

By ALAN PENCHANSKY

CHICAGO — Comprising the largest and most innovative category of new accessories shown at CES were devices keyed to the prevention of CB thefts. A variety of new products arrived in this area, from manufacturers specializing in two-way radio, and firms based elsewhere in the total electronics camp.

Generally, the new anti-theft equipment follows either of two broad protection theories. One advises that the transceiver be removed from the vehicle; the other aims to exclude all visible external signs that CB is present.

Working under the latter premise, Illinois-based Lake Electronics, Inc. introduced its model 210 CB Antenna Converter, to list for \$19.95. The device connects to the CB and to any existing car radio, and converts the car radio antenna to a switchable dual purpose antenna, thus eliminating the telltale CB antenna. The unit has a tuning set-screw that enables the user to adjust the SWR to its lowest point, and an indicator light that, the company says, assures proper antenna tuning.

• Lake Electronics took advantage of the CES to announce the signing of ex-Chicago Bear Dick Butkus to act as a national spokesman for its line of CB radios.

• Numark Electronics Corp. unveiled its CB-160 Antenna Eliminator, a unit similar in purpose to Lake's Converter. Listing at \$29.95, the Numark unit provides direct

tuning of the car antenna for minimum SWR.

• SouthCom, Inc. of Ft. Worth and Hellstar of Wahoo, Neb., demonstrated concealment devices for mobile rigs that demand a separate CB antenna. SouthCom's Foiler, \$4.95 list, is a quick-release adaptor for detaching a trunk lip antenna and mount to be stored in trunk. Hellstar's Whip Flip, a trunk hood bracket at \$11.98 list, permits the antenna, without detachment, to fold over into the trunk and then, simply, to be re-erected.

The alternate solution to CB theft is removing the transceiver from the vehicle entirely. A variety of special mounting brackets are available to make this operation practicable, along with foam-lined carrying cases to protect the unit in transport.

• Bering Sales, Inc. a Dallas company, demonstrated its anti-theft snap mount in a new counter-top dealer display it is offering. New CB carrying cases arrived from Falcon Enterprises of Cleveland and Le-Bo of Haspeth, N.Y.

• Other new CB accessory introductions included silver-plated RF connections on the entire line of mounting brackets from Kustom Kreations Inc. and from Robins Industries Corp., Loud 'N' Clear and CB Audio Director. Loud 'N' Clear, \$8 list, plugs the CB output into an auto cassette or 8-track system. CB Audio Director, \$2 list, is a plastic

baffle to amplify sound from a transceiver's built-in speaker.

While growth in CB accessories was most in evidence at CES, expansion in cartridge and cassette storage and carrying cases was apparent also.

• An entirely new import line of cassette storage units for home and auto, Chhiba International Ltd., was on view. H.I. Kapadia, managing director of the Hong Kong firm, indicated that the line would include also two record cleaning devices, in addition to some non-audio products.

• Dynasound, the expanding consumer products division of Data Packaging Corp., introduced a new tape storage center to list for \$15 that holds 36 8-tracks or boxed cassettes, or, without boxes, 72 cassettes. A prototype of Dynasound's pushbutton cassette holder with hinged plexiglass door also was on display. It will ship in August, the company says.

• Winston Technologies bowed its new pushbutton "Simplex" storage unit with 24 8-track capacity. A wide variety of cassette storage units using the "Simplex" retrieval design were previously available.

• Claimed to provide the largest cassette carrying capacity on the market—72 tapes—Marsand's MC 72 case, \$30 list, also was on display.

• Devon Design Corp. intro-

(Continued on page 64)

Stiffer FCC Test Hits CB Acceptances

By JIM McCULLAUGH

CHICAGO—Ray Spence, FCC chief engineer, dropped a bombshell in remarks before attendees of a packed house CB seminar at CES.

A total of 25 out of 25 CB manufacturers—both foreign and domestic—have just failed a physical FCC type acceptance test on government equipment.

"We decided to look at all hardware equipment submitted for type acceptance," Spence said. Normally the FCC's Type Acceptance Laboratory simply checks manufacturer's forms with their own laboratory measurements and if they comply with the FCC's standards, a type acceptance is granted.

"We tested 25 radios for which the paperwork had already been type approved," Spence continued, "but based on our physical examination all 25 manufacturers failed. Many of them were rejected outright while in the case of a few borderline transceivers we have given the manufacturers 60 days to correct the problems."

"The main difficulties have to do with exceeding limits on radiation emission and in some instances exceeding 100% modulation.

"As a result of these findings we are requiring that all CB transceivers submitted for type acceptance now must be subjected to physical testing at our laboratories."

He added that many manufacturers apparently don't have sophisticated enough testing equipment.

The new type acceptance procedures will delay new model introductions to the distribution pipeline for most manufacturers as they now must re-evaluate their equipment.

Spence added the Commission is also working diligently on the question of electromagnetic compatibility and seeking ways to eliminate TVI (tv interference) related to CB.

Despite the "bad" news, Spence did have a degree of "good" news for listeners in that channel expansion approval for CB is slated for July which means manufacturers can go ahead designing new equipment.

In all probability there will be approval for 45 channels in the 27 Mhz spectrum adding 17 new frequencies but it isn't likely that new models with expanded channel capability

(Continued on page 64)

Ampex 'Golden Reel' Top Tape Promo

• Continued from page 60

TDK joined Maxell in the increasingly lucrative A/V field with a new audio/visual line designed to take advantage of recently upgrade specifications on cassettes by the General Services Administration for all government purchases. The firm's Bud Barger points out this already has eliminated some suppliers who don't have the test facilities necessary to meet the more critical requirements, a statement confirmed by several former GSA bidders.

Gene LaBrie of Maxell notes good reception to the newly developed UD formulation 8-tracks bowed at the show, in response to the growing interest in 8-track recording and the more sophisticated equipment being offered. Maxell also previewed a

new tape recording technique seminar utilizing a sophisticated digital processing-type spectrum analyzer, available to dealers this summer.

Maxell cited the winners of its nationwide dealer advertising contest, with Magnolia HiFi, Seattle, taking first place, for newspaper and in-store display media; second place to Howell Electronics, El Paso, Tex., for a tv commercial; and runner-up awards to Schwartz Bros., Washington, D.C., newspaper; Harvey Sound, New York, newspaper, and Sound Ideas, Raleigh, N.C., radio.

Neither 3M nor BASF showed any new product, with the former concentrating on a variety of special dealer promos and its C-Box accessory, and the latter continuing to extol the results of its tv campaign, and sales growth, particularly in the military market. 3M also is continuing its move back into the music market via rackjobbers that began at the NARM convention.

Columbia Magnetics tailored its promotion efforts to attaching the premiums on the package offers, in lieu of the prior coupon redemption idea which was termed "not nearly as effective" by Glenn Hart, director, sales, marketing/administration. Acknowledging that his firm, along with every other major blank tape supplier, was continually evaluating its distribution and marketing plans, he effectively scotched rumors that CBS was leaving the consumer mart.

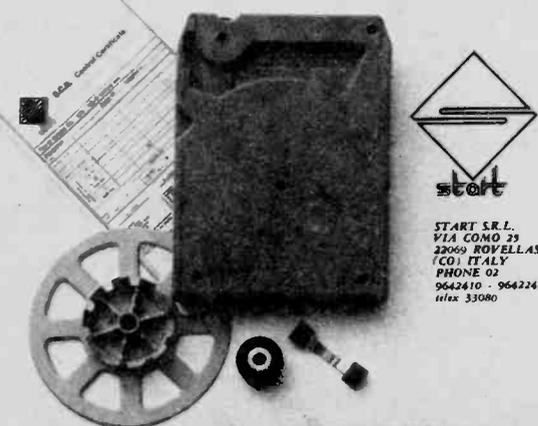
Pointing to exceptional growth in both the professional and international markets for Columbia Magnetics, he emphasized "We're not going out of the consumer blank tape business anytime in the foreseeable future."

However, his comments on the insanity of "giving product away" were echoed by Tony Cunha, head of Capitol Magnetics. While Capitol

is concentrating on its Guinness books' offers through the Olympics in Montreal, Cunha placed most emphasis on the need for any viable competitor in the industry to focus on long-range plans. He decries the price war on the low end (see separate story) which he feels can only hurt the industry by opening the door again to cheap, defective product largely from abroad that was a critical problem in the early 1970s.

Audio Magnetics, under the new leadership of chairman Bob Franzoni and president Andy Galef, also was a highly visible presence with its renewed thrust in the music market through ABC Record & Tape Sales distribution, and increasing emphasis on creating an Audio Magnetics identity for its top lines.

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Billboard photo by Stephen Traiman

Jerry Joseph of SAC addresses CES Audio Retailers Conference which also heard, from left, Jack Carter and Ray Hall of ERA, moderator John Kearney of Sony, Jerry Kowitz of the Arizona Audio Dealers Assn., IHF president Bernie Mitchell and Jules Steinberg of NARDA.

Sound Of Music Stirs All CES Levels

• Continued from page 60

APAA this fall, the firm promises the industry's first phase-lock loop (PLL) digital car radio with 20-station memory and LED readout.

• Car stereo certainly is moving both hi fi and high end. AudioMobile offered an effective on-floor demo of its \$388 50-watt RMS power amp/preamp-equalizer/2-way speaker system installed in a BMW. Uptown, ADS and Nakamichi were showing in separate suites their joint venture system incorporating the bi-amped ADS 2002 power speakers and Nakamichi 250 top-load cassette deck using the same transport as its highly regarded models 500 and 550.

• Blank tape made news on both the high and low-end of the market, getting a big boost from the Ampex bow of its Golden Reel award to artists of million-seller disks mastered on its tape. Ampex also introduced its drop-in Plus line, just below its high-end 20-20+, to compete with 3M Master among others, and its Grand Master consumer open reel line, moving over from the professional mastering formulation. Memorex came in with its Quantum open reel consumer line to complement its existing high-end offering, and Maxell unveiled its advanced UD 8-track formulation.

In the growing audio/visual cassette mart, TDK entered the battle to compete with the relatively new Maxell line. And on the promo side the bow of Intermagnetics' 29-cent cassette and a 24-cent unit from General Magnetic, both from off-

shore sources, precipitated a price war, with Audio Magnetics and Certon reportedly dropping their low-end prices to 29 and 27 cents respectively.

• Disco continued its inroads into the lines of traditional hi fi companies with new semi-pro units obviously tailored with disco in mind as well by such firms as Kenwood, Yamaha, Lenco (Uher of America) and Monogram (U.K.), plus more customized units from Technics, Cerwin-Vega, Sansui, Dynaco and others who previously "discovered" disco.

Altec is close to an agreement for a joint sound/light venture with Capitol Stage & Lighting in the market, typical of the custom disco sound appeal that brought new units from Meteor Light & Sound and GLI, along with a host of new CES faces such as New York Sound, Discorex and Onex (U.K.), among others.

• Video is linked to audio even more strongly, with a growing number of audio-oriented firms entering the hot video games field, and better sound getting much more attention from the large-screen projection tv entries. The new Advent consumer unit and World Wide Entertainment's Stereo Vision and Mega-Vision entries, among a half-dozen on exhibit, all were using disco/pop software to highlight the excitement.

A third home videocassette entry is expected by year-end from Panasonic, a 1/2-inch system incompatible with the existing Sony Betamax and CES-demonstrated Sanyo V-Cord II, but with a 100-minute video-

IHF Hassle On Promo & Expos

• Continued from page 60

ing to meet with any group of audio representatives to present their suggestions to the EIA/CEG board."

A new CES advisory committee was organized to work toward this end, with some two dozen exhibit managers as representatives from APF, BSR, Casio, GE, Gusdorf, Hy-Gain, JBL, Jensen, Kraco, Lloyd's, Magnavox, Midland, Morse, Panasonic, Pathcom, Pioneer Electronics of America, Rockwell, Sansui, Sanyo, Sony, Soundesign, Superscope, TDK, TEAC and 3M.

Pioneer's Mitchell put it succinctly in his role as president of IHF: "Are we trying to conduct a market or go back to the '50s when hi fi was a hobby?"

cassette compared to Sony's hour and Sanyo's two-hour-maximum units.

Panasonic is aiming for an under-\$1,000 price, compared to about \$1,300 each for Sony and Sanyo, all offering the off/air tuner-timer recording feature. All three incorporate the best existing mono sound to complement current tv transmission levels, and future products are geared to hi fi stereo and multi-channel audio to be offered by the first home videodisk systems from RCA, and MCA/Philips through Magnavox next year.

• Elcaset made its bow on the floor with actual Sony production models now being sold in Japan at Superscope, which will market both the EL-5 at \$630 and the step-up EL-7 at \$899 in the new 1/4-inch over-size-cassette formulation here this fall. Effective demo by Bill Cawfield of TEAC on that firm's high-end prototype, as well as an even costlier Technics studio prototype, were impressive, but the industry is still divided on the need for another configuration. News that Marantz will have its own units at the January CES, and several pending announcements of commitments from other major suppliers in addition to previously announced JVC and Aiwa, give the new Elcaset "a better chance to fly."

• Morse Electrophone not only was a hit with its new Audiophile line of hi fi components and a stunning series of compacts, but also confirms purchase of the Pilot name from National Union Electric for a new CB line to bow early next year. Reportedly included in the deal is vital factory-time availability for the line from Mitsubishi in Japan, according to reliable sources.

• One of the noticeable growth areas in audio is the dual cassette 8-track recording feature, both in a sizable number of compacts and consoles including Morse's new line, and the industry's first component deck from Sanyo, at a suggested \$179.95 with full transfer feature.

Channel Master Into TV Games

NEW YORK—Channel Master has joined the growing list of audio oriented companies in the mushrooming tv games field, submitting the "Challenger" to the FCC for approval. Multi-feature 4-in-1 model (tennis, squash, hockey, single challenge) uses three distinct action sounds heard through the tv speaker, not the control unit. Suggested retail is \$79.95.

Indie Dealers Seek Identity

• Continued from page 60

accommodating dealers within their existing structures.

But most of the indie dealers on hand, including Jerry Kowitz of Jerry's Audio in Phoenix who began the first state group several years ago and gave some examples of their success, were swayed by arguments for an existing organization.

It's generally felt that NARDA, although it has audio retailers within its membership, is too much oriented toward the tv and appliance dealers who make up the vast majority. Jules Steinberg, executive vice president, pointed to its "traffic-builder" program involving needles, cartridges and low-end speakers; its lower consumer credit percentages from the bank card firms, and its EDP availability for audio component firms.

Jerry Joseph of SAC, excluded from the original panel but invited to speak by John Kearney of Sony, conference moderator, stressed his group's growth to more than 4,200 members.

There was general agreement by Bernie Mitchess of U.S. Pioneer,

speaking as new president of the IHF, Ray Hall and Jack Carter, respectively ERA executive director and vice president, consumer products, that the retailers would "have to do it themselves" to really succeed with a viable organization.

As Kowitz emphatically pointed out, the Arizona Audio Dealers Assn. got a big assist from Chuck Harper, then president of the Pacific Audio Sales rep firm, in getting started in 1970. But it was the agreement of competing dealers to share their ideas, their secrets and their energy that made the AADA a success.

Since 1971 the group has had two area shows, the most recent involving more than 40 manufacturers; co-sponsored a solid rock bash in conjunction with the leading underground FM station and Coca-Cola, and in 1975 ran a co-op tv saturation campaign in Phoenix, Tucson and Flagstaff. He also points out that they have a better percentage deal than NARDA offers for the major bank cards, and have found that everyone has benefited from the joint "meeting of ideas."

STEPHEN TRAIMAN

Nortronics Adds Boxed Packaging

CHICAGO—An extensive point of purchase program, labeled "Counter Offensive" is being readied by the Nortronics Co., Inc. for its line of tape recorder accessories to be shown at CES.

"Nortronics is now offering packaging that can be shown in display cases," a company spokesman says.

Previously, the line had been rack merchandised.

Products being stressed in the promotion include Nortronics' Liquid Tape Head Cleaner, the company's new OM-211 bulk eraser, its compatible 1/4-inch open reel/cassette/8-track splicer and its Tape Mates kit, including head demagnetizer, head cleaner and tape splicer.

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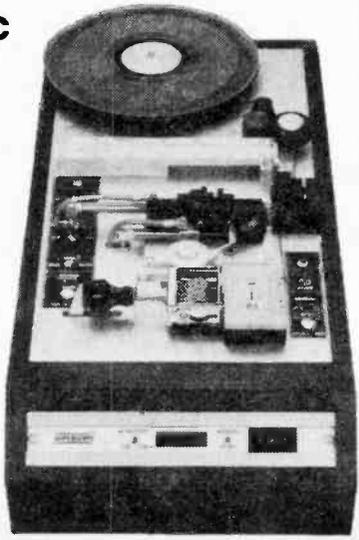
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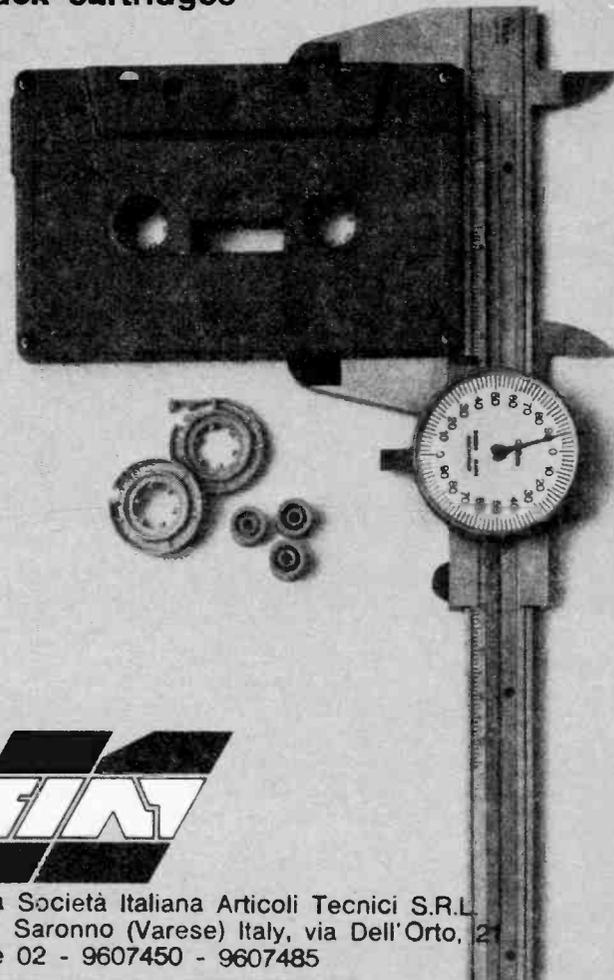
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Stiffer FCC CB Test

• Continued from page 62

will be ready to go to market for another year because of the new stringent testing requirements.

Richard Wiley, FCC chairman, in remarks before the seminar, indicated that expansion would be in Class D but pointed out that will be only a temporary solution to CB channel congestion.

"The FCC is totally committed to solving interference and crowding problems," he said.

Speaking of the future he pointed out that CB needs a new home in the spectrum range.

"The potential for interference with home entertainment devices is so huge that we must be right on the number of channels for expansion and where they must be. Any new allocation must be well thought out."

Wiley called CB "everyman's radio" and indicated the market is soaring for four reasons.

"There's been a long standing demand," he pointed out, "for a communications service on the part of the U.S. public but heretofore the American public was unaware of CB. The U.S. public has an appetite for electronic gadgetry."

"Pricing on CB is attractive coupled with ease of operation. And the media has made the U.S. public aware of CB. I think the real significance of the CB boom is that people want to communicate with one another. It will continue only if external factors like interference doesn't cause it to become unattractive."

During the manufacturer portion of the seminar, Ted Andros of Hy-Gain said crystal shortages still exist, with panelists Joe Haskins of Pace and David Thompson of SBE predicting the next shortage headache would come from component parts such as meters and LED readouts.

Pricing will remain stable on CB, Jack Lose of Royce pointed out. "There has been no pressure on price points," he said. Andros agreed adding, "It will be years before we reach the saturation point with demand far exceeding supply so prices will hold."

Panelists did note a coming distribution shift from two-step to one-

step with Haskins saying, "Because of the incredible demand it's easier to sell to the mass public through one-step." Andros added, "CB will follow distribution patterns of other consumer electronics products such as tv and tape recorders and will eventually find the best distribution for itself."

Thompson told the assemblage that the exploding scanner market and pocket pager market are yet another dimension of the personal communications boom with scanners expected to hit \$150,000 in retail sales by year end.

Haskins also pointed out that he didn't think Detroit's involvement with CB would significantly impact the market and predicted that in 1977 the OEM market would be only 5%. "I don't think Detroit can dictate the individual needs of car purchasers so the CB aftermarket should remain strong."

All panelists agreed the major trend in product is towards in-dash CB because of the underdash theft situation.

CE Legislative Battles Ahead

• Continued from page 61

Special counsel Day did not address himself directly to Magnuson-Moss, but equated "so-called consumer legislation" with "Mama knows best legislation," that, he said, "believes the federal government must lead the consumer by the hand."

As an outcome of regulatory snowballing, Day depicted a time in the not distant future when electronics goods on dealers' shelves would be buried under tags required by the government, pertaining to energy consumption, composition of cabinetry, warranty, and performance characteristics of the product.

Asked what could be done to reverse the trend, Day urged businessmen to attend upcoming FTC hearings on a proposed performance labeling act, a piece of legislation that is tantamount, Day said, to "in-

(Continued on page 71)

CB Theft Units Accessory Draw

• Continued from page 62

duced its Add-On Tape Column, a consumer adaption of its retailer rotating display-storage of cassettes. Units can be stacked to hold a maximum of 100 cassettes. Devon informs that its new production facility in Fredericksburg, Va. now is operating.

• Display Media Inc. had both its 8-track and cassette tape library featuring fold-away doors that debuted one year ago. The firm reports excellent reception over the past year.

• Among new record maintenance accessories, Ball's Sound Guard dry lubricant system drew the most attention on the floor. Ball representatives demonstrated the preservative system, expected to reach stores by September, and previewed tv spots featuring Doc Severinsen that will lend support.

• Schweizer Design, which debuted an extensive line of imported German record and tape care equipment at the Winter CES, returned with the announcement that a western sales office had recently been opened in Venice, Calif., by the firm's American arm, Ampro, Inc. Ampro reveals that a unique record care item, jointly designed with the parent firm, is soon to be announced.

New record cleaning devices arrived from Bib Hi Fi Accessories, Duotone, Tracker and Metrosound, among others.

• Bib's new Groove-Kleen, a lightweight carrier arm fitted with velvet pad and cleaning brush, tracks the disk with parallel action. List is \$14.95.

• The Tracker company bowed its LE2000 combination brush/fluid pump unit and its LE2000G gift pack that includes the LE2000 and bottle of refill solution, packaged in box of real cedar.

• Added to the British Metrosound line of record and cartridge/stylus care equipment is the Metrostatic M81, that employs a turnover roller covered with two different fabrics: one for cleaning, the other to eliminate static. The disk cleaning system uses no chemicals. Exclusive U.S. importer for Metrosound is RNS Marketing, Inc.

• Duostat's new Record Sweep employs a velvet tube to which chemical drawn from a water activated sponge, is applied with brush.

• Rivaling in importance Shure's 2/4-channel phono cartridges debut at CES, was the introduction of a line of five phono cartridge from AKG, to supplement its existent lines of microphones, headphones and reverberation systems. Ranging in price from \$40 to \$135 retail, each of the new pick-ups features AKG's transversal suspension system. The Viennese-made cartridges are packaged in handsome plexiglas cubes.

• As part of the British trade contingent at CES, Decca Special Products brought two new cartridges across the big pond—its London Elliptical Cartridge and London Export Cartridge—for which the company sought domestic representation.

Aspen Tape Care Kit

DENVER—Aspen Ltd. is offering its three individual tape care units as a maintenance system to retail for \$9.95, president Sid Laks reports. Included are a can of Aspen spray, extension nozzle and six chemically treated wipe heads, plus the Deck Tester, a test tape for 8-track systems with recorded voice instructions for various evaluations.

PROMO MART

Blank Tape Price War On

• Continued from page 62

boy, Rolling Stones and Crawdaddy, as well as some experimental tv on a regional basis this fall.

Maxell, too, is getting into some regional tv, but feels that now more than ever, there is a need to emphasize consumer education that will protect the unsuspecting blank tape buyer from falling victim to the cheapie cassette lure. At the show the firm was stressing the quality of its products through the availability of test clinics, seminars, and more conventional merchandising aids such as point-of-purchase materials and displays.

At Columbia Magnetics, Ted Cohen, national sales manager, expressed some concern over the price cutting tactics, but said he too was confident the public would not be sucked in by it.

Cohen pointed out that the devastating effects of the price war of the early 1970s was possible because the industry itself was still very much a fledgling, and had not yet achieved the level of technological sophistication it now enjoys.

"There had also been an equipment revolution over the past five years, and people are not going to buy cheap, unreliable tapes to use in their expensive machines," Cohen adds. To ensure that this is the case, the company is stepping up its push on a number of promotions.

In spite of the quickening pulse over the price war, Fuji is still low profiling it on the tape market. Some major promotions are being planned, but will probably not be released until the fall. In the meantime the company was attracting crowds into its booth with offers to enter a contest which showed the frequency saturation curves of the leading blank tape brands on a scope, competitors were urged to guess whose

were which. Prizes included cameras and other sophisticated incentives.

BASF acknowledges that it is a relative newcomer to the mass consumer market, but does not see how a low-end price war could affect its sales. Gerry Berberian, the firm's national sales director, feels BASF's year-old national tv campaign has already played its desired role in engraving the brand name on the minds of consumers. He feels that the followup program, already committed, as well as the firm's long-established reputation as a producer of top quality product, will weather it through any crisis that may develop.

Capitol Magnetics, wooing its dealers in style on a plush chartered yacht, "The African Queen," has abandoned its tv campaign, but is, in turn, saturating the market with radio and print ads. The firm will continue to stress its slogan of "Traffic Builder, Profit Maker," and beyond its current incentives such as T-shirts, book giveaways, and the usual dealer and consumer discounts, will stand aloof of any move to erode the price market.

3M, too, is heavily into promotions, and is justifiably proud of the name the firm has established for itself in the blank tape business. At its tastefully designed booth it was stressing such dealer aids as its sweeping involvement in both regional and national tv advertising; radio time buys including the popular rock show, the "King Biscuit Flower Hour"; print media that spans such prestigious magazines as Time, Newsweek, High Fidelity, Stereo Review, Playboy and National Lampoon, and a slew of cassette and 8-track specials and accessories including half price sales, 20% to 25% discounts and other aids.

RADCLIFFE JOE

CB Boom Cutting Into Autosound?

• Continued from page 60

system they choose for their automobile.

Likewise, car stereo is trending to more in-dash AM/FM cassette as more manufacturers introduced new units in the cassette configuration.

Some manufacturers are also predicting that in-dash is moving towards 50% of the market.

Among some product highlights: Pioneer showed a prototype of an AM/FM stereo/CB in-dash model

ready for October deliveries with a projected \$300 price point.

Big Brute introduced "Brute Power," a power booster that can reportedly produce up to 80 watts in a car stereo without breakup or distortion.

Jensen introduced a speaker kit including a pair of triaxial speakers featuring a woofer, tweeter and mid range and 20 ounce magnets, mounting hardware and connecting cables. The speakers have a 35-watt

(Continued on page 71)

SALES REPS WANTED

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Bicentennial Album A Hungarian's Tribute

NEW YORK—The music and recording industry has not lagged behind in joining in the celebration of the U.S. bicentennial. There are festivals planned and jingles sung. Records with a bicentennial theme are being promoted and songs being written. But perhaps among the most descriptive pieces of recorded bicentennial product in terms of what many consider to be the true meaning of the U.S. is an album of marches being released this month by RCA.

The album is descriptive of the bicentennial meaning in two respects. The marches signal the theme with such titles as "The Bicentennial March" and "Yankee Doodle" along with "America the Beautiful" and "The Star-Spangled Banner." But even more significant is the series of presidential marches, in honor of the last eight presidents and the story of the composer of those marches and his involvement in production of the album.

In 1947, fresh from being liberated from the Nazi occupation of Hungary, a young Hungarian architect, newspaperman and composer, Ervin Litkei, arrived in New York with two of the marches already under his arm. He had written one honoring Franklin D. Roosevelt who had been in office when Litkei was under Nazi occupation and another in honor of Harry S. Truman, in office when Litkei was liberated.

Product of a family heavily involved in music in Hungary, it was only natural for Litkei to express his emotions in song. He chose the march form because of the combination of pageantry and honor associated with the music.

Of course, in this modern age, even in 1947, it becomes exceedingly difficult to make a living at just composing marches. As a newspaperman shortly after the Second

World War, he had written of numerous events which affected the history of his country. Once in the U.S. he travelled throughout the land, to colleges and lecture halls, reporting on what he had seen, which included the execution of Hungarian war criminals.

But even this could not sustain him forever. So, with his background in music and with his contacts in the industry he entered the record business. That is to say, he became a record salesman.

"As the newest kid on the block, as it were," Litkei says, "I was given the worst territories to work. I didn't speak very much English and they certainly didn't speak Hungarian so it was really a problem."

But Litkei persevered and as his English improved so did his sales record and his knowledge of the business. In the time-honored tradition, he eventually opened his own business and today, as chairman of the board of Olympia Record Industries, Arovox Record Corp. and Galiko Music and Film Enterprises, he is considered to be one of the nation's leading rackjobbers.

Throughout the years he continued his personal involvement in music, composing, writing lyrics and co-producing records. And he continued to write marches honoring U.S. presidents. In one instance he even honored president's wives, composing the "Salute To The First Lady" march.

He also married Andrea Fodor, former prima ballerina of the Metropolitan Opera, who joined in the project by writing lyrics to the marches.

Finally, as the bicentennial approached, Litkei began searching for a way to make the entire experience more meaningful for all Americans. He himself had been honored

for his marches in various ways. His "President Lyndon Baines Johnson March" was played at Johnson's inauguration. He had been a guest of honor at the Naval Base in Philadelphia when the Army Band played eight of his compositions. But what he wanted was for America.

So, after publishing a folio version of his marches combined with some traditional martial airs and a tribute to the bicentennial which became a best-selling print product, Litkei approached RCA with the idea of putting out an album following the concept of the folio.

RCA snapped at the opportunity and assigned veteran producer Ethel Gabriel to the project. She assembled the musicians and had special arrangements made. Using 24 tracks, and with Litkei as a consultant, the album was recorded.

The result is a bicentennial tribute from a naturalized American citizen, a representative of the "melting pot" concept characterizing the American experience, which combines the pageantry and spirit of celebration.

It has already been designated as the official bicentennial album in one of the major chain outlets and, because of the inclusion of various traditional martial airs as well, is expected to be a big seller for schools, clubs, organizations and stadia where the national anthem and other such songs are used.

And to celebrate this, Litkei sponsored and paid for a band concert on the mall in Central Park in New York, a major summer concert venue, featuring the 26th U.S. Army Band playing "The Bicentennial March" and the presidential marches of America, to which he invited all New Yorkers to attend, free of charge. Needless to say, it, too, was a success. **RUDY GARCIA**

SIGHT IN SOUND

CB Area Boosts Traffic

CINCINNATI—Harry Biddle, co-owner of Sight in Sound, says the thrust behind excellent January-May sales is "promotional thinking." He reports a big boom in car stereo sales. "In-dash equipment is really taking off and we're promoting it. We're carrying on a strong price campaign in this area. In fact, Sight in Sound is practically destroying in-dash competition by auto manufacturers."

Biddle and his brother, Dave, have opened a new, separate CB facility. "You might say it's a store within a store, offering only CBs with separate crew, cash registers and entrance."

Biddle says that, although manufacturers have not really increased their help, "I can't criticize them. They're as helpful as they can be." His main gripe is that manufacturers spend a lot of dollars on national magazine ads instead of tying in with dealers.

Regarding sales innovations at Sight in Sound, Biddle foresees CBs

and 8-tracks as factors of the future. "It's interesting to note that CBs are more secure these days because they've gone in-dash—obviously because of the continuing wave of thefts."

Biddle thinks fair trade was used by manufacturers as an excuse to choose particular dealers and to cut off the dealers they didn't want. "I'm all for the end of fair trade."

The Cincy dealer sees a rosy sales picture for the rest of '76. "It should be an excellent year—except for those dealers who don't promote and expect walk-in traffic to carry them. It's the same old story of success through good values and aggressive marketing," Biddle concludes. **JOANNE OLIVER**

Now a Distributor

PHILADELPHIA — Associated Recording Companies will become an independent distributing/marketing firm. Company recently acquired Soul Starr and Rhythm Charm Records.

Philippine Label Initiates Artist Royalty Payments

MANILA—Zodiac Sounds, Inc., in the Philippines, has adopted the royalty system for all its recording artists. The move is a first in the Philippines and is Zodiac's answer to one of the major ills of the Philippine music-record industry. The official announcement came from Zodiac executives Antonio Ezpeleta and Danny Subido.

The royalty system has long been the elusive dream of Filipino recording artists. With it, artists are rewarded what is due them—sharing in the profits with their record companies for as long as their records sell to the public.

"Aware of our obligations to our recording artists, we at Zodiac decided to adopt the system which already is a standard practice in Europe, the United States and Japan," said Zodiac president Ezpeleta. "Furthermore, the royalty system serves as the ultimate incentive to singers who might otherwise feel that they are sinistinely exploited and neglected."

Zodiac started the royalty system with Victor Wood for both single and LP releases when he joined the company a few months ago. All other Zodiac artists are now also receiving the benefits of the system. The other artists are: Rosalie Robles, Ronnie Medalla, Aristeo Demavivas, Emil Marcelo, Angelito, Olivia Ostonal, Long Espina, Lirio Vital, Gus Aldeguer, Arnold Gamboa, Marco Simon and the Flippers.

Executive vice president and general manager Subido revealed that the common practice in the Philippines is giving artists outright payments for every recording. \$300 is the usual rate for a new artist. Under Zodiac's royalty system, a new artist can earn up to more than \$10,000 depending on the sales of his records—an opportunity previously undreamed of in the business.

Zodiac is releasing the news internationally with the hope that it would give the Philippine music-record industry a good image, one that is comparable to those of the more advanced countries. It also serves as the kickoff to Zodiac's becoming a major company this year. One of Zodiac's sister companies, Rekordpress Philippines, Inc.,

recently started operation of the first automatic pressing plant in the Philippines located at Eilometer 16, South Super highway in Paranaque, Rizal.

PRS Delays Retail Shop Licensing

LONDON—The Performing Right Society has decided to take no further action, for the time being, in regard to licensing shops to play recorded music.

The society's decision does not mean that it is withdrawing from its contention that shops wishing to play recorded music should pay a license fee to do so.

But neither the PRS, nor the Gramophone Record Retailers' Committee, which has bitterly opposed the move and has sought counsel's advice, is anxious to become involved in an expensive court battle. At one point it seemed likely that the matter would only be resolved via test cases before the courts.

Following an initiative on behalf of the GRRC to PRS chairman Alan Frank, the society has agreed to hold further action in abeyance until another meeting with the GRRC in July.

Quality Distrib Pact

NEW YORK—Right On! Records, a label specializing in deep soul and disco product will be distributed in Canada by Quality Records, it was announced here last week.

Right On! has had several successes, such as Sam Nesbit's "Keep On Hustling Baby" and "Disco Boogie Woman" by Chris Bartley. Quality's first distribution effort for Right On! will be the servicing of a special 12" disco pressing of "Because Of You" by the A.C. Soulful Symphony, the label's current release.

Sales Dip Forces Retail Closings

By REX ANDERSON

LONDON—The problems faced by small retailers in the U.K. are many and grave. The general slump in the record market is coupled with heavy discounting tactics by the multiples, tugging customers away from the small shops.

Result is that a number of long-established businesses have already closed down. And further closures are expected if the market does not show sales improvement.

Chris Wellard, the Eltham retailer and wholesaler from South London, has gone out of business—despite last-minute attempts to save his company with financial injections. The company has been officially wound-up and a liquidator appointed.

In Scotland four branches of Bruce's Records nine-shop chain have closed down, following what is described as "the worst six months in the company's history." Sounds New, which has three shops in Glasgow, is closing down one outlet.

From industry sources there are stories of other closures pending, though it is hard to verify some because of the difficulty of contacting owners of small businesses closing down.

But a major record company credit control manager says: "Certainly there are many feeling the pinch. The drop in business early in the year cause a lot of them to have problems even in meeting bills. My view is that quite a few more will close."

His theory is that a big part of the problem is that every few small retailers are able to stock their shops right. "Wellard was a victim of the changing patterns of trade and current problems in wholesaling.

"Smaller dealers than him have lost heart a little because of discounting."

Wellard started trading 22 years ago and hoped to raise the necessary finance to continue. But his wholesale manager John Glockler says: "We had meetings with record companies and wholesale creditors and got helpful hearings, but our accountants said that even if we raised the money to carry on, the business outlook for the next six months or year was so gloomy that we'd probably be in a worse position at the end of that time."

The company is understood to have been in debt for something like \$16,000. As well as a full-range retail operation, the Wellard company was an active wholesaler for more than 40 small U.K. and foreign labels, mainly devoted to jazz, folk, and contemporary music.

In Scotland, the Bruce's shops to close include the company's first retail outlet in Edinburgh's Rose Street and stores in Stirling, Perth and Leven.

Director Brian Findlay says that until the closure the company was seriously in debt. "We've suffered drastically from a tremendous fall in sales. The red lights started to flash in October and Christmas was dis-

appointing. January was well below estimates and with our new shop opening in Edinburgh, overheads exceeded profits more quickly than expected. We made cuts in expenditure, but found ourselves in very deep water."

The five remaining, Findlay hopes, are most likely to benefit from any upswing in sales. Again he says the major record companies had been sympathetic. "Their accountants seem to feel it is a nationwide problem. We can't expect to return to the kind of sales figures we were reaching last year.

"But we do hope the record companies, in this climate, will support the dealers who are prepared to work on new product."

Sounds New's Hamilton branch in Scotland experienced similar market pressures.

Though the slump is national, Scotland seems most badly affected. The apparently open-handed way in which record companies have opened new accounts has been harshly criticized, but retailers generally don't want to talk about this aspect.

However one Scottish retailer says, "This is the beginning. Unless the record companies want to see the end of the independent dealer, the time has come to back us.

"Times are tough enough without having to compete with the manufacturers themselves, which is what we seem to be doing a lot of the time."

Liverpool Talent In New Surge

• Continued from page 1

Already that talent is showing up in the charts. It seems only a matter of months before Liverpool is again regarded as one of the great musical centers of the world.

The Beatles first recorded in 1962 and were internationally established a year later. Now groups poised for chart honors, or indeed already at top 10 level, include Real Thing, Our Kid and Buster.

Real Thing's "You To Me Are Everything" has gone to the local chart summit after less than a month on sale. And Polydor's Our Kid (average age 14) has a single seller with "You Just Might See Me Cry."

Buster, a recent RCA signing and regarded as a teenybop group of promise, has a big-selling single in "Sunday."

Further promotional exercise is going on round the Virgin group Supercharge: another group Champagne: Liverpool comedian Freddie Starr (Thunderbird); WEA group Liverpool Express: plus Deaf School, Candlewick Green, Beano and Fourmost.

There are several ironies in the way the new talent is coming through. Freddie Starr, for example, was a straight rock singer with a group, the Midnighters, back in the Beatles heyday and, like the Beatles, spent a lot of time in the beat clubs of Hamburg learning his trade.

But he switched to comedy after failing to become a regular chart singer. He is reputed to be among the top three highest-paid comedians in the country, but after a run of comedy singles has now cut a straight vocal side.

Bill Harry, as the 1960s version of Mersey Mania started, founded a newspaper, Merseybeat, to record the happenings of the group scene in those days. Issues are now collectors' items, especially those containing the first-ever publicity shots of the Beatles.

Harry moved to London in 1966 and now runs his own public relations company. He says: "Liverpool

has always been a great breeding ground for musical talent, but this is the first time since the heyday of the Beatles that the spotlight has moved back to Merseyside names.

"The emphasis is so great that the top three names in the top 20 could be Liverpudlian by origin, and that hasn't happened for some 12 years now."

He says that after the initial pop invasion from Liverpool in the early 1960s, there had been a clean sweep of talent there with most of the big names based in London.

"But there was still a lot of talent left there and in recent years it has found different musical outlets, such as large public houses, youth and social clubs and so on. The atmosphere has slowly been building up again and now that someone has stumbled upon the music coming out of the city, everyone seems to be looking to Liverpool again to lead the way."

Tony Barrow was once a public relations man for the Beatles and remains a top U.K. publicist. He says: "By tradition, Liverpool is an important area for music. However, I think perhaps this latest spate of chart records by names from Liverpool is more down to coincidence than a distinct step back to any particular trend."

Tony Halk, manager of Real Thing, whose single "You To Me Are Everything" has been selling up to 25,000 copies a day, is "absolutely convinced" that an important black sound is due to emerge from Liverpool soon.

His own group is black, and first found prominence touring with David Essex and generally being given support by the CBS artist. He says: "I'm hoping that Real Thing has finally opened the door because there are a lot of talented musicians, mainly black, in Liverpool."

"I've been connected with Liverpool music since 1968 when I handled Arrival and since then most of my acts have come from that area. I'm shortly going to re-launch the Chants and there is a talented 19-

year-old musician, Abraham Ali, who should be really big."

Rodney Burbeck, RCA's manager of public affairs, says that Buster—formerly known in Liverpool as the New Attraction—now has a fan club membership of 5,000. "They've been popular in the Liverpool area for quite a while and now that appeal is being spread nationwide."

"But I don't think it is quite right to call this interest in Liverpool groups some kind of 'sound revival,' despite there being so much talent within the city and district."

"But since the original Beatles and Merseybeat boom, the kids there have always been more conscious than most of pop music trends and the talent is now coming to light."

WEA Distrib Arm In U.K.

• Continued from page 3

Committee which coordinates Phonodisc activities throughout Europe.

The WEA distribution setup follows the company's unsuccessful takeover bid for Island Records last year.

Nesuhi Ertegun, president of WEA International, says: "The U.K. growth of our company has been so great that it was inevitable we should set up our own distribution outlet. In the first four months of 1976, WEA had the second largest share of the U.K. album market."

"In addition, our share of the singles market has shown outstanding growth."

"Therefore the board of the U.S. parent company has authorized this

major investment in the U.K. I find it specially gratifying that, despite the current economic situation in Europe, belief in the longterm future of the U.K. operation is stronger than ever.

"It's been a good relationship with CBS. But our own in-depth study of the U.K. market has shown that we can best achieve greater penetration by being fully independent in all aspects of marketing and distribution."

"In any case, many of WEA's major artists internationally are British and the company has to be a leader in all fields here to give the best service to these artists. The U.K. market has unique requirements, not least the belief of the U.S. companies that WEA-U.K. will continue to be a major source of new talent."

International Turntable

Terry Slater is the new creative director for the EMI Music publishing group in London, taking over from Peter Phillips, now managing director of ATV Music.

He was previously general manager of popular repertoire development with the company and now takes on responsibility for the entire professional activities of EMI Music. A replacement for his old job will be made soon.

Other executives with the group now have additional responsibilities. Kay O'Dwyer continues as general manager, MOR repertoire development, but adds duties over the arranging, copying and standard catalog (live) promotion departments.

Brian Hopkins continues as assistant manager of the pop division but is to undertake special assignments for the creative director. John Gordon, promotion services manager, is to supervise the pop promotion department.

Slater, a former group musician who spend a lot of time in the U.S., also writes songs and has been involved in record production, notably with Phil Everly.

Roy Emerson has joined CBS International Masterworks department as a classical producer. He was for eight years an editor at EMI, where he assisted with many important productions both in the U.K. and on the continent, notably in Berlin with Herbert von Karajan and the Berlin Philharmonic and in Dresden with the Dresden Staatskapelle.

Joe Sweeney has joined the Chappell publishing division at Ilford as financial administrator reporting to general manager Michael Packard. He previously had a similar post at Contour Records for more than two years.

Ricky Hopper, formerly with Emka Productions, has joined the National Union of Students in the newly created post of entertainments officer. The position puts Hopper in an advisory and consultancy capacity for colleges throughout the U.K.

Tony Collins has been appointed general manager of Power Exchange Records in a round of new posts announced by the company's joint managing directors, Paul Robinson and Barry Authors. Collins' duties will include national sales and marketing for the label.

Steve MacAuley, formerly regional promotion manager at EMI, joins Power Exchange as promotion manager, which Derek White moves to national promotion manager. Jimmy Rock, with the label last year, re-joins to head up the disco-promotion division and to handle radio promotion.

Sandee Lee, formerly secretary to

Paul Robinson, takes over the production side on a domestic and international level, as well as administration duties. She remains Robinson's personal assistant. Kathy Jackson, with Power Exchange since April, has been named personal assistant to Barry Authors. She was previously assistant a&r manager with Contour Records.

Janie Peebles, formerly in Pye's promotion department, is now taking the newly created post of singles co-ordinator. She is responsible for co-ordinating the results of efforts on national and regional promotion advertising and marketing, along with personal appearances and discotheque promotion.

She is to liaise with sales and distribution areas of Pye and become a focal point for information relating to Pye group singles. She reports to Clive Selwood, marketing director, who says one of her first jobs will be to undertake a tour of the key commercial radio stations to sort out promotional efforts for the future.

Paul Clark, who covered field promotion for southwest England for Pye, now joins the national promotion team, operating from ATV House in London. He has been with Pye for 15 months and now reports direct to Price.

Jack Magraw has been appointed general manager of Chappell/Robinson/Sparkle, the publishing company currently enjoying chart success with Cliff Richard's "Devil Woman" single hit in the U.K. and the "B" side of J.J. Barrie's "No Charge," also on the charts. Magraw, an 18-year veteran of the music business, was for seven years managing director of Screen Gems-Columbia Music in Britain. He has just returned from the U.S.

Gary Farrow has joined Riva Records as promotion manager, working out of the company's offices in London's Wardour Street. Aged 21, he was previously with Rocket Records.

Dave Greenslade, keyboard player and leader of the recently disbanded Greenslade, signed to Warner Bros. worldwide for three years as a solo artist. He is currently making an album at Morgan Studios with guest musicians.

Sue Regan has been appointed classical editor of Music Week. London-based Billboard publication, succeeding the late Evan Senior. She has been working for the past seven years in the marketing and services department of EMI's international classical division, gaining experience writing for EMI house publications and for music magazines.

She holds a Bachelor of Arts Hon-

ors degree in music from Bristol University. Sue Regan plans to make her future career as a journalist and is to free-lance as well as work for Music Week.

Phil Presky is the new press officer for EMI's American division third party labels. He replaces Keith Peacock who is now label manager for the division. Presky joined the department from another area of EMI and will handle press action for Casablanca, Fantasy, Ariola America and EMI International.

Steve Smith is the new international a&r manager of Island Records in London, a newly created position. He will work closely with Chris Blackwell in coordinating recording activities and overseeing the label's artist relations on a worldwide basis. Smith has produced albums by Island artists like Bob Marley, Robert Palmer and Jim Capaldi and will act as consultant to the a&r departments of Island offices in London, New York and Los Angeles.

Immediate projects for Smith include production for Speedy Keen, Joe South, Jamaican r&b artist Tyrone Taylor and a third album by Robert Palmer. He joins the Island staff after some years as an independent producer and engineer. His first involvement with Island was as a member of the band Smith-Perkins-Smith.

Steve Payne, formerly with Atlantic Records, has joined Island Music as promotion manager. He was with Atlantic for more than two years and will now be responsible for country-wide promotion on all Island Music and subsidiary-company product.

John Rossall, ex-leader of the Glitter Band, has signed an exclusive recording and producing contract with 20th Century Records in London. He was the composer of most of the band's biggest hits, including "Angel Face," "Just For You," and "Let's Get Together Again."

Dave McAleer, 20th Century general manager, says: "Having established the company in the U.K. over the past year, the next logical step is to sign a U.K. act with international potential—that is John Rossall. We believe him to be one of the most commercially minded singer-songwriters in the business today."

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Italians Look To Improved Kiddie Sales

Children's Discs Are a Big Business In Italy

By DANIELE CAROLI

MILAN—There is new and increased emphasis on the children's records market in Italy, particularly following recent hits like RCA's "Sandokan," by Oliver Onions, and "La Tartaruga," also on RCA, by Bruno Lauzi.

Additionally there is the usual interest generated by the 18-year-old "Zecchino d'Oro" song contest, giving further boost to the vast potential of children's records here. But though retailers and record companies alike agree the still unexplored market needs further exploitation, views differ as to how best to achieve this aim.

At Ri-Fi, they can rely on experience. For 16 years, the company has had the exclusive recording rights for the "Zecchino d'Oro," or "Gold Sequin," promoted and managed by the Antoniana, a Catholic charity institution. Structured as a traditional song contest, with a committee of teachers, journalists and musicians selecting a number of entries, the "Zecchino d'Oro" each year introduces amateur child singers (nine years old or less) and children's choirs, Piccolo Coro Dell Antoniano, and juries of six to 12-year-old boys and girls award the prizes.

The event has regularly been televised and this has assured very high record sales.

Gianfranco Finamore, Ri-Fi's international manager, says: "Every year we release an album and several singles of the songs included in the contest. Consumer reaction has always been good. These records are exported almost everywhere in the world with good sales returns, even though child singers are not appreciated in every country.

"In Japan some eight years ago we had a huge hit with one of the Zecchino selections, 'Il Tango Del Gatto Nero,' or 'Black Cat's Tango' and it sold some four million copies. And there

have been other cases, in different parts of the world, where local versions of Zecchino songs have been successful.

"Obviously it is more difficult for the original recording to make it abroad. Lena Zavaroni, the British child singer, never became popular in Italy, for instance.

"This year the 'Zecchino d'Oro' was for the first time sponsored by UNICEF and for the first time it included foreign songs, seven out of 14, from France, Japan, the U.K., Yugoslavia, Holland, Russia and Venezuela. There were two winners, '450 Bottoni' among the Italian entries and the Japanese song 'Teru Terubozu Terubozu' among the foreign entries.

"The foreign songs were all performed, partly in the original language, by kids belonging to the countries represented. This year radio and television covered the early stages and the final shows went through Eurovision. We expect further international expansion in 1977."

Patrizia Aluffi, of Ri-Fi's press office, says work in the children's field is not restricted to this particular competition. She adds: "We've just touched the 100 release mark with our kids' discotheque, the 'Disoteca Dei Piccoli,' which includes fairy stories, fables, Zecchino hits, Christmas songs and anything else performed by the children.

"We employ international folk tunes and contemporary songs and the records are offered as toys, with added things like jigsaw puzzles, posters, games and so on. Mostly we deal in singles, as children can handle them easily, but often we issue LPs, too."

Two of Italy's best-selling singles recently have been "Sandokan" which sold about 800,000 copies and "La Tartaruga," or "The Tortoise," which sold half a million. Both have been bought by or for children.

But this does not imply specific exploitation for the market, certainly by RCA. It is felt the two hits could be almost accidental. "Sandokan" is the signature theme for a popular tv serial, based on the adventures of a character created ages ago by writer Emilio Salgari, and written and performed by Oliver Onions—that is, the De Angelis Brothers who have often been on the charts with soundtrack product over recent years. The record was not aimed at the kids, but they liked it very much.

"La Tartaruga" is also a tv signature theme for the long-popular annual "Canzonissima," but in this case the music and lyrics, plus an accompanying cartoon, were definitely slanted at children. It became a No. 1.

Now singer-composer Bruno Lauzi is working on an album of new songs which he will perform together with the same children's choir as was featured on "La Tartaruga," and the idea is to appeal to the same 4-10 age group.

Television artists like Raffaella Carra, Loretta Goggi and Sandra Mondaini, all with CBS, have been able to count on strong support from children, even though their records were not directed to the very young.

The well-known Gigliola Cinquetti, with CBS-Sugar, made an album of Walt Disney movie themes a couple of years ago. Though the market is expanding, there are no specific promotion plans now in this field.

But CBS does distribute Walt Disney Records which, in the past decade, has had huge hits with the "Mary Poppins" and "Aristocats" soundtracks, the former greatly contributing to the growth of the album market in Italy in the 1965-66 era. Recently sales have been less impressive, despite moviegoers' constant interest in classics like "Cinderella," "Bambi," "Poppins," "Jungle Book" and so on.

Even "Robin Hood" premiered here around Christmas 1974 and though tepidly received at first, pulled substantial profits the following year. The single from that soundtrack, "Whistle Stop," did not make the charts but was popular.

In times of recession, cinema becomes expensive as family entertainment, while tv gets more effective as a promotion medium. But gifts for children are now cheaper and this has affected the record market to the advantage of the lower-price product, children also seem to have developed a critical attitude which makes them prefer modern songs and arrangements.

At Walt Disney Records, Italy, they work today on local productions while the "Story Teller" series gives satisfactory results. More could be achieved with greater exposure from retailers and also the buyers—parents and grandparents—could perhaps learn to be more selective when choosing gift records.

At Phonogram in Italy, it is agreed that children nowadays are more aware of quality and will not accept trite and badly-produced stories any more. They get interested in pop, even progressive rock, at an earlier age nowadays.

So Phonogram now promotes refined products such as the "Barbapapa" album by Milanese singer-writer Roberto Vecchioni with the Mele Verdi, a children's choir. That includes the signature theme of the animated cartoon serial of the same name. This cartoon is being

programmed on both Italian and Swiss television.

Phonogram also pushes the Italian version of the British "Peter And The Wolf" album with a cast of well-known rock and jazz musicians and didactic value in introducing the sounds of various instruments, according to Prokofiev's original theory.

Ricordi here has now really become involved in the children's market but Luciano Giacotto, press officer, points out they had a hit last year with Sergio Endrigo's "Ci Vuole Un Fiore," a single with clever lyrics and also featuring a children's choir. It sold some 300,000 copies over the year without becoming a chart topper. Endrigo has long been involved in writing for children.

In fact his records for children, along with those by Lauzi, Mondaini, Vinicius de Moraes, are said by a spokesman for the Arca Brianza record shop to be the most requested. "I've run the shop for 18 years and I've noticed recently that it is the children themselves who choose the records.

"Certain things are less popular now, and record companies should concentrate more seriously on this side of the market and increase production for children, and certainly give more attention to promotion.

Arca Brianza is situated in a middle-class area, near Milan's Central Station. Downtown, opinions are different.

At Messaggerie Musicali, one of the largest Milan music stores, they feel the children's market is still under-developed with sales dominated by the Zecchino songs, both singles and albums, and "Sandokan" and "La Tartaruga" just regarded as accidents. There the customers are parents and relations and choose at least 80% of the records for the children.

Saar is a company specializing in budget lines. The company product is distributed through retailers and supermarkets and general stores. A fair share is dedicated to children. Due to the low prices, these records have always been very successful and it has been possible to start didactic series about learning to sing, or draw, or learn a foreign language.

Most production is on singles. But albums are more regular now. Saar executives also notice that children listen to music, not just children's music, more attentively, and adults pay more attention to the children's tastes.

In short, the warning is that record companies must take even greater care over releases and the educational side, because children are proving they are getting smarter and more receptive with every new generation.

JUNE 26, 1976, BILLBOARD

From The Music Capitals Of The World

LONDON

Reaction from radio media has encouraged DJM Records to release "The Womble-Bashers of Walthamstow," a track from Grimms' album "Sleepers," the group of former members of **Bonzo Dog Band** and **Scaffold** having produced a satirical "slap" at the children's **Wombles** craze.

Big campaign by EMI's MOR division for Scottish music, by names like **Andy Stewart**, **Jimmy Shand** and **Moir Anderson**, point-of-sale promotion being in English, French and German to attract tourists. . . . Design and Art Director's Association silver award for outstanding record sleeve this year went to **John Pasche** of Gull Graphics for **Seventh Wave's** "Pai-Fi" release on Gull.

Personal appearance of **Julie Andrews** at Chappell's Bond Street store was most successful ever organized by the company, and afterwards in the boardroom she renewed acquaintance with veteran publisher **Teddy Holmes**, a friend from her childhood days. . . . **Mike Bone**, Phonogram's FM promotion manager in the U.S., here to receive a gold disk for his efforts in breaking the group **Thin Lizzy** in the U.S.

Adding to his two-week all-for-charity London Palladium season, **Bing Crosby** has agreed to similar charity shows at the Gaiety, Dublin (July 12-13), and Usher Hall, Edinburgh (July 15-16), promoted by **Robert Paterson**. . . . **Trisha O'Keefe**, formerly of Phonogram and Power Exchange, new press officer here for DJM, assisted by **Elaine Preston**. . . . Widely traveled **Roger Whittaker** at London's Talk Of Town for three-week season starting August 2.

New play "Sparrowfall" which opens July 5 at the Hampstead Theatre has music by **Brian Eno**,

founder member of **Roxy Music**. . . . **Tony Byworth**, chairman of the Country Music Association U.K., has resigned from **Acuff-Rose Music** but will continue on a consultancy basis dealing with aspects of the country catalog. . . . Variety Club of Great Britain's annual ladies' lunch themed by a tribute to ex-Premier **Sir Harold Wilson** for his many services, as a member, to the club.

Peter Frampton likely to make his first U.K. date in two years in the fall at the huge Charlton football stadium. . . . **Richard and Karen Carpenter** tentatively set for British dates this fall, last year's tour being cancelled because of Karen's ill-health. . . . **Rick Wakeman** holidaying in Spain after completing the instrumental soundtrack of a film for the Winter Olympic Games.

The British Phonographic Industry successfully prevented further business in pirate and bootleg recordings by **Lee Alan Wallace**, of Portslade, Sussex, a court not only obtaining an undertaking for him to cease trading but also to reveal details of his sources and customers. . . . Streetlife, consumer fortnightly tackling current affairs, politics, films and books as well as music, to cease publication because of lack of money.

At party to celebrate **Cliff Richard's** album success with "I'm Nearly Famous," **Eric Hall** (EMI pop promotions manager) and label manager **Shirley Natanson** given presents by the singer; Hall a gold disk inscribed "You Are Famous With Us" and Natanson a gold "I'm Nearly Famous" medallion. . . . **John Read**, chairman of the EMI group in the U.K., knighted in the Queen's Birthday Honours List and, having joined EMI from Ford Motors in 1965, is now Sir John Read.

Eurobeat's **Irving Wilson** seeking U.K. and U.S. licensing for "Black Emanuelle" soundtrack album, made in Italy, with title song sung by U.K. group **Bulldog**. . . . Awaited from BASF: a statement clarifying its future involvement with the music and record business. . . . Ex-Decca promotion manager **Lyndon Holloway** joined the NEMS label here. . . . **Elton John** paid \$1000 for British world boxing champion **John H. Stracey's** gloves, to aid U.K. Olympics fund. **PETER JONES**

TOKYO

Tommy Dorsey Orchestra led by **Murray McEachern** will have 18 joint concerts with the **New Orleans Traditional Band** in Japan. Their first joint concert is scheduled for June 25 at the Nakano Sun Plaza Hall. Their concerts are promoted by **Kyodo Tokyo**. . . . **Barbi Benton** of Playboy Records toured Japan for the first time. She gave a concert in Tokyo and Osaka. Besides these concerts, she had four nightclub appearances and a dinner show at the Hotel Okura in Tokyo. She also had several television appearances. Her latest single in Japan, "Brass Buckles," was released on April 25 from Trio Records, a licensee of Playboy Records in Japan. The tour was promoted by Tokyo Artist Promotion.

A Japanese female vocalist, **Eiko Shuri**, will perform at Carnegie Hall in New York on June 19. She has already been active in the U.S. show business scene, mostly in Las Vegas, for more than a year and signed a three-year contract with the Flamingo Hotel whereby she will appear as a main attraction for 14 weeks every year. Her latest album, "Eiko Shuri Las Vegas Here I Come," which was recorded live at the Frontier Hotel in Las Vegas, was released in Japan

through Warner-Pioneer on May 25. . . . **Mafalda Hall**, international manager of Bell/Arista Records, was here to study the Japanese market. . . . RVC launched a Malaco label in Japan. The first single, which was released on June 5 under this new distribution deal, is "Misty Blue" by **Dorothy Moore**. Her album "Misty Blue/Dorothy Moore" is scheduled for release on July 25.

RCA Records will have its world convention in Japan next year. Even though the final dates are not yet announced, it is expected the convention will be held for one week sometime in May.

King Records is releasing **Shirley Bassey's** new album "Love, Life and Feelings" on July 21. Her album "Living," which was released at the time of her visit to Japan last year, sold over 40,000 copies. . . . The **Ventures** are back in Japan for the 14th time. The group will tour Japan for three months and will give 100 concerts. Toshiba-EMI released the group's single "Sunflower '76" and albums "Rocky Road" and "Early Sound of the Ventures" on June 5 to commemorate their 14th trip to the country. The company is also cutting a single, "Moonlight Serenade" from "Rocky Road," and releasing it on June 20.

The Yamaha Music Foundation has announced that June 30 is the deadline for song entries for its World Popular Song Festival '76, which will take place on November 19, 20 and 21 at the Nippon Budokan Hall in Tokyo. Entry in the festival is open to songwriters throughout the world and the entries consist of only original, unpublished songs which have never been performed before the public. The awards this year will consist of two Grand Prix Awards (\$5,000 each) of which one will be given to a Japanese entry and one will be given to a non-

Japanese entry, ten outstanding composition awards (\$1,000 each), one or two most outstanding performance awards (\$2,000 each), and around five outstanding performance awards (\$500 each). The songwriters and performers will be the guests of the Yamaha Music Foundation for an eight-day festival performance stay in Tokyo. After the festival, Grand Prix and other outstanding artists will give Yamahasponsored gala concerts in five major cities in Japan.

Songwriters and singers from many countries are already sending their taped entries directly to the foundation. This year's entries are expected to be even more than last year's avalanche of 1,540 from 57 countries, and the final entries selected for performance in the festival will be announced in September. According to **Akio Tijima**, international manager of the Yamaha Music Foundation, the annual festival has grown enormously in scope and size since its inception. The festival drew song entries for world-famous songwriters like **Andre Popp**, **Francis Lai** and **Elton John** in the 1975 festival.

The total production of records in Japan during April was up both unit-wise and dollar-wise when compared with the same period in 1975. The figures also exceeded those of the previous month. According to the statistics released by the Japan Phonograph Record Assn., the total production of records in April reached 16,715,000 units, of which 5,149,000 units were records with foreign repertoire. This is an increase of 16% when compared with the same period last year when 14,429,000 units were produced. This is also an increase of 2% when compared with the previous month.

Audience Takes To a New Barretto Sound

By CARLOS DeLEON

The long-awaited unveiling of the new Ray Barretto band took place on May 28th at New York's Beacon Theater. Barretto, making his first major appearance fronting his own unit in over four months, presented a well-planned musical trip that was a very personal evening for both Ray and the audience.

Onstage throughout the entire concert, Barretto personally introduced his special guests, warmly greeting each with hugs and handshakes. Former band members on hand included vocalists Adalberto Santiago (singing "Mirame De Frente," "Hipocresia Y Falsedad," "Alma Con Alma," and "Quitate La Mascara"), Tito Allen ("Ay No," "Indestructible"), Ruben Blades ("Ban Ban Quere"), and Tito Gomez (singing the 1975 Latin New York Magazine Poll Song of the Year, "Guararo"). Other guests included Orestes Vilato—a fiery timbalero who improves with age, flutist and Atlantic recording artist Art Webb, Cuban trumpeter "El Negro" Vivar in a rare appearance, and there was even a special surprise for the finale. The audience, reacting loudly and favorably through all the introductions and sheer musicianship, really tore it up when Barretto brought out the inimitable Tito Puente. Puente, at one time Ray's boss, displayed his unique combination of showmanship and musicianship, and helped give the show a monstrous ending as all the singers and musicians came onstage and jammed, and Orestes and Puente went at it.

The concert, however, was not simply a trip to nostalgialand. Some new material was introduced, including a very off-beat slow concert piece. Ray has made bata drums, played by Ray Romero, an integral part of his new sound. He's also dropped his three trumpet/one flute in favor of a fatter and more versatile two trumpet, two saxophones (doubling on flute), and one trombone. The customary lead vocalist has been replaced by a three-member coro (including a female).

Even the old material was especially revamped for the occasion. Fania Records recorded the entire concert for a live album, and judging from the performances by the guest stars and band members Dick Mesa (sax and flute), Oscar Hernandez (a young pianist with the talent and confidence to become one of Salsa's premier pianists), bata drummer Romero, and young timbalero Jimmy Delgado, Barretto has organized a revue and concert program that will turn into a dynamic live album.

Mexican Label Is Expanding

By MARV FISHER

MEXICO CITY—In an effort to spread further into the world market, Discos Melody has signed a long-term license deal with Ariola of Spain, reports Ignacio "Nacho" Morales, president of the five-year-old, fast-rising record firm. Contracts were signed recently when Morales made a quick trip to the European

CBS-Fania Deal May Break Salsa

• Continued from page 3

years believing firmly in the music and believing that it is too good to be left only as an ethnic art form.

"There are all sorts of possibilities opened up with this deal. The CBS merchandising know-how coupled with our salsa production knowledge makes it a natural."

"That's the important thing," adds Lundvall. "We want to get this music out to the people in Idaho and Iowa and all the places where it has never reached before. We think it is going to break and we'll be in a great position to help it along."

Lundvall says that CBS does not plan on going into competition with Fania in terms of new signings, preferring to refer possible new acts to Fania and working out production deals.

There is also a possibility that Santana will make an album with the Fania All-Stars under terms of the agreement.

"We are also considering two more pieces of product already in the can," Lundvall notes.

The CBS-Fania deal has stirred quite a bit of interest in the Latin music industry because most label

executives feel that if it is successful it will open up doors for them with other major labels giving salsa a true national breakout possibility.

"Actually we're all pulling for the record to become a national chart-buster," says Joe Cayre, president of Cayre Industries, Inc. which is the parent for several Latin labels.

"It will mean that the American

public is truly ready for Latin music, and it will open the way for all of us to get our product to the people," Cayre adds.

Fania is in an ideal position to deal as an independent producer for CBS because it currently has the strongest roster of salsa artists and produces more than half the salsa product released in the U.S.

Latin Scene

NEW YORK

Ray Barretto (Fania) set to play the Bottom Line after successful recent concert appearance at the Beacon Theater where he showed off new sound. . . . Tito Puente (Tico) having huge success in West Coast tour. The King of Latin Music has played the Biltmore Hotel in L.A., Redondo Beach Concerts by the Sea, the St. Francis Hotel in San Francisco and a number of other successful dates.

Speaking of Barretto, he hosted a half-hour tv special on salsa on local Channel 4, the NBC outlet here, which has the whole town buzzing. It was a major piece of work by Ray who is one of the most knowledgeable musicians on the local scene. . . . Speaking of tv specials, Danny Rivera (Coco) just completed a half-hour documentary on the life of Puerto Rican migrant workers in the Connecticut tobacco fields. He added some music to the talk and it will be shown on WNET-TV the New York educational television outlet.

Ruben Blades, young Panamanian singer, composer and attorney, has joined the Larry Harlow (Fania) orchestra as lead vocalist. He is one of the bright up and coming singing stars as well as a helluva composer. . . . Word is out that Conjunto Libre (Salsoul Salsa) really smokes with the new album they've almost got in the can.

Gilberto Monroig (Mericana) hasn't lost any of his feeling for songs if the tapes of his new album for producer Joe Cain are any indication. Cain and Tito Puente did the arrangements and it is interesting to note that at one time all three worked together when Cain played first trumpet and Monroig was lead vocalist for the Puente orchestra. . . . Seguida, the Latin-Rock group, is back in the studio more than a year after their last release "Love Is . . ." which won the Latin N.Y. Magazine award for the best album of that genre according to a readers poll.

Bobby Rodriguez & Co. continue their plan of giving as much as they have received with a benefit performance at the Dick Gregory sponsored "World Hunger" concert at Shea Stadium, July 5. The group has never failed to agree to a benefit performance if they can possibly make it, even shifting their work schedules around to accommodate benefits. On the bid with the Fania recording stars are the Jackson 5 and Gil Scott-Heron. . . . Eddie Palmieri at the Beacon Theater last weekend (19) continues to tear the house down with his inspirational playing, getting the most out of the musicians who appear with him.

Ednita Nazario, here in town as godmother of the Puerto Rican Day Parade, reports she is set for appearance in Monaco this summer. Her Borinquen disk, "Me Esta Gustando" getting heavy local airplay. . . . Hispanic Entertainment Writers Assn. complain they are still waiting for radio stations to name composers. Ex-president Ramon Piazza says stations claim it takes too much time but he doesn't agree and asks for cooperation from deejays.

Reports are that Latin music concerts at the Aqueduct Race Track on Saturdays before the

first race and before the feature are hugely successful drawing more hispanic bettors to the track instead of staying in the city at the off-track betting parlors. . . . La Banda, another Venezuelan salsa group, released here by Caytronics, is proving a surprise hit and proving the music has penetrated South America.

RUDY GARCIA.

MONTEVIDEO

An important classical music foreign visitor arrived recently: the famous Spanish soprano Victoria de los Angeles. She performed one show at the Cine Plaza, under the auspices of the Spanish Embassy in Uruguay. . . . Foreign visits in the pop field included the Argentinian informal instruments group Les Luthiers: they were to play six shows at the Teatro Solis and had to stay for four more. The Trova (Argentina)-Clave (Uruguay) recording group has three LPs to date, and plans to make its fourth this year. The "informal" instruments are self-created and greatly help performances of top musical and humorous material. . . . Also from Argentina, two jazz shows including the Portena Jazz Band, Oscar Aleman, Herman Oliva, Swing 39 and the Santa Maria Jazz Band and a folk package with Carlos di Fulvio, Los Cantores de Quilla Huasi and Ramona Galarza performed at the Teatro Nuevo Stella.

Uruguayan artists' releases include LPs by Lagrima Rios on RCA and Carlos Canzani on Ayui. Rios is a veteran candombe singer. Her album has arrangements by Leslie Muniz and Walter Silva, and was also one of the first works to be done at Sondor's new 8-track facilities. Canzani's one is his second, and was recorded live. . . . "La vida sigue igual" ("Life goes on") is a film featuring Spanish pop singer and ex-soccer player Julio Iglesias, and began being shown here with strong publicity support. His CBS records have been successfully released by Sondor.

The "Cafe-Teatro-Concert" formula seems to gain popularity here as a communication media for local talent (and also foreign artists). A new one has begun its activities recently, at the Jauja, Montevideo's oldest coffee-house. First show features actors Nelly Antunez and Juan Gentile, and singer-composer Washington Carrasco. The latter will soon begin recording his eighth album for Sondor. . . . Jazz critic Arnaldo Salustio began a cycle of conferences at the Theatre de l'Alliance Francaise. At the same place, pop-folk-tango singer Yalta performed the songs from his forthcoming Sondor album, with arrangements by Federico Garcia Vigil.

Nosotros Tres (We 3) is a show that began with success at the Shakespeare & Co. Cafe Concert, with Eduardo Darnauchans and the Jorge Galemire-Eduardo Rivero duo. Darnauchans will soon begin recording his third album for Sondor; Galemire and Rivero their first for Ayui. . . . Annual 50% discount record-sale season began some weeks earlier this year: record sales were down in the first months of 1976, and one company, APSA, rose the pop LP price to N\$ 12.—(US\$ 3.50, approximately). SALVADOR CARLOS

Billboard SPECIAL SURVEY For Week Ending 6/26/76

Billboard Special Survey Hot Latin LPs

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOHNNY PACHECO El Maestro, Fania 698	8	JULIO IGLESIAS El Amor, Alhambra 23
2	YOLANDITA MONGE Yolandita Monge, Coco 123	9	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980
3	SANDRO Tu Me Enloqueces, Merciana 138	10	EDDIE PALMIERI Unfinished Masterpiece, Coco 103
4	EMILIO JOSE Mi Barca, Alhambra 6002	11	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37
5	CAMILO SESTO Amor Libre, Pronto 1013	12	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316
6	ALVARES GEDES Alvares Gedes #2, Gema 5030	13	SOPHY Sentimientos, Velvet 1494
7	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	14	ORCH. HARLOW El Judío Maravillosos, Fania 490
		15	MORRIS ALBERT Dime, Audio Latino 4085

IN CHICAGO

1	CAMILO SESTO Amor Libre, Pronto Pts 1014	8	JUAN GABRIEL Con El Mariachi, Arcano 3283
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
3	JULIO IGLESIAS El Amor, Alhambra 23	10	ROSENDA BERNAL A La Edad De 14 Anos, Latin International 5036
4	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	11	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
5	HECTOR LAVOE La Voz, Fania XSLP-00461	12	FREDDY'S Freddy's, Peerless 10027
6	YOLANDA DEL RIO Se Me Olvidó Otra Vez, Arcano 3283	13	BOBBY RODRIGUEZ Lead Me To The Beautiful Band, Vaya XVS-43
7	LOS PASTELES VERDES Vol. II, Gema 5027	14	CORTIJO El Bochinche, Coco Clip-117
		15	LOS DIABLOS Mexico Es, Latin International Diis-2037

country to close the negotiations with Antonio Segura, general manager of the Barcelona-based company.

"This is just another step of our reaching out further into that part of the world," says Jose Lluengo, vice president in charge of sales. First two artists to be exposed there will be Rosalba, who recently cut what promises to be another smash single for the company, "Cuando Calienta El Sol," and Jean Poll, a French-born composer-arranger who now resides here in this city.

Melody's now far-reaching outlets in other countries, most of them set up within the past year, include: Dideca, Central America; Decibel, Peru; Sonolux, Colombia; Microfon, Argentina. Their distribution arm in the U.S. is Orfeon.

Lluengo concludes that the Melody production is running at an average of 100 to 120 LPs annually, with about half of those going out in cassettes and 8-track cartridges. He states the company has discontinued its release of EPs.

One of the next goals for Melody on the world market agenda is Brazil, adds Morales.

Inclan Honored

MEXICO CITY—Newspaperman and member of the composers society's executive council, Ramon Inclan, has been honored here for his 25 years as an established songwriter. The event, hosted last month by the Delegacion Miguel Hidalgo, was attended by many notables, from the world of journalism, music and politics.

Among those who have recorded the songs of Inclan since the early 1950's include: Andy Russell, Los Panchos, Eva Garza, Dora Maria, Los Tres Ases. Some of his first songs were "Corazon Enfermo ("Sick Heart"), interpreted by Los Jaibos, and "No Puede Ser Verdad" ("It Can't Be True"), done by Lupita Cabrera.

His active work as a reporter has been with such magazines as Radiolandia and Tele-Guia and for three of the leading dailies here, La Aficion, Ovaciones and Novedades, the latter being his current assignment.

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QUO VADIS INDIE? Bob Hahn Sees Canadian Indies Going Worldwide

By MARTIN MELHUISE

MONTREAL—Bob Hahn, the head of the music division of Champlain Productions which has as one of its offshoots, Rising Records, has a very simple philosophy for the operation of an independent label in Canada. Basically stated, he feels that economic reality dictates that any record producer making records for anything less than the world market is indulging in a very precarious business.

In implementing this philosophy, Rising Records has maintained a highly selective stance in their selection of artists and concentrates on a small roster of artists which now includes The Lisa Hartt Band, Rockgarden and Ocean, an act that previously met with worldwide success by way of its single "Put Your Hand In The Hand."

"Our artist roster is small so we can devote a lot of attention to each release," explains Hahn. "We feel this is the only safe route for an independent. Go back to Fantasy Records a number of years ago which grew into a worldwide label basically on the strength of one act—Creedence Clearwater."

There are a number of problems that are unique to Canadian independent labels and unestablished Canadian artists, according to Hahn, which must be overcome.

"The people manufacturing and distributing records in Canada have no reason for being in the business except for profitability," says Hahn. It really makes no difference at all to most major record companies, most of which are not Canadian-owned, where a record comes from. What they look at is the stature of the artist, how good the product is and the acceptability of the product by broadcasters. The fact that full-color ads appear in U.S. trade publications which go to the entire industry in Canada and that only records released in the U.S. appear on their charts, only adds to the problem of getting unknown Canadian artists the exposure they need.

"Somewhere in the area of 75% of all records sold in Canada go through rackjobbers and here again, rackjobbers go with the winners. They stock records which literally have been presold as a result of U.S. exposure. It's a problem of getting unknown artists into this distribution network."

Lack of competent Canadian management is a problem that Hahn feels inhibits the spread of Canadian product into the world market. In his own organization, Hahn set up a management division and retained John Harris and his company, Creative Artist Management Limited to run it.

Rising Records has attempted in the past to augment the promotion efforts of their distributing record company, Quality Records, realizing that it is one weak area for most independents in Canada.

"It's totally unrealistic to expect the majors to devote promotion time and dollars to Canadian content product when they're out there running with artists such as the Bee Gees, John Denver, Elton John, the Eagles, Olivia Newton-John and so on," says Hahn. "Every major has artists of this stature and any Canadian independent who imagines they are going to get as much attention to their product from the major distributing his product is not being realistic."

"This is where the 30% content rulings do come into play. One must keep remembering that these regulations were imposed on the broadcasters in the hope that an incentive would be created whereby more Canadian product would emerge. To a certain extent, the rulings have been successful but if we are to build a viable music industry in Canada, more action is required and this will not come about by toughening the regulations against the broadcasters. They don't make the records. They just play them and they have to do the best they can with whatever Canadian content product comes in. The problem can only be solved by positive action. The suggestion of government loans or grants is a negative approach and would be suspect from day one. It would be impossible to administer fairly and for each one person who received aid, there's a hundred others screaming for their share. It would never work."

Hahn feels that the answer is incentives that will work, structured in such a way that no one would be suspect.

"Record producers require a financial climate made more favorable through legislation which will allow investors to use 'before tax' earnings," says Hahn. "In other words, funds which would otherwise be payable in taxes. This, plus accelerated write-offs such as those that exist in the film industry. I think then, we could find plenty of financing."

"Also, record companies and distribution outlets need incentives which will induce them to devote more time and resources in the exposure of Canadian product."

On the assumption that favorable legislation is introduced by the government in this regard, Hahn believes that a viable music industry can be built in Canada.

"We need a higher profile 'Canadian presence' in world markets," continues Hahn. "Government assistance is needed to sponsor more Canadian participation in international forums such as IMIC, MIDEM and MUSEXPO. If they can assist the manufacturers of shoes, textiles and atomic reactors, surely they can look to our industry as worthy of support. One percent of

the Canadian Broadcasting Corp.'s annual budget would be more than enough to establish a 'Canadian presence' in the world music markets.

"A more concerted effort should be made to organize the total industry. Each separate segment is organized to a certain degree but we have to put it all together and start a dialog with the different levels of government. I think the climate is right for a sympathetic hearing and there seems little doubt we have a strong case to present. There are some really dumb tariff structures and more dumb tax laws on the books that should be looked at. The Canadian industry is not being helped, it's being penalized."

There are a number of financial facts of life that Hahn has come to understand in his time in the music business.

"It is almost mandatory that an independent label in Canada be involved in copyright ownership," he contends. "Otherwise you count only on record sales and until we find better ways to get our reports in stores all across Canada, we must rely on performance earnings from BMI and CAPAC."

"A recent study of the music industry showed that 41% of all records sold in Canada are sold in Ontario. I would venture that most of these sales take place in the highly populated Niagara Peninsula. The study didn't break down the English/French ratio so I would venture further that if one is involved in English product only, the 41% would be closer to 50%. The Niagara Peninsula is a relatively easy area to service. It would seem more prudent for an independent to concentrate on this area and forget about the 4,000 miles of distribution problems trying to reach the rest of Canada. He'd be better advised to work five or six stations in an area such as Allentown, Pa., or Newark, N.J. He'd sell just as many records with far fewer problems. Further, if he did have a breakout, the record would stand a better chance of being picked up around the world. Countless records make it in Canada and don't get released in the U.S. It seems quite apparent that the decision-making process as to whether or not records get released in the U.S. does not take place in Canada.

"Thus, either conditions must be created whereby the risk factor in making Canadian records is lowered or one of a number of things will happen: either some of the independents are going to start going out of business; the majors, who are involved in the recording of domestic acts, are going to take a long hard look at their bottom line and in all likelihood, start cutting back; or some of the independents are going to look to the U.S. market and forget about Canada."

Bay City Rollers Draw Huge Fan Reception

TORONTO—Close to 5,000 screaming fans greeted the Bay City Rollers at the Toronto International Airport as they arrived to begin six weeks of recording at a downtown Toronto studio with producer Jimmy Tenner on June 1.

The detachment of Royal Canadian Mounted Police at the airport was increased from 27 to 57 officers to deal with the fans, most of which were attired in regulation Roller garb—argyle socks with Tartan-hemmed trousers falling just above the ankles and running shoes—who rampaged through the airport complex.

Hundreds of other fans waited outside the Hyatt Regency Hotel in downtown Toronto where radio station CFTR was hosting a reception for the Rollers and distributing promotional memorabilia such as T-shirts, buttons, flags and albums.

Radio station CHUM ran a similar promotion at the airport.

Both stations sent a representative to fly back with the band from England and to send in reports. Jon Belmont represented CHUM and Jim Brady reported for CFTR.

Eric Faulkner, one of the band members, was delayed in London after he forgot his passport in Scotland. He arrived a day late.

The band will have a new single released shortly in Canada entitled "Don't Stop The Music" taken from their album "Rock 'N' Roll Love Letter." The single will be double-sided with a disco mix of the same song on the flip side. The disco side was specially mixed at Montreal Sound Studios by George Coucuzella and Dominique Zgarka of the Canadian Record Pool and Capitol's Arista product manager Graham Powers.

Third Annual BMI Showcase Productive

TORONTO—The third annual Showcase Of Songs For New Musical Shows was staged by the Holiday Inn in Toronto by the performing right organization, BMI Canada Limited on May 27, at which the songs for the musical theater written by 12 writers and composers were heard for the first time by a professional audience.

The showcase concluded two years' study by the writers and composers in workshops sponsored by BMI Canada and directed by arranger and conductor Lehman Engel. The workshops are provided without charge to the participants. Engel travels to Toronto monthly for sessions.

Writers participating in these workshops include Toronto writer/performer Jim Betts; co-writers Bob McLernan and Lanny Steele, both Toronto bankers by profession; Peg McKelvey and Joy Alexander; Fred Billington and David A. Burt; husband and wife team Chrys and Lillian Lewis from Mississauga; June Siegel and David Warrack, the latter already well known for his Toronto stage productions; and Joey Miller.

Performers this year were Jim Betts, Rudy Webb, Ann Linden,

Deborah Packer and Edda Gburek. David Warrack was musical director.

Engel has conducted more than 150 Broadway musicals and this year received a special Grammy award for his 25-year-old "Porgy and Bess" recording on Columbia. He is the author of a number of books relating to the U.S. theatre the most recent being "Their Words And Music," a volume about lyric writers. In Sept., another book entitled "The Critics," Engel's critique of drama critics, will be released. Engel also gave weekly lectures during Yale University's spring semester and at a variety of other U.S. universities.

Engel conducts musical theater workshops in New York and Los Angeles, as well as Toronto. The Broadway musical "A Chorus Line" was a direct result of these workshops. Lyrics were written during the sessions by Edward Kleban, a member of the New York group. Four shows written in the workshops have been optioned by producers for next season in New York. CBC-Radio in Toronto has at least two musicals in production, one by Toronto writer Whitney Smith, a member of the first-year group.

Salter Forms New Disco Label

MONTREAL—Pat Deserio, the former Columbia Records of Canada eastern region promotion representative, has been appointed by Gary Salter to head up his newly-formed Inter Global Music record label.

Salter through his IGM company had picked up the Canadian rights to the Silver Convention and Penny McLean whose product he leased to Columbia Records of Canada. Salter recently picked up three gold singles for Silver Convention's "Fly Robin Fly" and "Get Up And Boogie" and Penny McLean's "Lady Bump" in Canada. The Silver Convention LP is expected to go gold shortly.

Rather than leasing the disco-oriented product that he picks up, Salter intends to put the material on the IGM label. Deserio's responsibilities

at the label include the overseeing of production, manufacturing, a&r and promotion.

Deserio, who works out of Montreal, indicates that the label intends to produce a number of Canadian based acts in the near future.

"We will not be influenced by chart action out of the U.S.," states Deserio. "We are more interested in breaking hits in Canada then moving them into the international market. I'll have total control of the situation. Most of our disco records will be distributed to clubs across Canada by the Canadian Record Pool in Montreal. Dominique Zgarka and George Cucuzzella who head up the Pool will be doing a lot of disco mixes for us. We're also going to get involved in a number of promotions and contests aimed at discotheques."

TORONTO

Rush has just completed a number of dates in Ontario highlighted by a three-night stand at Massey Hall. Other dates for this Canadian band, that has consolidated its large following in Canada and is weekly becoming a stronger entity in the U.S., include Chatham, Welland and Oshawa. . . . GRT Records of Canada and Polaroid of Canada have arranged a co-promotion to coincide with Shooter's current Canadian tour. Preceding the individual concert dates, local radio stations will hold a giveaway contest with the new Polaroid Super Shooters and Shooter al-

bums for the winners. At the actual performance, a number of cameras will be given away. For each camera provided by Polaroid, GRT will supply 10 albums for giveaway as well as posters, station spots and in-store displays. Shooter's new single is "Hard Times." . . . The Good Brothers first album for RCA was rush released to coincide with its appearance at the Carlisle Bluegrass Festival June 4, 5 and 6. A special press preview of the album was held on June 16 at the El Mocambo in Toronto. According to the band's management team Neill Dixon and Steve Propas, there is strong interest from

U.S. labels in the band. They also have a busy summer of concerts booked.

Myles and Lenny and Ken Tobias appeared at the National Arts Centre in Ottawa and grossed \$9,542. The concert which drew over 2000 people was booked by The Agency in Toronto in conjunction with Ted Dimitri of the National Arts Centre. . . . Small Wonder has had its debut album released by CBS. . . . The Ontario Music Industry's Third Annual Golf Tournament will be held on Tuesday (29) at the Glen Cedars Golf Club just outside of Toronto. Tickets for golf and dinner are \$20.

From The Music Capitals Of The World

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist
1	4	COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)
2	5	YOU TO ME ARE EVERYTHING—*Real Thing (Pye)—Screen Gems (Ken Gold)
3	2	SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)
4	15	YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers)
5	3	NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)
6	19	HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
7	17	JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)
8	13	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)
9	6	MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)
10	16	SHOW ME THE WAY—*Peter Frampton (A&M)—Rondon (Peter Frampton)
11	8	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti)
12	7	FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)
13	22	SHAKE IT DOWN—*Mud (Private Stock)—Evolution/Island (Pip Williams)
14	9	THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy)
15	12	DEVIL WOMAN—*Cliff Richard (EMI)—Chappell/Robinson/Sparkle (Bruce Welch)
16	11	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)
17	24	THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)
18	4	FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)
19	26	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)
20	34	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)
21	—	LEADER OF THE PACK—Shangri Las (Charly/Contempo)—Robert Mellin (Redbird)
22	21	SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin
23	28	YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud/Tom Sellers)
24	32	THE CONTINENTAL—Maureen McGovern (20th Century)—Warner Bros. (Carl Maduri)
25	27	THE WANDERER—Dion (Philips)—Schwartz (Glen Stuart)
26	14	LOVE HANGOVER—Diana Ross (Tama Motown)—Jobete London (Hal Davis)
27	10	ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)
28	23	THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)
29	25	SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hillier/ATV (Tony Hillier)
30	39	DAWN—*Flintlock (Pinnacle)—Areta (Mike Holoway Senior)
31	49	WHAT A WONDERFUL WORLD—Johnny Nash (Epic)—Kags (Sonny Limbo/Micky Buckins)
32	18	I'M YOUR PUPPETT—James & Bobby Purify (Mercury)—Lowery
33	30	REQUIEM—*Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)
34	45	DANCE THE BODY MUSIC—Osibisa (Bronze)—Osibisounds (Gerry Bron)
35	20	MORE MORE MORE—Andrea True Connection (Buddah)—Buddah (Gregg Diamond)
36	41	SOLD MY FOR ROCK 'N' ROLL—Linda & the Funky Boys (Spark)—Southern/MCPS (Dettef Petersen)
37	50	I DON'T WANNA PLAY HOUSE—Tammy Wynette (Epic)—Gallico/KPM (Billy Sherrill)
38	37	LET'S MAKE A BABY—Billy Paul (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
39	31	SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
40	44	COULD IT BE MAGIC—Donna Summer (GTO)—Kamiaz (Pete Bellotte/Giorgio Moroder)
41	46	PARTY TIME—Fatback Band (Polydor)—Clita/Intersong (Fatback Band)

This Week	Last Week	Artist
42	—	I RECALL A GYPSY WOMAN—Don Williams (ABC)—Nems (Allen Reynolds/Don Williams)
43	—	KISS AND SAY GOODBYE—Manhattans (CBS)—April (Manhattans)
44	—	I LOVE TO BOOGIE—*T. Rex (EMI)—Wizard (Marc Bolan)
45	—	THE BOSTON TEA PARTY—*Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)
46	—	MY SWEET ROSALIE—*Brotherhood Of Man (Pye)—Tony Hillier/ATV (Tony Hillier)
47	—	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)
48	—	TIGER BABY/NO NO JOE—Silver Convention (Magnet)—Magnet/Butterfly/Meridian/Siegel (Silverster Levy)
49	—	SUNDAY—*Buster (RCA)—Mighty Music/RAK (Mackay/Scott/Wolfe)
50	—	TUBULAR BELLS—Champs Boys (Philips)—Virgin (MCPS) (Patrick Boceno)

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Artist
1	1	GREATEST HITS—Abba (Epic)
2	2	LIVE IN LONDON—John Denver (RCA)
3	9	CHANGESONEBOWIE—David Bowie (RCA)
4	4	WINGS AT THE SPEED OF SOUND (Parlophone)
5	3	INSTRUMENTAL GOLD—Various Artists (Warwick)
6	10	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)
7	6	BLACK & BLUE—Rolling Stones (Rolling Stones)
8	8	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
9	5	I'M NEARLY FAMOUS—Cliff Richard (EMI)
10	17	BREAKAWAY—Gallagher & Lyle (A&M)
11	23	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)
12	7	HIT MACHINE—Various Artists (K-Tel)
13	15	GREATEST HITS—Eagles (Asylum)
14	14	DIANA ROSS (Tama Motown)
15	33	HAMILTON'S HOT SHOTS—Various Artists (Warwick)
16	12	A TOUCH OF COUNTRY—Various Artists (Topaz)
17	30	SOME OF MY POEMS & SONGS—Pam Ayres (Galaxy)
18	11	RAINBOW RISING—Ritchie Blackmore (Polydor)
19	21	HERE & THERE: LIVE IN LONDON & NEW YORK—Elton John (DJM)
20	13	ROYAL SCAN—Steeley Dan (ABC)
21	39	FABULOUS—Stylistics (Avco)
22	25	THE BEST OF JOHN DENVER (RCA)
23	35	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
24	19	ROCK FOLLIES (Island)
25	—	TONY MONOPOLY—(BUK)
26	24	ROLLED GOLD—Rolling Stones (Decca)
27	22	JUKE BOX JIVE—Various Artists (K-Tel)
28	18	PRESENCE—Led Zeppelin (Swan Song)
29	16	RED CARD—Streetwalkers (Vertigo)
30	29	JAIL BREAK—Thin Lizzy (Vertigo)
31	27	HOW DARE YOU—10C.C. (Mercury)
32	—	BELLAMY BROS.—(Warner Bros.)
33	31	WHO LOVES YOU—Four Seasons (Warner Bros.)
34	28	REACH FOR THE SKY—Sutherland Bros. & Quiver (CBS)
35	36	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
36	—	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE—Elvis Presley (RCA)
37	37	A TRICK OF THE TAIL—Genesis (Charisma)
38	26	DESTROYER—Kiss (Casablanca)
39	42	TUBULAR BELLS—Mike Oldfield (Virgin)
40	32	DESIRE—Bob Dylan (CBS)
41	45	THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER (EMI)
42	—	DOUBLY DEVINE—Sydney Devine (Philips)
43	—	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
44	41	STATION TO STATION—David Bowie (RCA)
45	—	MUSIC OF AMERICA—Various Artists (Ronco)
46	—	WINDSONG—John Denver (RCA)
47	—	THE VERY BEST OF ROGER WHITTAKER—(Columbia)
48	—	MOTOWN GOLD—Various Artists (Tama Motown)
49	—	THE VERY BEST OF SLIM WHITMAN—(United Artists)
50	—	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Artist
1	FERNANDO—ABBA (Polydor)—Union/Oktave/SMV
2	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye/Ariola)—Arends
3	GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell
4	MISSISSIPPI—Pussycat (EMI)—Reba Music
5	LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global
6	ROCKY—Frank Farian (Hansa/Ariola)—Intro/UEP
7	A GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell
8	DIE KLEINE KNEIPE—*Peter Alexander (Ariola)—Vabo/Melodie der Welt
9	GEORGIE—Pussycat (EMI)—Roba Musik
10	SCHMIDTCHEN SCHLEICHER—*Nico Haak (Philips)—Hanseatic/Intersong
11	RIVER LADY—Roger Whittaker (Aves/Metronome)—Slezak
12	I LOVE TO LOVE—Tina Charles (CBS)—Finger
13	EIN SCHOENER TAG—*Lena Valaitis (Ariola)—Young/Intro
14	YOU SEE THE TROUBLE WITH ME—Barry White (20th Century/Phonogram)—Schroeder/Intro
15	LOVE ME LIKE I LOVE YOU—Bay City Rollers (Bell/EMI)—Melodie der Welt

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 6/14/76
SINGLES

This Week	Artist
1	BEAUTIFUL SUNDAY—Daniel Boone (Disco)—(Toshiba)
2	NATSUNI GOYOUJIN—*Junko Sakurada (Victor)—(Sun)
3	WAKATTEKUDASAI—*Akira Inaba (Disco)—(Yamaha)
4	MIRAI—*Hiromi Iwasaki (Victor)—(NTV)
5	AKAI HIGH-HEEL—*Hiromi Ohta (CBS/Sony)—(Watanabe)
6	NATSUGA KITA—*Candies (CBS/Sony)—(Watanabe)
7	BEAUTIFUL SUNDAY—*Seiji Tanaka (Victor)—(Toshiba)
8	KITANO YADOKARA—*Harumi Miyako (Columbia)—(Columbia)
9	JAGUAR—*Hideki Saijo (RCA)—(Geiei)
10	BONGAERI—*Masatoshi Nakamura (Columbia)—(Kitty, NTV)
11	HIZASHINO NAKADE—*Akira Fuse (King)—(Watanabe)
12	AINI HASHITTE—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
13	GANPEKI NO HABA—*Yuriko Futaba (King)—(Teichiku)
14	HARU URARA—*Masamitsu Tayama (Canyon)—(Nichion)
15	BEAUTIFUL SUNDAY—*Tranzam (Black)—(Toshiba)
16	HATACHI NO BINETSU—*Hiromi Goh (CBS/Sony)—(PMP)
17	FUTARIZURE—*Aki Yashiro (Teichiku)
18	URAGIRUMONO NO TABI—*Downtown Boogie Woogie Band (Express)—(PMP)
19	WINK DE SAYONARA—*Kenji Sawada (Polydor)—(Watanabe)
20	SOUL DRAKULA—Hot Blood (Overseas)—(Shinko)

FRANCE

(Courtesy Groupement D'Interet Economique De L'Edition Phonographique Et Audiovisuelle)
*Denotes local origin
SINGLES

This Week	Artist
1	ALLEZ LES VERTS—*Les Supporteurs (Phonogram)
2	LA DECISION—*Dave (CBS)
3	T'AIMER ENCORE UNE FOIS—*Romina Power, Al Bano (Carrere)
4	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Vogue)
5	UN PRINCE EN EXIL—*Sheila (Carrere)
6	LA CEGGAL ET LA FOORMI—*Pierre Pechin (Barclay)
7	FERNANDO—Abba (Vogue)
8	AVANT DE NOUS DIRE ADIEU—*Jeane Manson (CBS)
9	LOLLIPOP—*Noam (Polydor)
10	MA MELODIE D'AMOUR—*Mireille Mathieu (Philips)

This Week	Artist
1	BLACK & BLUE—Rolling Stones (WEA)
2	LE PRINTEMPS—Michel Fugain (RCA)
3	GREATEST HITS—Brotherhood Of Man (Vogue)
4	RADIO ACTIVITY—Kraftwerk (Pathe-Marconi)
5	PRESENCE—Led Zeppelin (WEA)
6	WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi)
7	POUR LES JEUNES DE 8 A 88 ANS—Claude Francois (Fleche)
8	MALHEUR A CELUI QUI BLESSE UN ENFANT—Enrico Macias (Philips)
9	ALBUM SOUVENIR—Mike Brant (Sonopresse)
10	WINGS AT THE SPEED OF SOUND—Paul McCartney & Wings (Pathe-Marconi)

ITALY

(Courtesy Germano Ruscitto)
As Of 6/7/76
SINGLES

This Week	Artist
1	ANCORA TU—Lucio Battisti (Numero Uno—RCA)
2	RAMAYA—Afrik Simone (Ricordi)
3	GLI OCCHI DI TUA MADRE—Sandro Giacobbe (CBS—MM)
4	S.O.S./MAMMA MIA—Abba (Dig-it—MM)
5	COME DUE BAMBINI—Bottega Arte (EMI)
6	LINDA BELLA LINDA—Daniel Santacruz Ensemble (EMI)
7	PREGHIERA—I Cugini Di Capagna (Pull—FONIT/CETRA)
8	SENZA PAROLE—Luciano Rossi (Ariston)
9	LADY BUMP—Penny McLean (Phonogram)
10	LET THE MUSIC PLAY—Barry White (Phonogram)
11	LA PRIMA VOLTA—Andre & Nicole (EMI)
12	VOLO AZ 504—Al batros (Carosello—Ricordi)
13	UNA STORIA D'AMORE—Juli & Julie (YEP—Baby Record)
14	HURRICANE—Bob Dylan (CBS—MM)
15	LIVE SHOW—Sweet Hands (Aris)

SPAIN

(Courtesy El Gran Musical)
*Denotes local origin
As Of 6/1/76
SINGLES

This Week	Artist
1	ECHAME A MI LA CULPA—*Albert Hammond (CBS)—(Southern)
2	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Belter)—(Armonico-Clipper's)
3	SABADO POR LA TARDE—Claudio Baglioni (RCA)—(RCA)

This Week	Artist
4	HURRICANE—Bob Dylan (CBS)—(April Music)
5	VOLARE—Al Martino (EMI)—(Curci)
6	FLY, ROBIN, FLY—Silver Convention (Belter)
7	JURAME—Juan Camacho (CBS)
8	LOVE TO LOVE YOU BABY—Donna Summer (Ariola)—(Armonico-Clipper's)
9	BYE BYE FRAEULIEN—*Micky (Ariola)—(RCA)
10	TU TE VAS—*Ramon Riva (EMI)—(Bretagne)

This Week	Artist
1	DESIRE—Bob Dylan (CBS)
2	BARCELONA, GENER DE 1.976—*Lluís Llach (Movieplay)
3	HORSES—Patti Smith (EMI)
4	WISH YOU WERE HERE—Pink Floyd (EMI)
5	FLY, ROBIN FLY—Silver Convention (Belter)
6	A NIGHT AT THE OPERA—Queen (EMI)
7	EL RECITAL DE MADRID—*Raimon (Movieplay)
8	CONY ISLAND BABY—Lou Reed (RCA)
9	CADENAS—*Jarcha (Zafiro)
10	LOVE TO LOVE YOU BABY—Donna Summer (Ariola)

MEXICO

(Courtesy Ortiz-Mexico)
As Of 5/14/76

This Week	Artist
1	DOLANNES MELODIE—Jean Claude Borelly (Gamma)
2	NOMAS CONTIGO—Mario Quintero (Orfeon)
3	FALSO AMOR—Los Bukis (Gamma)
4	JAMAS—Camilo Sesto (Ariola)
5	VOLVERE—Diego Verdaguier (Melody)—5ta. Face (Gamma)
6	CARMENZA—Emir Boscan y Los Tomasinos (RCA)
7	CARNAVALITO—Roberto Carlos (CBS)
8	A MI GUITARRA—Juan Gabriel (RCA)
9	ESA PARED—Leo Dan (CBS)
10	GET UP AND BOOGIE—Silver Convention (RCA)
11	ALL BY MYSELF—Eric Carmen (Capitol)
12	LADY BUMP—Penny McLean (Atco)
13	COMO TE EXTRANO—Revolucion de Emiliano Zapata (Melody)
14	TE QUIERO DIJISTE—Rigo Tovar (Melody)
15	D-ESPACITO—Los Angeles Negros (Capitol)

CE Legislative Battles Ahead

Continued from page 64

stitutionalizing consumer testing magazines and having the federal government telling you what to buy."

Such hearings, Day said, are populated largely by "Naderists," and, he said, though "paid mouthpieces" like himself would attend, the FTC needed to hear grass roots business sentiment.

Day stressed the need to remind business and consumer alike that there is a cost factor behind all regulatory controls, and that therefore, the consumer is actually denied a choice.

The conference was chaired by W. Thomas Collins of the EIA/Consumer Electronics Group consumer affairs council, and included also a presentation from Sally Browne, director of consumer affairs for EIA/CEG about the activities of her office.

ALAN PENCHANSKY

CB Threat

Continued from page 64

power rating and have a suggested list of \$114.95.

Uher introduced mounting brackets for its portable stereo cassette recorder.

Motorola re-entered the automotive cassette market with two new in-dash cassettes.

J.I.L., the firm that pioneered car stereo/CB combinations, showed second generation models that feature a pushbutton, calculator control panel on the microphone. The unique feature is that any CB channel can in programmed onto it in anticipation of future channel expansion. The company also announced a soon to be introduced "21st century" radio that will have a 20-station memory as well as digital read-out. The firm is also tending to two-step distribution.

(Highlights of CB and car stereo products as well as more product and market trends next week.)

Disco Assn.

Continued from page 49

interchange of ideas between club owners (a newsletter is reportedly in the works) and the securing of industry discounts.

On another front, O'Harro says that his Trammms disco in Washington, D.C. (Georgetown area) has firmed a deal with local radio station WEAM for a live disco broadcast from the club every Monday night starting Monday (28). The show will run four hours, from 10 p.m. to 2 a.m., and will be programmed jointly by Trammms and the station. The broadcast is not a time-buy, but rather part of the station's programming schedule.

O'Harro also lets it be known that discussions are underway with producer Van McCoy for a joint venture deal for the opening of a Real McCoy discotheque in Washington. McCoy himself is a resident of the area. A possible franchising of the club's name is also part of the negotiations.

Tape Disco Acts

Continued from page 48

taping sessions. Both musicians and dancers perform for the cameras in the studio.

Tom Tyler, of Philadelphia's WFIL, supervises the taping and big screen concept. Camera work is handled by TeleFax, of Abington, Pa., and the audio work by Sigma Sound, of Philadelphia. Tortu has made arrangements for Video-Disco, of Vancouver, B.C., to market the taped packages for the big screens. For a beginning, Tortu has scheduled bi-monthly tapings at the Some Place Else.

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General News**WB Seeking Jazz Talent**

• Continued from page 59
erage of 25,000 on Atlantic, accord-
ing to Krasnow.
"If you are only going to do eclec-
tic music," notes Krasnow, "with ab-
stract solos, it'll limit your audience.
It's that simple. So the only way to
merchandise is to be a realist and set
an individual goal for each LP. And
that also means intense planning of
the LP."

"If you're going to do straight
head arrangements you'll have a
'50s jazz LP."

Krasnow says he tells the acts they
may have "to compensate for their
own shortcomings if they want to go
for the masses in terms of getting
outside songs, working with a new
rhythm section or adding strings."
With just Alice Coltrane (pro-

duced by Ed Michel) and Kirk (pro-
duced by Joel Dorn) as the two main
avant-garde attractions, the rest of
the jazz roster is mass appeal ori-
ented. "We haven't made any moves
into hard blues," says Krasnow. "I'm
too committed to the new black mu-
sic."

In the soul field the newest attrac-
tion is the songwriting/singing duo
of Carl Hampton and Homes Banks,
who formerly wrote for Stax. They
will be recorded next month by Brad
Shapiro. Two "new" vocalists mak-
ing inroads are Al Jarreau, the
unique stylist, and Candi Staton,
plus the revitalized Dionne War-
wicke, among others.

Krasnow believes that jazz, which
is neither black nor white, is fast be-
coming the dominant element in
pop music. "It's music which tran-
scends color. It's not too far off to en-
vision acts playing the major venues
who will all be jazz acts."

George Benson, Weather Report,
the Crusaders. They represent for
Krasnow the headliners he sees fill-
ing the bill at Anaheim Stadium
with a contemporary jazz show.

**Jerry Lewis In
'Hellzapoppin'**

NEW YORK—Jerry Lewis, actor,
director and producer of more than
40 movies, makes his Broadway the-
ater debut early next year in an Al-
exander Cohen remake of the 1938
musical comedy, "Hellzapoppin'."

"Hellzapoppin'" will be directed
by Abe Burrows who co-authored
"Guys & Dolls," and directed "Can
Can," and "How To Succeed In
Business Without Really Trying." It
will be staffed by the production
team responsible for the annual
Tony Awards telecast. The show is
scheduled to begin rehearsals in late
September.

A special party, welcoming Lewis
to Broadway, was held at the Park
Lane Hotel here, Monday (7). It was
hosted by Cohen, and attended by
top Broadway actors and key politi-
cians including Mayor Abe Beame.

How An Agent Functions

• Continued from page 10
working on the various levels and all
hoping to advance upward.

Usually if there is an open spot it
is not at the bottom rung of the lad-
der, so a successful, experience per-
son who can bring in business is re-
quired.

"This is a very small business. Ev-
eryone is aware of what everyone
else is doing. You get a general feel
of who is doing well, who is an
energetic booker and signer and
who isn't.

"You have to do what good busi-
ness dictates. If there is someone
who can bring in business, he may
be worth what we're going to pay
him."

For persons who have graduated
into a supreme agent's chair, (the
salary may start at \$200 a week and
skyrocket depending on what his
client's earn, plus gaining a generous
bonus at years' end), department
heads are observing their perform-
ances.

"You have to pay attention to en-
ergy," says Golden, a former New
Yorker with a sprightly personality.
"The guy on the phone from 9 to 7 at
night will generate more sales than
the guy who isn't. The guy who is
hanging out, servicing his acts, is
doing his job. This is an 18-hour
business. If you're not prepared to

**Westchester Ops
Re-elect Pavesi**

NEW YORK—The Westchester
Operators Guild has elected officers
for the coming year. Carl Pavesi,
president since the guild's founding
in 1952, continues in that office.

Other officers are: Al Kress Jr.,
vice president; Seymour Pollak, sec-
retary, and Lou Tartaglia, treasurer.

Board members of the guild,
which operates jukeboxes, and other
coin machines, are Ed D'Amato, Bill
Feller, Jack Hearn and Frank De-
Muro.

**SAMPAC Meeting
Set On Nashville**

NEW YORK—"Nashville Today"
will be one of the main topics for dis-
cussion at the next meeting of SAM-
PAC (the Society of Advertising
Music Producers) which convenes
Thursday (24) at RCA studios here.
The entire spectrum of the Nashville
music scene today will be explored
by Gail Hill, Nashville-based
writer/producer.

Also slated for discussion are con-
tracts and copyrights by Allen Ar-
row and Alan Shulman, of the law
firm of Arrow, Silverman and Par-
cher, attorneys for SAMPAC. Bar-
ney Melsky, president of the
Assn. of Independent Commercial
Producers will also take the speak-
ers' roster to discuss the growth of
the AICP.

Taxe Conviction

• Continued from page 16

searches of these premises at the end
of 1973. This case was the first suc-
cessful prosecution of a pirate tape
maker before a jury in a federal
court. If the defendants fail in their
re-hearing before Judge Hill, they
have access to a writ of certiorari to
the U.S. Supreme Court.

In the original federal district suit,
Rick Taxe received a four-year
prison sentence, plus \$26,000 in cu-
mulative fines, while Ron Taxe got
one-year with \$4,000 in fines. Ward
got a nine-month sentence and
\$2,000 in fines, while Gonzales got
six months and \$2,000 in fines.

do that, you won't win for yourself
and for the agency."

"There is no salary level for a suc-
cessful agent," Golden says. "We are
in a unique position. Not only do we
sell the product, but we invent the
product."

Booking, signing, delivering when
there is a pressure situation, getting
good versus bad jobs, servicing,
being part of a team effort, showing
potential that you'll grow. These are
all important assets for an agent
which Golden says affects his or her
earning power.

As for Morris agents being offered
more lucrative positions and using
those offers to barter for a better
stake back home, Golden says: "We
don't let our agents put us in a posi-
tion of negotiating with them be-
cause of another agency's interest in
them. Our policy is no man leaving
the company is going to hurt the
company."

As a major music agent Golden
has represented Buffalo Springfield,
the Beach Boys, Taj Mahal, Turtles,
Three Dog Night, Steppenwolf, Van
Morrison, Jackson Browne, Helen
Reddy, War, Parliament Funkadelics
and Bruce Springsteen.

Golden estimates 90% of the com-
pany's agents have gone through the
celebrated training program. The
concept is you have to want to be an
agent to stick it out.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/26/76

Number of LPs reviewed this week 50 Last week 50

Pop

NILSSON—That's The Way It Is, RCA APL1-1119. Odd combination of new and old material with a number of styles showing in the newer things. Singing is better and more varied than it has been, sometimes reminding one of the artist's "With You" hit. Steel drum feel on several cuts, some interesting reworkings of oldies and while Nilsson's voice does not seem as strong as it once was he is a good enough stylist to make up for any losses in range. Usual sense of humor shines through several times. Musicians include Klaus Voorman, Bobby Keys, Dr. John, Van Dyke Parks, Keith Allison and Malcolm Cecil. Songs from Randy Newman, George Harrison and others.

Best cuts: "That Is All," "Sail Away," "Daylight Has Caught Me," "Zombie Jamboree (Back To Back)."
Dealers: Artist has a loyal following.

Country

CHARLIE RICH—Greatest Hits, Epic PE-34240 (CBS). An impressive chronology of Charlie's string of hits from "Behind Closed Doors" to his present chart item "America, The Beautiful (1976)." The mellow Rich voice, honed on hard times and funky bars, gives each selection a distinctive treatment. Producer Billy Sherrill effectively blends strings and Rich's journeyman piano playing with that soft, yet strong, voice for a powerful set. All except a pair of songs qualify for the album's title. A milestone LP for this artist who has crossed from country to pop with ease. Wide range of material from such writers as Kenny O'Dell, Norro Wilson, Rory Bourke, Kermit Goell, Curly Putnam and Sherrill becomes Rich's own statement on love and life.

Best cuts: "The Most Beautiful Girl," "A Very Special Love Song," "Behind Closed Doors," "I Love My Friend," "America, The Beautiful (1976)."
Dealers: Should be a heavy item on both the pop and country sides of the counter.

BOBBY BARE—The Winner And Other Losers, RCA APL1-1786. Bare and Bill Rice produced this collection of mainly crazy songs—most of them sung in Bare's laid back and sane style. Some of the writers included indicate the type of material contained here: Shel Silverstein, Bobby Braddock and Paul Craft who contributed the gospel take-off, "Dropkick Me, Jesus (Through The Goal Posts Of Life)." Basic country tracks with a good balance between Bobby Wood's piano and Tommy Williams' fiddle—and some really fine guitar work. Titled after Bare's novelette-length single that climbed to number 13, this Silverstein-influenced album bulges with a dozen tunes. Merging words, music and production into an engaging combination, "My Better Half" sounds like a good future single possibility.

Best cuts: "Baby Wants To Boogie," "Keeping Rosie Proud Of Me," "Yes, Mr. Rodgers," "My Better Half," "Dropkick Me, Jesus."
Dealers: Bare lures a lot of audiences—country, pop, out-law and underground—so expect brisk sales.

JOHNNY DUNCAN—The Best Of Johnny Duncan, Columbia KC-34243. Duncan has had more than his share of hits lately and some of his best ones are here. It's a solid album despite a hodge-podge of producers (Billy Sherrill, Larry Gatlin, Bob Montgomery, Bobby Goldsboro, and Frank Jones—perhaps a new record for the amount of producers on various cuts of a country album). For those who find songs like "Gentle Fire" too metronomic in drums and cymbals, there are softer songs such as "Talkin' With My Lady" with judicious use of strings. Janie Fricke comes through with some brilliant background vocalizing on "Jo And The Cowboy" and "Stranger"—so strong that "background" becomes a misnomer.

Best cuts: "Stranger," "Scarlet Water," "Talkin' With My Lady," "Sweet Country Woman," "Fools."
Dealers: Duncan has a chart reputation that should bolster this "Best Of" attraction.

FREDDY WELLER—Liquor, Love And Life, Columbia KC-34244. Weller, who veers between pop and country, leans toward the latter in this Sherrill-produced set. Background voices from the Nashville Edition and the Jordanaires complement the clean sound of guitar, drum and steel. Though some of the selections reflect Weller's rock tendencies, most are good enough to hit the country chart as singles. Weller wrote most of these himself, yet two of the catchiest numbers are the Foster-Rice ballad "Ask Any Old Cheater Who Knows" and Larry Gatlin's "You're The Only One To Ever Love Me Good Enough To Make Me Want To Stay Home."

Best cuts: "Room 269," "You're The Only One To Ever Love Me Good Enough To Make Me Want To Stay Home," "Ask Any Old Cheater Who Knows," "A Legend In My Home."
Dealers: Weller's reputation as a writer and performer should boost his latest LP.

Spotlight



NEIL DIAMOND—Beautiful Noise, Columbia PC 33965. Diamond and producer Robbie Robertson put on quite a show here, as Diamond comes up with his most energetic set, both as a vocalist and writer, in years. Songs are written, sung and produced in a variety of modes—including MOR, show sounding tunes, straight pop, trademarked Diamond ballads and even a cut with a strong Caribbean flavor. The singing is excellent, as powerful as in the "Brother Love" period. Emotions show through more and Diamond is generally dealing with more subjects and in better ways. Robertson, besides contributing some of his usually superb guitar works, serves as producer. As a result, the strings are lush but not overdone, the arrangements are varied and the musical combinations are imaginative. Guests include Garth Hudson and Bob James.

Best cuts: "Beautiful Noise," "Surviving The Life," "Street Life," "If You Know What I Mean," "Home Is A Wounded Heart," "Dry Your Eyes."
Dealers: Diamond almost a universally appealing star.

JAMES TAYLOR—In The Pocket, Warner Bros. BS 2912. Another major name showcasing a bit more energy and creativity than he has in his past few efforts. Material is better, Taylor splits the uptempo and ballad styles almost equally, his love songs are better written than they have been, the arrangements are more imaginative and the artist has surrounded himself with good singers and musicians. Taylor has always done well with his slow songs, but from time to time has sounded a bit forced on his upbeat numbers. The improvement in the quality and energy level of the rockers in general is the most noticeable improvement here. Guests include Carly Simon, Lee Sklar, Russ Kunkel, Victor Feldman, Stevie Wonder, Graham Nash, David Crosby, Nick DeCaro, Art Garfunkel, Michael Brecker, Danny Kortchmar and Peter Asher. Excellent production from Lenny Waronker and Russ Titelman.

Best cuts: "Shower The People," "Money Machine," "Slow Burning Love," "Everybody Has The Blues," "Woman's Gotta Have It" (a Bobby Womack song), "Don't Be Sad 'Cause Your Sun Is Down" (co-written with and featuring Stevie Wonder), "Golden Moments."
Dealers: A proven superstar.



CHICAGO X, Columbia PC 34200. Continuation of the series of top-notch efforts from this premiere rock band. Material is nicely varied for airplay, and a switch from group vocals to lead singing keeps the pace moving. Producer Jimmy Guercio leaves his stamp as usual. At times, though, one could wish for more lyric impact, and a lessening of heavy bass lines. On certain cuts, you almost get the feeling that the group is looking to break away from the formula sound that proved so successful for them to date.

Best cuts: "You Are On My Mind," "Skin Tight," "Hope For Love," "Gently I'll Wake You," "Scrapbook," "Mama Mama."
Dealers: Once again, graphics are a natural for display.

Jazz

KEITH JARRETT—Arbour Zena, ECM-1-1070 (Polydor). ECM seems bent on filling the U.S. market with more than ample acoustic work by pianist Jarrett. This LP is quite different from Jarrett's solo concert of several months ago. In this setting, with a string orchestra and Charlie Haden's bass and Jan Garbarek's tenor and soprano, the composer/pianist is heard creating lovely mellow images, tinged by the sharpness of Garbarek's horn. Jarrett's cadenzas of rippling adagios are augmented by the strings from the Stuttgart Radio Symphony. Producer Manfred Eicher's concept for Jarrett's pristine playing is to envelop him on all sides with complementary sounds. All three tunes are by the pianist, and once again there is a sadness to his work. "Runes" sounds like background for some sad love story in the cinema.

Best cuts: "Runes," "Solara March."
Dealers: Jarrett's playing can be reminiscent of an ersatz classical setting, lending opportunities to sell him to neo-classical and/or classical buffs.

THE L.A.—Concord Jazz CJ-18. This is warm, relaxed, small group jazz, with Laurindo Almeida, Ray Brown, Shelly Manne and Bud Shank working together cohesively and also playing off each other. The result is the true meaning of the essence of communication. This is mainstream jazz of the non frenetic, non bombastic school which dominates jazz today and whose sole goal seems to be to bury itself within the throwaway elements of hard rock. No rock, no exploding amplified instruments here; only pure, beautiful tones, and only a concern for honest improvisation. The program which owner-producer Carl Jefferson has recorded cuts across the broad catalog of jazz evergreens.

Best cuts: "Manteca," "Dindi," "St. Thomas," "Concerto De Aranjuez."
Dealers: These four L.A. based experts have been working together more than three years in this group which pretty much stays on the West Coast.

First Time Around

STARZ—Capitol ST-11539. Quintet serves up straight heavy metal rock, with typical heavy metal subjects such as live wires, Detroit girls, tearing things down and action predominating. Difference is that this group does it far better than most, with the instrumentals retaining a degree of subtlety and the songs sounding almost melodic at times. Guitar is good flash stuff without being too flash and the lead vocals are rough without being overbearing. Solid production from Jack Douglas, who also does Aerosmith. Douglas helps band avoid the long, boring solos that plague other bands of this type, and comes up with a rather enjoyable set that fits right into the commercial mainstream.

Best cuts: "She's Just A Fallen Angel," "Tear It Down," "Night Crawler," "Pull The Plug."
Dealers: Band currently on road with Aerosmith.

THE INDIVIDUALS—Together, PIP 68-163. Premier LP from three man disco/soul oriented group out of Chicago is an interesting blend of soulful ballads and commercial disco sounds. Earl Singleton's strong vocals, tight backup harmonies and sound instrumentation should give group widespread disco appeal. Solid production by Eddie Thomas who has successfully guided the Impressions and Independents to million sellers.

Best cuts: "Together (We Can Make Something Happen)," "Why Can't We Be Together," "Girl, Oh Girl."
Dealers: Display in disco section.

CHARLIE BLEAK—Let Me In, Pickwick International. PIP 6817. There's a lot of potential in this artist. His songs are extremely listenable and are naturals for AM and FM airplay. He sounds a lot like a combination of Jackson Browne, Gregg Allman and Leon Russell, but he still retains an identity of his own. Expect to hear things about this artist, because he's timed perfectly with the country-rock trend.

Best cuts: "Let Me In," "Never You Mind," "Nobody Knows Your Number," "Part Of The Scenery."
Dealers: Play this record as often as possible.

Billboard's Recommended LPs

pop

BROTHERHOOD OF MAN—Save Your Kisses For Me, Pye 12134. Quartet of two males and two females is already high on the Hot 100 with the bouncy, goodtime title cut. Remainder of the LP is a good mix of flowing harmonies, a touch of disco and even a bit of soul. Good harmonies and some good female leads the highlights on this generally cheery set. Good Tony Hiller production. **Best cuts:** "Save Your Kisses For Me," "Now," "Be My Lovin' Baby," "I'm So Much In Love."

MFSB—Summertime, Philadelphia International PZ 34238 (CBS). Usual good set of disco instrumentals from the Philadelphia conglomerate, with some strong background vocals helping out. **Best cuts:** "Summertime," "Sunnin' And Funnin'," "I'm On Your Side."

MOTHER, JUGS & SPEED—Original Soundtrack, A&M SP 4590. Soundtrack to comedy that is receiving good reviews includes the likes of Peter Frampton, the Brothers Johnson, Billy Preston, Steve Marriott, Michelle Phillips, the Crusaders and Paul Jabara. Could sell on strength of artists alone. All cuts good.

UPP—This Way Upp, Epic PE 34177 (CBS). Mix of disco, European rock and good blue-eyed soul vocals from British quartet, highlighted by strong David Bunce guitar. Andy Clark synthesizer and vocals also help, with the blend of disco and European rock particularly effective. **Best cuts:** "Nitto," "Dance Your Troubles Away," (featuring Jeff Beck), "Never Gonna Turn My Back On You," "There's Still Hope."

SPIN—Ariola America ST 50013 (Capitol). All instrumental LP from Dutch sextet features guitars, synthesizers, flugelhorn, trumpets, flutes, pianos and other instruments. Guitar work is especially good, blending in well with other instruments. Uptempo material, showcasing the guitar, works best. **Best cuts:** "Grasshopper," "Sea And Seasons," "Sunday Afternoon's Dream," "Beautiful Queenie."

MIGHTY DIAMONDS—Right Time, Virgin PZ 34235 (CBS). Strong reggae set from trio built on the Toots & the Maytalls line, with a leader and two harmony vocals backed by a variety of musicians. Songs dealing frequently with Rastafarian ideas and ideals dominate. Good, solid, authentic reggae with a touch of soul. **Best cuts:** "Why Me Black Brother Why," "Gnashing Of Teeth," "I Need A Roof," "Natural Natty," "Africa."

LALO SCHIFRIN—Black Widow, CTI CTI 5000. Veteran composer-keyboardist Schifrin scores with a set of jazzed-up movie themes and disco-oriented originals. The usual New York session people do their thing behind the Schifrin vehicles and it could score on everything from jazz to mor stations. **Best cuts:** "Turning Point," "Black Widow," "Flamingo," "Quiet Village (updated version)" "Picnic" (nice dance cut).

BOB HOPE—America Is 200 Years Old . . . And There's Still Hope, Capitol ST 11538. Hope tackles the likes of President Ford, taxation without representation, Betsy Ross and Paul Revere, offering his usual quota of one liners—many of which hit home. Guests include Jim Backus, Phyllis Diller, Arbie Johnson, Gordon MacCrae, Karl Malden, Louis Nye and Desmond Wilson. LP should remain a steady seller, especially with a Hope tv special coming up. **Best cuts:** "Burning Tree & Boston Commons," "Bunker Hill," "Declaration Of Independence."

DR. BUZZARD'S ORIGINAL SAVANNAH BAND, RCA APL1-1504. A very campy blend of the big band sound of the forties and today's pop/disco music scene. Vocals are strong enough for radio airplay, and there's enough variety to avoid tabbing this as solely a disco effort. Two of the cuts, "Cher Ehez La Femma" and "Sour And Sweet," though, should generate strong dance following. **Best cuts:** "Cher Chez La Femme," "Sour And Sweet," "Hard Times," "Sunshower," "I'll Play The Fool," "We Got It Made."

DEREK SMITH & VENUS—Don't Let Go, Project 3 PR 5095 SD. Produced by Enoch Light, LP is a mix of standards by Porter and Gershwin, recent disco hits like "Our Day Will Come" and "How High The Moon" and the original title tune. Spirited jazz arrangements make this album different from all the other disco product on the market. **Best cuts:** "Love For Sale," "Summertime."

THE MISSOURI BREAKS—Original Motion Picture Score, UA-LA623-G. John Williams' score to "Jaws" made the top 30 and netted an Oscar. For this Marlon Brando-Jack Nicholson film, the composer-conductor turns to the Old West. Set is split between hoe-down, knee-slapping cuts with mischievous harmonica and banjo work; ominous danger-lurking backdrops; and sun-drenched, reflective melodies. Tops in the latter grouping is the pretty, pop "Love Theme," which is played in full three times on the LP.

(Continued on page 76)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.



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Chrysalis

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/26/76

Number of singles reviewed
this week **145** Last week **135**

Top Single Picks

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BEE GEES—You Should Be Dancing (3:23); producers: Bee Gees; writers: Bee Gees; publishers: Casserole/Unichappell, BMI, RSO 853 (Polydor). Strong, uptempo disco cut with excellent pop/soul lead voices and the Bee Gees usual top-notch harmony singing. Musical arrangement alternates from full big band sound to percussion only as the trio comes through with their strongest singing since "Jive Talkin'."

HENRY GROSS—Springtime Mama (3:42); producers: Terry Cashman & Tommy West; writer: Henry Gross; publisher: Blendingwell, ASCAP. Lifesong 45008. Gross follows his top 10 "Shannon" with a fun rocker that features a strong Beach Boys feel. Mix of straight and falsetto vocals also works well. Arrangement, both instrumentally and vocally (especially the alternating voices) makes the kind of summer sound that has succeeded for years. Flip: Overton Square (3:08); Info Same In All categories.

MAXINE NIGHTINGALE—Gotta Be The One (2:56); producer: Pierre Tubbs; writer: P. Tubbs; publisher: Unart, BMI, U.A. XW820. Artist follows a tremendous hit ("Right Back Where We Started From") with another disco rocker that also works as a listening record. Lush strings, bouncing percussion and the same style singing as on Nightingale's last single all work well.

GLEN CAMPBELL—See You On Sunday (3:33); producers: Lambert & Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI, Capitol 4288. Change of pace for Campbell, as he tackles a ballad about a divorced father who can only see his child on weekends. Judging by recent statistics, a theme that should appeal to a great many in this country.

recommended

HAMILTON, JOE FRANK & DENNISON—Light Up The World With Sunshine (3:08); producer: John D'Andrea; writers: Ben Findon/G. Wilkens; publisher: American Dream, ASCAP. Play-boy 6077.

BILLY OCEAN—L.O.D. (Love On Delivery) (2:44); producer: Ben Findon; writers: Findon-Charles; publishers: Black Sheep/Heath Levy, BMI, Ariola America 7630.

CHRIS HILLMAN—Step On Out (3:09); producers: Rob Albert and Howard Albert; writers: Chris Hillman and Peter Knobler; publisher: Bar None, BMI, Asylum 45330.

CATE BROS.—Can't Change My Heart (2:49); producer: Steve Cropper; writers: Earl and Ernie Cate; publisher: Flat River, BMI, Asylum 45326.

SAMMY JOHNS—Peas In A Pod (2:50); producers: Jay Senter-Larry Knechtel; writer: Sammy Jones; publishers: Captain Crystal/Chattahoochee/Legibus, BMI, Warner Bros./Curb 8224.

PAUL REVERE AND THE RAIDERS—Ain't Nothin' Wrong (3:12); producers: Steve Alaimo, Ray Martinez; writers: H. W. Casey-F. Finch; publisher: Sherlyn, BMI, Drive 6248 (T.K.).

RITA GRAHAM—Rich Man, Poor Man (2:50); producer: Joe Harrelson; writers: B. Neary-J. Dimuro II; publishers: Brianhead & Language Of Sound, ASCAP. Prodigal 0626 (Motown).

RICHARD MAINEGRA—Jody, It's Still You (2:36); producer: Stephen Dorff; writer: R. Mainegra; publisher: Screen Gems-Columbia, BMI, Columbia 3-10363.



AL WILSON—Baby I Want Your Body (3:05); producer: Marc Gordon; writers: Richard Cason/Billy Ray Charles; publishers: Caesars Music Library/Wet Bull, ASCAP. Playboy 6076. Smooth, sophisticated funk characterizes this easy pop/soul/disco number with Wilson working well off a strong backup chorus. Title works as a good hook, with Wilson coming up with his strongest singing in several releases.

recommended

LOVE COMMITTEE—Can't Win For Losing (3:33); producer: R. Tyson; writers: Tyson-Frazier; publisher: Arabella, BMI, Ariola America 7628.

THE BLACKBYRDS—Rock Creek Park (3:20); producer: Donald Byrd; writers: Johnson, Saunders, Toney, Hall, Killgo; publisher: Blackbyrd, BMI, Fantasy 771-A-M.

HAMILTON BOHANNON—Dance Your Ass Off (3:46); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: Hog/Bohannon, ASCAP, Dakar 4554 (Brunswick).

BUNNY SIGLER—My Music (3:28); producers: Bunny Sigler & Leon Huff; writers: B. Sigler-L. Huff-J. Whitehead-G. McFadden-V. Carstarphen; publisher: Mighty Three, BMI, Philadelphia International 3597 (CBS).

Billboard's Recommended LPs

• Continued from page 74

soul

LOU COURTNEY—Buffalo Smoke, RCA APL1-1696. Veteran artist has a nice blend of music and vocals with an emphasis on the progressive r&b sound. The LP had a lot of preparation and the outcome is excellent. Courtney sings in a mellow way and his arrangements are perfectly matched to his voice. **Best cuts:** "Amen For The Good Music," "Come To Me," "Call The Police," "911," "Love Is A Joker."

CITY LIMITS—Circles, TSOP PZ 34110 (CBS). The sound here is not unlike what you'd expect from a group like the Fifth Dimension, only the MOR feel is a little more soulful. Credit the orchestrated "Philadelphia sound" on the latter aspect. Arrangements are good throughout. Vocals are up to par also, but tend to be stronger on uptempo selections. The material itself has a lot to do with it. Overall, an all right debut LP from the two-woman, two-man group. **Best cuts:** "Love Is Everywhere," "Circles," "Uncle James," "Lucy Lane" and "Love Is Real."

THE WHISPERS—Soul Train, BVL1-1450. A blending of soulful MOR cuts with get up boogie numbers. They all work pretty well, but the uptempo selections have the most potential. **Best cuts:** "One For The Money," "I Got A Feeling," "Put Me In The News," "Living Together (In Sin)," "Sounds Like A Love Song."

JOHNNY GUITAR WATSON—Ain't That A Bitch, DJM DJLPA-3 (Amherst). Good mix of pop, soul, jazz and blues from veteran singer, who brings a touch of big band blues to his work. **Best cuts:** "Superman Lover," "Ain't That A Bitch," "I Need It."

THE INGRAM KINGDOM—The Funk Is In Our Music, Excello 8031. Blend of funky soul and ballads from family headlined by Barbara Ingram, vocalist who has been featured on more than 20 LPs while backing top names. Smooth harmonies and instrumental backing from the brothers, while Barbara displays an ability to be effective in several formats. **Best cuts:** "What Else Can I Say," "The Funk Is In Our Music."

jazz

RICHARD KAMUCA QUARTET—1976, Jazz 104. Warm, mellow blowing from this veteran tenor man working with a pickup band of Mundell Lowe, Monte Budwig and Nick Cirello, is the keynote to these mainstream Tin Pan Alley tracks. This is Kamuca's debut LP for this new L.A. label run by Jack Tracy and Ray Lawrence. Nothing spectacular, but the music swings and is heartwarming in its beauty and rhythmic flow. **Best cuts:** "I Concentrate On You," "If I Love Again," "Symphony," "Tis Autumn" (with Kamuca's soft sympathetic vocal effort).

DEREK SMITH AND VENUS—Don't Let Go, Project 3 PR 5095 SD. Smooth touch of Smith on electric ivories handles disco-tized standards ("Our Day Will Come," "How High The Moon" and "Besame Mucho") well. Expect main support to come from easy listening buffs, though. **Best cuts:** "Don't Let Go," "Love For Sale," "Besame Mucho" and "Love For Sale."

THE LEGACY OF THE BLUES SAMPLER—GNP Cresendo GNPS-X10010. Fine collection of blues from some of the greats, including Bukka White, Champion Jack Dupree, Juke Boy Bonner, Big Joe Williams, Memphis Slim, Robert Pete Williams and Lightnin' Hopkins. All cuts worthwhile.

ENCHANTED EVENINGS WITH RODGERS AND HAMMERSTEIN, ZIV International Z-101. Collectors should like this classy, well-made two-record set, culled mainly from soundtracks and original cast albums to the greatest Rodgers and Hammerstein shows. The rest of the songs are done by the likes of Ed Ames, Tony Bennett and Dinah Shore. Fine liner notes from Richard Rodgers. **Best cuts:** "June Is Bustin' Out All Over," "Oh, What A Beautiful Mornin'," "A Wonderful Guy."

WALDO DE LOS RIOS—Concertos For the '70s, Warner Bros. BS 2935. Not a stuffy recital set but lively, colorful versions of great classical works by the likes of Beethoven, Rachmaninoff and Mozart. Title and cover, with busts of the masters looking somewhat hesitantly at contemporary pop-rock instruments, explain the theme. Should interest traditionalists as well. **Best cuts:** all good.

THE 50 MOST ELECTRIFYING BROADWAY SHOWSTOPPERS, Ziv Z 1005. Good selection of material from virtually every big Broadway show one can think of. All cuts good.

DODLEY SILVERSPORN & JEANNE BURTON—American Music (Part I) (3:40); producer: Not Listed; writer: Donny Casella; publisher: Springfield, ASCAP, Cotton 6565.

QUIET ELEGANCE—Something That You Got (3:12); producer: Dan Greer; writers: A. Nesbit-I. Jackson-D. Greer; publisher: Gre-Jac, BMI, Hi 5N-2312 (London).



BILLY "CRASH" CRADDOCK—You Rubbed It In All Wrong (2:32); producer: Ron Chancey; writer: J. Adrain; publisher: Pick-A-Hit, BMI, ABC/Dot DOA-17635. Crash returns to the "Rub It In" concept that gained him both country and pop activity. Catchy background voices and uptempo guitar work, bolstered by some timely fiddles.

BOBBY BARE—Put A Little Lovin' On Me (2:29); producers: Bobby Bare-Bill Rice; writer: Bob McDill; publishers: Hall-Clement, BMI, RCA JH-107718. Clever song about a girlfriend who spends too much time admiring Paul Newman, Willie Nelson, Ringo Starr and others. ("Just the other night, honey, we were making love/you slipped and called me Elvis again.") Radio programmers, who fretted about the five-minute length of Bare's last single, will be happy about the 2:29 time of this song.

BRENDA LEE—Brother Shelton (2:58); producer: Owen Bradley; writers: Bill Anthony-Bob Morrison; publishers: Combine, BMI/Music City, ASCAP, MCA 40584. Another preacher goes the route of Elmer Gantry in this ballad by Brenda. Owen Bradley's production keeps it country with no excess instrumentation detracting from the story line.

JERRY REED—Gator (2:55); producers: Chet Atkins-Jerry Reed; writer: Jerry Reed; publisher: Vector, BMI, RCA JH-10717. Reed takes the soundtrack song he wrote for the motion picture "Gator" that stars Reed and Burt Reynolds. The movie's popularity and exposure value should help this spirited story-song of fun in the swamps.

RAY PRICE—We're Getting There (2:45); producer: Jim Foglesong; writer: J. Fullers; publisher: Fullness, BMI, ABC/Dot DOA-17637. Typical Price product: a slow, well-sung ballad with tender production from Jim Foglesong. Polished enough to gain crossover action, too.

recommended

GLEN CAMPBELL—See You On Sunday (3:33); producers: Dennis Lambert-Brian Potter; writers: Lambert-Potter; publishers: ABC/Dunhill/One Of A Kind, BMI, Capitol P-4288.

STONEY EDWARDS—(I Want) The Real Thing (3:20); producer: Chip Taylor; writer: Chip Taylor; publishers: Blackwood/Back Road, BMI, Capitol 4246.

RONNIE SESSIONS—Support Your Local Honky Tonks (2:12); producer: Chip Young; writers: Ray Willis-Tom Willis; publisher: War Drum, BMI, MCA 40581.

RUBY FALLS—Beware The Woman (3:29); producers: Johnny Howard-Charlie Fields; writer: Vera Blakley; publishers: Don Wayne/Stars and Stripes/Hitkit, BMI, Fifty States FS43.

VIVIAN BELL—What In The Name Of Love (2:28); producer: Nelson Larkin; writer: Earl Conley; publisher: Blue Noon, ASCAP, GRT 055.

DIANE COLLINS AND RICK FALLS—That Lovin' Feelin' (3:50); producer: Ralph Wright; writers: H. Spector-B. Mann; publisher: Screen Gems-Columbia, BMI, Dominion NR7164-1.



LADY FLASH—"Street Singin' (3:11); producers: Barry Manilow & Ron Dante; writer: Barry Manilow; publishers: Kami-Kazee/Angel Dust, BMI, RSO 852 (Polydor). Barry Manilow's backing group (including Reparata, once of Reparata & The Delrons), come up with a perfect summer song, featuring rocking harmony vocals, a title used as a hook and solid though unobtrusive production. Singing minus music in spots is also effective.

PAUL NICHOLAS—Reggae Like It Used To Be (2:40); producer: Christopher Neil; writers: Bugatti-Musker; publisher: April/Rio Cartel RSO 851 (Polydor). Reggae cut from Britisher is already a big hit overseas. Infectious melody works, as do double tracked vocals. Very familiar sound.

BILL WRAY—River City (Rock n' Roll) (3:20); producers: Cy Seaberry Frost & Bill Wray; writer: Bill Wray; publishers: Tall Tale/Big Legend, CAPAC & ASCAP, Legend 40576 (MCA). Good hard rock with no fills. Guitars, keyboards dominate, with Wray's solo vocals and strong harmonies alternating.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

BOOK REVIEW

'Folk Music Sourcebook' Shows Thorough Research

LOS ANGELES—The folk music revival may have peaked during the militant 60s and early 70s but its students, teachers and enthusiastic followers will gladly welcome a new comprehensively researched text on North American folk music.

It's the "Folk Music Sourcebook" by Larry Sandberg and Dick Weissman (Alfred A. Knopf, 260 pages \$7.95).

The authors systematically divide the book into four major sections: listening—the most lengthy and detailed dealing specifically with recorded product; learning—an anthology of contemporary songbooks, scholarly works and tapes; playing—for the instrumentally minded, and a miscellaneous section entitled "hanging out" devoted to "what can't be described or stated."

Each genre's origin and short biographies of foremost contributors precedes the listings of reviewed and recommended anthologies and collections.

Many candid photographs, including old classics of Roy Acuff and his Smokey Mountain Boys, Leadbelly, Scott Joplin and Woody Guthrie further enhance the book's appeal.

But the most impressive aspect is the thoroughness of the research. It's all here—from the blues of Muddy

Waters and Sonny Terry and Brownie McGee; the jugband sound of Jessie Fuller; the ragtime of Eubie Blake and Scott Joplin; the bluegrass of Bill Monroe and Flatt & Scruggs; the folk revival's leading exponents Woody Guthrie and Pete Seeger to the emergence of Buddy Holly and Elvis and the contemporary sounds of Dylan, Tim Hardin and Arlo Guthrie.

However, the difficulty in the compilation of any encyclopedic work is evident here and involves how to properly categorize artists with crossover styles.

Eric Weissman, in his introduction on songbooks, states his methodology: "The decision as to which artists are 'folk' and which are not has been made arbitrarily, on the basis of my taste and experience."

EDWARD HARRISON

Firm a Fox Date

ATLANTA—Lynyrd Skynyrd returns here July 7-9 for three nights at the Fox Theater, where its first live LP will be recorded under the supervision of Tom Dowd for a MCA release this fall. Plans for a promotional film to be made during the dates are also in the works.

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Rose
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8T PCA34233 \$7.98
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Changes One
LP RCA APL1-1732 \$6.98
8T APS1-1732 \$7.95
CA APK1-1732 \$7.95

BROWN, KEISA
Live
LP Little Star LSLP1001 \$6.98

BRUCE, ED
Ed Bruce
LP United Artists UALA613G \$6.98

BRUSH ARBOR
Page One
LP Monument KZ34251 \$5.98
8T ZA34251 \$6.98

CALLERY, BILL
Bill Callery
LP Columbia KC34113 \$5.98
8T CA34113 \$6.98

CAMERON, G.C.
G.C. Cameron
LP Motown M6-855S1 \$6.98

CARPENTERS
A Kind Of Hush
LP A&M SP4581 \$6.98
8T 8T4581 \$7.98
CA CS4581 \$7.98

CARRADINE, KEITH
I'm Easy
LP Asylum 7E1066 \$6.98
8T ET81066 \$7.97
CA TC51066 \$7.97

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

CARROLL, MILTON
Blue Skies
LP Columbia KC 34114 \$5.98
8T CA34114 \$6.98

CHEECH & CHONG
Sleeping Beauty
LP Ode SP77040 \$6.98

CHICAGO
Chicago X
LP Columbia PC34200 \$6.98
8T PCA34200 \$7.98
CA PCT34200 \$7.98

CHICAGO GANGSTERS
Gangster Love
LP Gold Plate GP1012 \$6.98

CLOWER, JERRY
The Ambassador Of Goodwill
LP MCA 2205 \$6.98
8T MCAT2205 \$7.98

CREACH, PAPA JOHN
Rock Father
LP Buddha BDS5660 \$6.98

CROWN HEIGHTS AFFAIR
Dreaming A Dream
LP De-Lite DEP2017 \$6.98

CURTIS BROS.
The Curtis Bros.
LP Polydor PD1-6076 \$6.98

DANCER
Dancer
LP A&M SP4585 \$6.98
8T 8T4585 \$7.98
CA CS4585 \$7.98

DE LOS RIOS, WALDO
Concertos For The 70s
LP Warner Bros BS2935 \$6.98

DERRINGER
Derringer
LP Blue Sky PZ34181 \$6.98
8T PZA34181 \$7.98
CA PZT34181 \$7.98

DIAMOND, NEIL
Beautiful Noise
LP Columbia PC33965 \$6.98
8T PCA33965 \$7.98
CA PCT33965 \$7.98

DIGA RHYTHM BAND
Diga Rhythm Band
LP Round RFLA600/RX110 \$6.98

DR. HOOK
A Little Bit More
LP Capitol ST11522 \$6.98

DOZIER, LAMONT
Right There
LP Warner Bros BS2929 \$6.98
8T M82929 \$7.97
CA M52929 \$7.97

DUNCAN, JOHNNY
The Best Of
LP Columbia KC34243 \$5.98
8T CA34243 \$6.98
CA 34243 \$6.98

DUNCAN, LESLEY
Moon Bathing
LP MCA 2207 \$6.98
8T MCAT2207 \$7.98
CA MCAC2207 \$7.98

EMOTIONS
Flowers
LP Columbia PC34163 \$6.98
8T PCA34163 \$7.98

FELICIANO, JOSE
Greatest Hits Of
LP RCA APL1-1765 \$6.98
8T APS1-1765 \$7.95
CA APK1-1765 \$7.95

FERGUSON, JAY
All Alone In The End Zone
LP Asylum 7E1063 \$6.98
8T ET81063 \$7.97
CA TC51063 \$7.97

FRANKLIN, ARETHA
Sparkle
LP Atlantic SD18176 \$6.98
8T TP18176 \$7.97
CA CS18176 \$7.97

GRAHAM CENTRAL STATION
Mirror
LP Warner Bros BS2937 \$6.98
8T M82937 \$7.97
CA M52937 \$7.97

GREEN, LLOYD
Ten Shades Of Green
LP Mid-Land MDLG10009 \$6.98

GUESS WHO
The Way They Were
LP RCA APL1-1778 \$6.98
8T APS1-1778 \$7.95
CA APK1-1778 \$7.95

HAMMER, JAN, GROUP
Oh, Yeah?
LP Nemperor NE437 \$6.98
8T TP437 \$7.97
CA CS437 \$7.97

HARLEY, STEVE
Timeless Flight
LP EMI ST11500 \$6.98

HERMANN, BERNARD
The Composer Conducts
LP Phase 4 SPC21151 \$6.98

HILLMAN, CHRIS
Slippin' Away
LP Asylum 7E1062 \$6.98
8T ET81062 \$7.97
CA TC51062 \$7.97

IMPACT
Impact
LP Atco SD36-135 \$6.98
8T TP36-135 \$7.97
CA CS36-135 \$7.97

JENKINS, NORMA
Patience Is A Virtue
LP Desert Moon DM3200 \$6.98

JEREMY
Loneliness Is Such A Sad Affair
LP CKI1 \$6.98

JETHRO TULL
Too Old To Rock 'N' Roll: Too Young To Die
LP Chrysalis CHR1111 \$6.98
8T M8C1111 \$7.97
CA M5C1111 \$7.97

KELLY, ROBERTA
Trouble Maker
LP Oasis OCLP5005 \$6.98

KENYATTA, ROBIN
Encourage The People
LP Wolf 1201 \$6.98

KERR, RICHARD
Somewhere In The Night
LP Epic PE33850 \$6.98

KINKS
Kinks' Greatest—Celluloid Heroes
LP RCA APL1-1743 \$6.98
8T APS1-1743 \$7.95
CA APK1-1743 \$7.95

KOVACS, ERNIE
The Ernie Kovacs Album
LP Columbia PC34250 \$6.98

LARUE, D.C.
Ca-the-drals
LP Pyramid PY9003 \$6.98

LEE, JONI
Joni Lee
LP MCA 2194 \$6.98
8T MCAT2194 \$7.98

LESLEY, MIKE
Mike Lesley
LP Big Tree BT89516 \$6.98
8T TP89516 \$7.97
CA CA89516 \$7.97

LIBRA
Winter Day's Nightmare
LP Motown M6-864S1 \$7.95

LIGHTFOOT, GORDON
Summertime Dream
LP Reprise MS2246 \$6.98
8T M82246 \$7.97
CA M52246 \$7.97

LISKA, DAVID
Startin' All Over Again
LP Pharoah \$6.98

LUNDY, PAT
The Lady Has Arrived
LP Pyramid PY9001 \$6.98

LYNN, LORETTA, & CONWAY TWITTY
United Talent
LP MCA 2209 \$6.98
8T MCAT2209 \$7.98
CA MCAC2209 \$7.98

MFSB
Summertime
LP Philadelphia Int'1 PZ34238 \$6.98
8T PZA34238 \$7.98
CA PZT34238 \$7.98

MANDRELL, BARBARA
This Is Barbara Mandrell
LP ABC-Dot D0SD2045 \$6.98

MAYFIELD, CURTIS
Give, Get, Take & Have
LP Curtom CU5007 \$6.98
8T M8U5007 \$7.97
CA M5U5007 \$7.97

MELVIN, HAROLD, & THE BLUE NOTES
Collectors' Item
LP Philadelphia Int'1 PZ34232 \$6.98
8T PZA34232 \$7.98
CA PZT34232 \$7.98

MIAMI
Notorious Miami
LP Drive 102 \$6.98

MILLS BROTHERS
Golden Anniversary
LP Ranwood R8152 \$6.98

MONKEES
Monkees Greatest Hits
LP Arista AL4089 \$6.98

MOTT
Shouting & Pointing
LP Columbia PC34236 \$6.98
8T PCA34236 \$7.98
CA PCT34236 \$7.98

MOVIES
The Movies
LP Arista AL4085 \$6.98

MUSCLE SHOALS HORNS
Born To Get Down
LP Band BLP403 \$6.98

NABORS, JIM
Old Time Religion
LP Ranwood R8157 \$6.98
8T 8058-8157H (GRT) \$7.95
CA M50171 \$7.95

NATURAL GAS
Natural Gas
LP Private Stock PS2011 \$6.98

NELSON, TRACY
Time Is On My Side
LP MCA 2203 \$6.98
8T MCAT2203 \$7.98

NEW RIDERS OF THE PURPLE SAGE
New Riders
LP MCA 2196 \$6.98
8T MCAT2196 \$7.98
CA MCAC2196 \$7.98

NEWTON, WAYNE
Tomorrow
LP Chelsea CH512 \$6.98

NIGHTHAWKS
Open All Nite
LP Adelphi AD4105 \$6.98

NIGHTINGALE, MAXINE
Right Back Where We Started From
LP United Artists UALA526G \$6.98

NIX, DON
Gone Too Long
LP Cream CR1001 \$6.98

ORIGINALS
Communique
LP Gordy S6-74651 \$6.98

PAPPALARDI, FELIX & CREATION
Felix Pappalardi & Creation
LP A&M SP4586 \$6.98
8T 8T4586 \$7.98
CA CS4586 \$7.98

PATTERSON, KELLE
Kellee
LP Shadybrook SP33-003 \$6.98

PAYCHECK, JOHNNY
John Austin Paycheck—11 Months & 29 Days
LP Epic KE33943 \$5.98
8T EA33943 \$6.98

PLEASURE
Accept No Substitutes
LP Fantasy F9506 \$6.98
8T 8160-9506H (GRT) \$7.95

POINT BLANK
Point Blank
LP Arista AL4087 \$6.98

POLNAREFF, MICHEL
Lipstick Original Motion Picture Soundtrack
LP Atlantic SD18178 \$6.98
8T TP18178 \$7.97
CA CS18178 \$7.97

PRATT, ANDY
Resolution
LP Nemperor NE438 \$6.98
8T TP438 \$7.97
CA CS438 \$7.97

PRATT & McCLAIN
Featuring "Happy Days"
LP Reprise MS2250 \$6.98
8T M82250 \$7.97
CA M52250 \$7.97

RABBITT, EDDIE
Rocky Mountain Music
LP Elektra 7E-1065 \$6.98
8T ET81065 \$7.97
CA TC51065 \$7.97

RANIER, TOM
Ranier
LP Warner Bros BS2946 \$6.98

RAMIREZ, LOUIE
A Different Shade Of Black
LP Cotique JMCS1085 \$6.98

RASPBERRIES
Raspberries' Best Featuring Eric Carmen
LP Capitol ST11524 \$6.98

READ, JOHN DAWSON
Read On
LP Chrysalis CHR1102 \$6.98

REID, TERRY
Seed Of Memory
LP ABC ABCD935 \$6.98

RENAISSANCE
Live At Carnegie Hall
LP Sire SASY3902-2

RICHARD, CLIFF
I'm Nearly Famous
LP Rocket PIG2210 \$6.98
8T PIG2210 \$7.98

RICHARD, SUE
Sweet Sensuous Feeling
LP ABC-Dot D0SD-2052 \$6.98

RICH, CHARLIE
Greatest Hits
LP Epic PE34240 \$6.98
8T PEA34240 \$7.98
CA PET34240 \$7.98

ROGERS, KENNY
Love Lifted Me
LP United Artists UALA607G \$6.98

RUFFIN, DAVID
Everything's Coming Up Love
LP Motown MG866S1 \$6.98

RUNAWAYS
The Runaways
LP Mercury SRM1-1090 \$6.98
8T SATTERFIELD, ESTHER The Need To Be
LP A&M SP3411 \$5.98

SHAVEN, BILLY JOE
When I Get My Wings
LP Capricorn CP0171 \$6.98
8T M80171 \$7.97
CA M50171 \$7.97

SIDE EFFECT
Always There
LP Fantasy F769 \$6.98

SIDE OF THE ROAD GANG
Side of the Road Gang
LP Capitol ST11526 \$6.98

SIMON, CARLY
Another Passenger
LP Elektra 7E1064 \$6.98
8T ET81064 \$7.97
CA TC51064 \$7.97
QLEQ1064 \$7.98
Q88Q1064 \$8.97

SIMON, JOE
Today
LP Spring SP1-6710 \$6.98

SOLUTION
Cordon Bleu
LP Rocket PIG2189 \$6.98
8T PIG2189 \$7.98

SOUTHSIDE JOHNNY & THE ASBURY JUKES
I Don't Want To Go Home
LP Epic PE34180 \$6.98
8T PEA34180 \$7.98

SPEARS, BILLIE JO
What I've Got In Mind
LP United Artists UALA608G \$6.98
8T STATON, CANDI Young Hearts Run Free
LP Warner Bros BS2948 \$6.98
8T M82948 \$7.97
CA M52948 \$7.97

STEVENS, SUZANNE
Love's The Only Game In Town
LP Capitol ST11511 \$6.98

STOCKHAUSEN, KARLNEINZ
Ceylon/Bird Passage
LP Chrysalis CHR1110 \$6.98

STONE, ELLY
The New Legend Of The Ancient Mariner Or The Spirit Of '76 & Other Tales
LP EEBEE 001 \$6.98

STONEGROUND
Flat Out
LP Flat Out FOR001 \$6.98

STRATT, ETTORE, & THE BARROQUE POPS
Love Scarlati
LP Columbia PC33966 \$6.98

STYLISTICS
Fabulous
LP H&L HL69013 \$6.98

SUPER DISCO BAND
The Super Disco Band
LP Pi Kappa PKS4000 \$6.98

SWINGLE SINGERS II
Rags & All That Jazz
LP Columbia PC34194 \$6.98

SYNERGY
Sequences
LP Passport PPSD98014 \$6.98
8T 8167-98014H (GRT) \$7.95
CA S197-98014H (GRT) \$7.95

TAVARES
Sky High
LP Capitol ST11533 \$6.98

TILLIS, MEL
Love Revival
LP MCA 2204 \$6.98
8T MCAT2204 \$7.98

TOSH, PETER
Legalize It
LP Columbia PC34253 \$6.98
8T PCA34253 \$7.98

TROGGS
The Troggs Tapes
LP Private Stock PB2008 \$6.98

TRUE, ANDREA, CONNECTION
More, More, More
LP Buddha BDS5670 \$6.98
8T B320-5670H (GRT) \$7.95
CA S320-5670H (GRT) \$7.95

TUCKER, MARSHALL, BAND
Long Hard Ride
LP Capricorn CP0170 \$6.98
8T M80170 \$7.97
CA M50170 \$7.97

TWITTY, CONWAY
Now & Then
LP MCA 2206 \$6.98
8T MCAT2206 \$7.98
CA MCAC2206 \$7.98

U F O
No Heavy Petting
LP Chrysalis CHR1103 \$6.98
8T M8C1103 \$7.97
CA M5C1103 \$7.97
URIAH HEPP High & Mighty
LP Warner Bros BS2949 \$6.98
8T M82949 \$7.97
CA M52949 \$7.97

U-ROY
Dread In A Babylon
LP Virgin PZ34234 \$6.98

WALKER, JERRY JEFF
It's A Good Night For Singin'
LP MCA 2202 \$6.98
8T MCAT2202 \$7.98
CA MCAC2202 \$7.98

WATSON, DOC
Doc & The Boys
LP United Artists UALA601G \$6.98

WELLER, FREDDY
Liquor, Love & Life
LP Columbia KC34244 \$5.98
8T CA34244 \$6.98

WILD CHERRY
Wild Cherry
LP Epic PE34195 \$6.98
8T PEA34195 \$7.98

WILLIAMS, HANK
Hank Williams Sr. Live At The Grand Ole Opry
LP MGM MG1-5019 \$6.98

WILSON, AL
I've Got A Feeling
LP Playboy P8410 \$6.98

WRIGHT, BETTY
Explosion
LP Alston 4402 \$6.98

YOUNG, STEVE
Renegade Picker
LP RCA APL1-1759 \$6.98
8T APS1-1759 \$7.95
CA APK1-1759 \$7.95

ZEVON, WARREN
Warren Zevon
LP Asylum 7E1060 \$6.98
8T ET81060 \$7.97
CA TC51060 \$7.97

THEATRE/FILMS/TV

MOTHER, JUGS & SPEED
Soundtrack
LP A&M SP4590 \$6.98
8T 8T4590 \$7.98
CA CS4590 \$7.98

ODE TO BILLY JOE
Soundtrack
LP Warner Bros. BS2947 \$6.98
8T M82947 \$7.97
CA M52947 \$7.97

PETER PAN
Songs From The Original Soundtrack
LP Disneyland 1206

REX
Original Cast
LP RCA Red Seal ABL1-1683 \$7.98
8T ABS1-1683 \$8.95
CA ABK1-1683 \$8.95

THAT'S ENTERTAINMENT PART 2
Soundtrack
LP MGM MG1-5301

TUSCALOOSA'S CALLING ME
Original Cast
LP Vanguard VSD79376 \$6.98

JAZZ

ADDERLEY, CANNONBALL
Lovers
LP Fantasy F9505 \$6.98

AMMONS, GENE
Gene Ammons Story—the 78 Era
LP Prestige P24058 (2) \$7.98

GEIRACH, RICHARD, see David Liebman/Richard Beirach.

BENSON, GEORGE
Good King Bad
LP CTI 6062 \$6.98
BRONSTEIN, STAN Our Island Music
LP Muse MR5072 \$6.98

BROTHERS & OTHER MOTHERS
S. Getz, A. Cohn, S. Chaloff, etc.
LP Savoy SJL2210 (2) \$7.98
8T SJL2210 (2) \$9.98

BRUBECK, DAVE
All The Things We Are
LP Atlantic SD1684 \$6.98
8T TP1684 \$7.97
CA CS1684 \$7.97

BURRELL, DAVE
High Won-High Two
LP Arista-Freedom AL1906 \$7.98

BURRELL, KENNY/JOHN COLTRANE
Kenny Burrell/John Coltrane
LP Prestige P24059 (2) \$7.98

BYRD, DONALD
Long Green
LP Savoy SJL1101 \$6.98
8T SJ81101 \$7.98

CALIMAN, HADLEY
Projecting
LP Catalyst CAT7604 \$6.98

DESMOND, PAUL, QUARTET
The Paul Desmond Quartet Live
LP Horizon SP805 \$6.98

DONALDSON, LOU
A Different Scene
LP Atlantic SD9905 \$6.98
8T TP9905 \$7.97
CA CS9905 \$7.97

GARBAREK, JAN
Esoteric Circle
LP Arista-Freedom AL1031 \$6.98

GASCA, LUIS
Collage
LP Fantasy F9504 \$6.98

GILLESPIE, DIZZY
Dee Gee Days
LP Savoy SJL2209 (2) \$7.98
8T SJL2209 (2) \$9.98

GORDON, DEXTER
Long Tall Dexter
LP Savoy SJL2211 (2) \$7.98
8T SJL2211 (2) \$9.98

GRAY, WARDELL
Central Avenue
LP Prestige P24062 (2) \$7.98

HAMILTON, CHICO
Chico Hamilton & The Players
LP Blue Note BNLA622G \$6.98

HINES, EARL "FATHA"
Live At Buffalo
LP Improv \$6.98

JAMAL, AHMAD
Live At Oil Can Harry's
LP Catalyst CAT7606 \$6.98

JAMES, BOB
Three
LP CTI 6063 \$6.98

JARRETT, KEITH
Mysteries
LP ABC Impulse ASD9315 \$6.98

JONES, THAD, /MEL LEWIS
New Life
LP Horizon SP701 \$6.98

LAKE, OLIVER
NTU: The Point From Which Creation Begins
LP Arista-Freedom AL1024 \$6.98

LAW, RONNIE
Fever
LP Blue Note BNLA628G \$6.98

LEWIS, MEL
see Thad Jones/Mel Lewis.

LIEBMAN, DAVID/RICHARD BEIRACH
Forgotten Fantasies
LP Horizon SP709 \$6.98

MANN, HERBIE
Be Bop Synthesis
LP Savoy SJL1102 \$6.98
8T SJ81102 \$7.98

POPULAR COLLECTIONS

THE BIG DANCE RECORDS IN THE BIG APPLE
P. Brown, Alexander's DiscoTime Band, C. Calelo, etc.
LP Ariola America ST50011 \$6.98

MOTOWN MAGIC DISCO MACHINE, v.2
LP Motown M6-857S1 \$6.98

New LP/Tape Releases

- MURIBUS, GEORGE**
Brazilian Tapestry
LP Catalyst CAT7602 \$6.98
- NELSON, OLIVER**
Images
LP Prestige P24060 (2) \$7.98
- NUNES, FLIP**
My Own Time & Space
LP Catalyst CAT7603 \$6.98
- PEPPER, ART**
Living Legend
LP Contemporary S7633 \$6.98
- PIKE, DAVE**
Times Out Of Mind
LP Muse MR5092 \$6.98
- Muse MR5092** \$6.98
- PONDER, JIMMY**
Illusions
LP ABC-Impulse ASD9313 \$6.98
- REVOLUTION ENSEMBLE**
The People's Republic
LP Horizon SP708 \$6.98
- RODNEY, RED**
The Red Tornado
LP Muse MR5088 \$6.98
- SHAW, MARLENA**
Just A Matter Of Time
LP Blue Note BNLA606G \$6.98
- SHEPP, ARCHIE**
Montreaux One
LP Arista-Freedom AL1027 \$6.98
- SIDRAN, BEN**
Free In America
LP Arista AL4081 \$6.98
8T 8301-4081H (GRT) \$7.95
- SIMS, ZOOT**
Zootcase
LP Prestige P24061 (2) \$7.98
- SULLIVAN, IRA**
Ira Sullivan
LP Horizon SP706 \$6.98
- SYMS, SYLVIA**
Lovingly, Sylvia Syms
LP Atlantic SD18177 \$6.98
8T TP18177 \$7.97
CA CS18177 \$7.97
- TURRENTINE, STANLEY**
Everybody Come On Out
LP Fantasy F9508 \$6.98
8T 8160-9508H (GRT) \$7.95
CA 5160-9508H (GRT) \$7.95
- TYNER, McCOY**
Fly With The Wind
LP Milestone M9067 \$6.98

CLASSICAL

- BEETHOVEN, LUDWIG VAN**
Sonatas For Piano Nos. 8 in c, Op. 13; 21 in C, Op. 53; 26 in E-flat, Op. 81a
Ashkenazy
LP London CS6921 \$6.98
- BLITZSTEIN, MARC**
Airborne Sym.
Welles, Bernstein
LP Columbia M34136 \$6.98
- DELIBES, LEO**
Coppelia & Sylvia Suites
London Philh. Orch., Black
LP Phase 4 SPC21147 \$6.98

- GILBERT & SULLIVAN**
Iolanthe
D'Oyly Carte
LP London OSA12104 (2) \$13.96
- Trial By Jury**
D'Oyly Carte
LP London OSA1167 \$6.98
- Utopia Limited**
D'Oyly Carte
LP London OSA12105 (2) \$13.96
- MOZART, WOLFGANG AMADEUS**
Concertos For Piano Nos. 21 in C, K.467 & 23 in A, K.468
Vered, London Philh. Orch., Segel
LP Phase 4 SPC21138 \$6.98
CA SPC5-21138 \$7.95
- Trinitatis Mass, K.167**
Vienna State Opera Chorus & Philh. Orch., Muenchinger, Ameling
LP London OS26443 \$6.98
- SCRIABIN, ALEXANDER**
Sonatas For Piano Nos. 3 in F-sharp, Op. 23; 4 in F-sharp, Op. 30; 5 in F-sharp, Op. 53; 9 in F, Op. 68
Ashkenazy
LP London CS6920 \$6.98
- STRAUSS, RICHARD**
Alpine Sym.
Los Angeles Philh. Orch., Mehta
LP London CS6981 \$6.98
CA CS5-6981 \$7.95
- VERDI, GIUSEPPE**
Luisa Miller
Caballe, Pavarotti, Milnes, Gaiotti, Reynolds, National Philh. Orch., Maag
LP London OSA13114 (3) \$20.94
CA OSA5-13114 \$20.95
- WAGNER, RICHARD**
Ring (Orchestral Highlights)
National Sym., Dorati
LP London CS6970 \$6.98
CA CS5-6970 \$7.95

CLASSICAL COLLECTIONS

- BIGGS, E. POWER**
Stars & Stripes Forever
LP Columbia M34129 \$6.98
- EMPIRE BRASS QUINTET**
American Brass Band Journal
LP Columbia M34192 \$6.98
- MORMON TABERNACLE CHOIR**
A Jubilant Song
LP Columbia M34134 \$6.98
- SCHULLER, GUNTHER**
100 Years Of Country Dance Music
LP Columbia M33981 \$6.98
- WATTS, ANDRE**
Watts, By George
LP Columbia M34221 \$6.98

MISCELLANEOUS

- GREAT AMERICAN DOCUMENTS**
H. Fonda, H. Hayes, etc.
LP Columbia USA1776
- HOWARD HUGHES PRESS CONFERENCE**
LP Mark 56 280

Jukebox Programming

Ops Eying Miami Beach

CHICAGO—Originally scheduled for Orlando, the 1976 Florida Amusement-Merchandising Assn. Convention and Trade Show has been moved to Miami Beach's Deauville Hotel, according to Joe Gilbert, convention chairman.

The original dates of the convention were not affected by the location change and remain Sept. 17, 18, and 19.

Organization's past three conventions were held in the Orlando area, but this year it was decided that more operators from heavily populated South Florida might attend if the show was staged in their backyard.

It was also hoped that many operators from the Eastern U.S. would be drawn to the resort area and its many attractions.

The trade show is one of the largest state shows of its kind. Gilbert says more than 80 exhibitors will attend this year.

Ties Delay Acad. Vote

NASHVILLE—Because of tie votes, balloting continues in four categories for board of director positions on the Academy of Country Music.

Thus far the new Academy board includes, artist-entertainer category—Johnny Bond and Pat Boone; musician/bandleader/instrumentalist—Danny Michaels and Jerry Inman; publications—Jean Marchand and Bob Kirsch; record company—Steve Stone and Don Owens; music publisher—Cliffie Stone; composer—Sandi Warner and Ben Weisman. Also, blue operator—Tony Azevedo; advertising/radio/TV sales—Larry Alper and Wally Thor; deejay—Chuck Sullivan and Bob Jackson; promotion—Johnny Bond and David Brokaw; radio/tv/motion picture—Ron Weed. Also, non-affiliated—Rick Riccobono; manager/booker—Steve Stebbins and David Skepner; directors at large—Tex Williams, Patsy Montana, Nudie, Tommy Thomas, Toi Morimoto, and Suzy Frank.

The officers are Selma Williams, treasurer; Janice Smith, secretary; Gene Bear, vice president; and Bill Boyd, president.

2,000 See Show At Iowa Frontier Days

NASHVILLE—Radio station KWMT, Ft. Dodge, Iowa, presented its annual Frontier Days Country Music Concert at the Fort Museum June 5.

Featured were C.W. McCall, Crystal Gayle, Ray Griff and local entertainers Bobby Awe and the Awe Stars. KWMT music director Dale Eichor and news director Skip Michaels are members of the Awe Stars band. Some 2,000 attended the bicentennial event.

Proceeds from the performances were donated to the Fort and Historical Museum. McCall, Gayle and Griff were presented with keys to the city of Fort Dodge by city officials. KWMT personal presented the performers with official Fort Dodge Frontier Days bicentennial medallions.

2nd Country Act To QCA Gospel Label

CINCINNATI—QCA, gospel label headquartered here, has signed its second country act, Denny Rice, author of "There's A Honky Tonk Angel." Label's initial country act is Con Archer, Canadian singer/writer. Label's HRR Productions, located here, will coordinate the country activity.

Rice's debut single, "Family Man," is due July 1. Archer's debut disk, "A Thing Called Sadness" backed with his own "It's All Over But The Memories" was released May 15.

Nashville NARAS Names Sturdivant New President

NASHVILLE—New officers have been elected for the 1976-77 term by the Nashville NARAS chapter. They include John Sturdivant, president; Tom Collins, first vice president; Willie Ackerman, second vice president; Bob Schanz, secretary; and Rory Bourke, treasurer.

National trustees elected during the board meeting are Bob Thompson, Don Gant, Bill Ivey and Sturdivant. Alternate trustees are Glenn Snoddy, Collins, Bill Hall and Buzz Cason.

Board members by category are: singers—Duane Allen, Dolores Edgin; leaders and conductors—Bill Justis, Han Levine; a&r producers—Collins, Ron Chancey; songwriters—Ed Penney, Bourke; engineers—Leslie Ladd, Charlie Bragg; instrumen-

Face a Grand Jury

FORT WORTH—Country singer Willie Nelson and the drummer for his group, Paul English, appeared here Wednesday (9) before a Federal Grand Jury investigating narcotics trafficking.

Both men were in the Grand Jury chambers about five minutes each and declined comment on their appearances. Last month the jury called country singer Ray Price and his 17-year-old son Cliff.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 6/26/76

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	5	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
2	5	12	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
3	1	8	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
4	2	7	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
5	3	8	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
6	20	3	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
7	10	10	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
8	6	8	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
9	7	7	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
10	21	6	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
11	13	10	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
12	29	3	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
13	16	5	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
14	15	9	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
15	9	10	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
16	8	8	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
17	17	7	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
18	12	10	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
19	23	4	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
20	33	3	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
21	34	5	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
22	42	2	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
23	27	9	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
24	14	8	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
25	18	6	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
26	39	2	GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclean, BMI)
27	11	6	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
28	30	4	SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
29	25	9	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
30	43	2	EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peso, BMI)
31	24	9	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
32	28	8	MIDNIGHT LOVE AFFAIR Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)
33	31	7	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
34	19	9	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
35	38	2	KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
36	NEW ENTRY		SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
37	49	2	THINK SUMMER Roy Clark, ABC/Dot 17626 (September, ASCAP)
38	26	8	LOOKIN' OUT FOR #1 Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)
39	36	3	I WANT TO STAY WITH YOU Gallagher & Lyle, A&M 1778 (Irving, BMI)
40	32	6	I WOULD LIKE TO DANCE Janis Ian, Columbia 3-10331 (Mine/April, ASCAP)
41	NEW ENTRY		C'MON MARIANNE Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
42	40	4	HIGH OUT OF TIME Carole King, Ode 66123 (A&M) (Screen Gems-Columbia, BMI/Colgems, ASCAP)
43	50	2	GOOD VIBRATIONS Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
44	45	2	LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
45	48	3	I'LL GET OVER YOU Susan George, Chelsea 3044 (Pulleybone, ASCAP)
46	46	3	DAYDREAMER Gino Cunico, Arista 0181 (Warner Bros., ASCAP)
47	NEW ENTRY		IF YOU LIKE THE MUSIC (Suicide And Vine) Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
48	41	4	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette, Epic 8-50196 (Columbia) (Algee/Altam, BMI)
49	47	3	THINK I FEEL A HITCHHIKE COMING ON Larry Jon Wilson, Monument 8692 (Columbia/Epic) (Low-Twi, BMI)
50	NEW ENTRY		I'LL GET OVER YOU Crystal Gayle, United Artists 781 (Pulleybone, ASCAP)

JUNE 26, 1976, BILLBOARD

Old Beach Boys Movie No Thrill To Cincinnati Kids

CINCINNATI—The Beach Boys' legend of California girls and rock'n'roll in the surf proved potent enough to draw Midwestern teenagers to two Cincinnati drive-ins for the re-release of a newly-titled, 11-year-old film that features the group, "Summer Of '64" last week.

The film, formerly, "Girls On The Beach," was promoted with a strong music ad campaign, exhorting radio listeners to relive the glory days of the Beatles and the Beach Boys by offering snips of "Can't Buy Me Love," "Surfin' U.S.A.," and other songs.

Regrettably, the film does not match the ads. It is, instead, a typical beach movie, offering unknown actors, mistaken identities (of the Beatles), girls in bathing suits, guys in convertibles, kind old ladies and sand.

The Beach Boys, including Brian Wilson, appear briefly, performing "Girls On The Beach," "The Lonely Sea," and "Little Honda." Lesley Gore also sings several tunes.

"In 1964, the Beatles were very hot. We wanted a theme centering around them. The Beach Boys were

hired to put music in the film," says Sam Levin, Dayton-based producer-distributor.

After grossing some \$2 million, "Girls On The Beach" was retired in the late '60s with Levin, primarily a Midwestern theater owner, content that his one foray into producing a teenage period piece was a hit.

But several months ago, "I noticed that the Beach Boys were once again filling auditoriums," Levin says. "It seemed to me that the picture could draw off the public acceptance of the group." So he arranged for the picture's re-release, starting at the two drive-ins, which he owns, in Cincinnati.

Alas, the film's future may not be as rosy as the crowds at Beach Boys concerts would indicate. Teenagers, lured to the movie to see a 1964 Beach Boys-Beatle battle of the bands, did not appreciate a story about sorority girls wearing Beatle wigs.

As the movie ended, car horns were honked repeatedly and boos could be heard throughout the dark drive-in parking lot.

STEVEN ROSEN

WB Tees 'Billie Joe' Song Contest

LOS ANGELES—Warner Bros. Records and Pictures and a local shopping center are sponsoring a write-a-song competition themed around "Ode To Billy Joe," the Warner Bros. film.

As the grand prize, Warner Bros. will record and release the winning tune. Second prize is \$400 and third is \$200. Runners-up will be given albums and tickets to "Ode To Billy Joe."

All entries must be original compositions to be recorded by the writer or someone of their choice. Judging will be based on best original music and lyrics, not performance.

Judges will include Bobbie Gentry, whose song inspired the film; Max Baer, producer-director; Michel Legrand, composer, and Larry Marks, head of Warner's music department.

The contest is being held at the Century City shopping center malls on the weekends of June 18-20 and 25-27 beginning at 9:30 a.m. Registration will be held on the Century Square malls each day of the contest.

N.Y. Workshop On Jazz Tees June 23

NEW YORK—The Jazz Composer's Orchestra Assn. will present its sixth annual series of composer-workshop concerts on twelve successive nights beginning Wednesday (23) at The Kitchen here.

All of these concerts are done informally as rehearsals of new works by various composers. Among the featured musicians in this series are Marvin "Hannibal" Peterson, Dave Burrell, Ron McClure, Garrett List, Leo Smith and Michael Gibbs.

Members of the JCOA include trumpeters Charles Sullivan and Enrico Rava, reedmen Carlos Ward, Pat Patrick, Charles Davis, Hamiet Bluiett, and Ken McIntyre, trombonist Roswell Rudd and drummer Beaver Matrie.

Blue Note Jazz Bash For N.Y.?

LOS ANGELES—A previously announced Los Angeles Blue Note all-star jazz concert here may be supplemented by a similar bash in New York. George Butler, label chief, says. Several jazz concert promoters have contacted him, he says, regarding a joint venture with the label.

The June 28 "Blue Note At The Roxy" will be a private session by invitation from the label. Slated to appear are Donald Byrd & the Blackbyrds; Ronnie Laws, Alphonse Mouzon, Carmen McRae and the "Blue Note All-Stars," composed of Gerry Brown, drums; Gene Harris, keyboard; Bobbi Humphrey, flute; Bobby Hutcherson, vibes; Earl Klugh, guitar and John Lee, bass. Mayor Tom Bradley has proclaimed the day "Blue Note Day." The evening will be recorded.

7 Promo Films

• Continued from page 14

Three of the newly released films feature Country Joe McDonald: "Oh Jamaica," a reggae tune from his current LP "Paradise With An Ocean View," "Holy Roller," and "Save The Whales," which is expected to be shown at many environmentalist meetings as well as through usual channels.

The remaining two films are on poll-winning Milestone artist Flora Purim, the Brazilian singer. One film is of "Open Your Eyes You Can Fly," title cut on Flora's new LP; the other film is of her new single "Andei."

"We feel that if the record goes, as the Blackbyrds have, then the film is helpful. If it doesn't go, then people still get to enjoy the film."

Saraf worked extensively on Fantasy's two films, "Payday" and "One Flew Over The Cuckoo's Nest," and will be working on an upcoming feature, "The Warriors," produced by Fantasy Films' Saul Zaentz, who hired as director Kieth Merrill, winner of a 1974 Oscar for the best feature-length documentary, "The Great American Cowboy."

Leonetti For Film

LOS ANGELES—Tommy Leonetti has been signed by producer Harold Sobel to compose, arrange and conduct the musical score for "Massacre At Central High," a new suspense film starring Kimberly Beck.

Inside Track

By mutual consent, Chrysalis Records and Warner Bros. are not releasing any statement to accompany this week's Billboard ad about the September finale of the five-year WB distribution deal for the highly successful Chrysalis roster (**Jethro Tull, Procol Harum, Robin Trower**). Reached at a New York hotel room, Chrysalis co-principal **Terry Ellis** said he'd be ready to detail why his label is turning to independent distribution after he returns from a two-week overseas vacation.

* * *

Black Oak Arkansas doesn't fool around when it tours. When the group's equipment truck broke down in Grand Junction, Colo., en-route to a date in Albuquerque, N.M., the crew simply had the entire truck towed 500 miles to make the show. . . . **Tom Sims**, WEA Dallas regional branch manager, was named Western Merchandisers "Manufacturer's Man Of The Year" at the WEA Eighth Annual Sales Seminar in Amarillo, Tex. Talent showcases at the WEA fest were taped by KVII-TV for local telecast.

Motown says that **Jack Lorenz**, its financial vice president is not leaving to join another firm, an item reported last week.

* * *

A case of acute anemia has forced **Alice Cooper** to postpone for at least two months his "Ol' Black Eyes Is Back" stage production. . . . The **ZZ Top** tour is off to a great start. In the first two weeks, the five days (including 70,000 in Pittsburgh) grossed \$1.25 million.

Among the musicians to attend **Russ Ballard's** opening night at New York's Bottom Line were **Ronnie Spector** and **Miami Steve Van Zandt** of **Bruce Springsteen's** E Street Band. . . . "Star Trek" will be the subject matter of an upcoming Columbia release. Among the featured crew members on the LP will be **Captain Kirk** and **Mr. Spock**. . . . **Hickory Wind**, the mountain string band from West Virginia, is on its second tour of the Iron Curtain countries in less than a year. . . . **Two Generations of Brubeck** plays with the Miami Philharmonic Saturday (26).

The **Chieftains** three-week U.S. tour was so successful that a November tour is already in the planning stages. . . . The first Soviet pop music group to tour the U.S. will be chosen during the summer U.S.S.R. tour by **Charles Adams Baker** and **Sylvia Herscher** of Macmillan Performing Arts. The company controls all pop and theater music in the Soviet Union via an agreement with VAAP, the Soviet copyright agency.

Andrae Crouch and His Disciples performed at the New York Correctional Institution for Women Saturday (19). . . . Ragtime entertainment-composer-authority and Vanguard recording artist **Max Morath** recorded a 60-minute in-flight ragtime music program entitled "Ragtime With Max Morath" for American Airlines, which will be heard in September, October and November. . . . **Hall & Oates** reportedly blew them out in the British Isles. . . . **Lionel Hampton** will be honored by the New York Amsterdam News at a dinner Nov. 12.

George Carlin will have a five-minute weekly segment on this fall's new **Tony Orlando & Dawn** show. It will be "The Carlin Report," a news-style comedy segment. . . . In an unusual move, five well-known producers will get together to co-produce the debut LP by **Mystique** featuring **Ralph Johnson**, who was the most recent lead singer of the **Impressions**. Joining in this effort are **Curtis Mayfield**, **Gene McDaniels**, **Jerry Butler**, **Rich Tufo** and **Lowell Simoh**. . . . Midland Music has acquired worldwide rights on "Midnight Confessions," the old **Grassroots** hit; and "Here Come The Mets," the theme song of the New York baseball club.

Eddie Condon's will relax its non-sitting-in policy once each week with a Wednesday jazz lunch at which quali-

fied guests will be welcome to play with the house band, starting June 9. . . . The **Norman Burdick** family of Williamstown, Mass. has been named the Amateur Music Family of the Year for 1976 by the American Music Conference. . . . In a bicentennial competition with more than 100 songs submitted, and with a panel of judges led by **Julios La Rosa** and **Roberta Peters**, "America! Two Hundred Years Young" took first prize. The song, written by **John Warrington** and **Ruby Fisher** was performed by the **Peter Duchin Band**, and is available in sheet music at most dealers.

The **Bay City Rollers** have set its first concert appearance in the U.S. at Washington's Carter Barron Amphitheater. The concert Friday (25) at the invitation of the U.S. State Dept. will be a bicentennial public affairs event to raise funds for its youth environmental programs. An extensive tour of the U.S. is planned for mid-August. In other Rollers news, the group is presently recording in Toronto with producer **Jimmy Ienner**. . . . **Natural Gas** embarks on its first tour July 1, as support act for headliners like **Peter Frampton**, **Gary Wright** and **Black Oak Arkansas**. . . . Friday (25) is an important day for the **Jefferson Starship**. It marks the first date on the summer tour, as well as the release date for its new LP.

John Cohen, president of the Disc Records chain, Cleveland, is squeezing in lots of campus graduations this month. Wife Charlotte, receives her bachelor's from Kent State; Sons Peter, Steven and James receive, respectively, doctor of medicine from Case Western Reserve Univ., master's in criminology and corrections from Sam Houston State Univ., and bachelor's in communication from Syracuse Univ. . . . Blank tape packages getting heavily-advertised lowball pricing campaigns from audio chains in Southern California. . . . The **David Liebermans** (he's boss of Lieberman Enterprises, Minneapolis) bar mitzvah their oldest in mid-October.

Lorne Greene, who had a top 10 hit with the narrative "Ringo" a while back, has another narrative—"The Spirit Of America." Greene is best known, of course, for starring in "Bonanza." **Richardo Montalban** is another actor into the spoken word recording field. Montalban has cut "An American In Love With His Country" for **Suey Lee Productions**, with **Buz Wilburn** acting as executive producer. Package contains poems by former Green Beret **Bruce Sievers**. **Don Rogers** and **Don Vincent** produced the LP.

Katy Moffatt began her first major club tour at the Great Southeast Music Hall in Atlanta May 27. Other stops will include Nashville, Boston, Roslyn, L.I., Cincinnati, Chicago, Washington, D.C. and Toronto. . . . **Ray Tusken**, new national AOR promotion manager at Capitol, was presented with an 8-by-10-foot floral arrangement of the **Starz** logo, new Capitol act produced by **Jack Douglas**. **Alan Miller**, director of promotion for Aucoin Management, Inc., Starz' management firm, made the presentation in Tusken's Capitol office.

Carol Burnett joined **Helen Reddy** onstage during Reddy's closing night at the MGM Grand. The pair knew each other's material thanks to an appearance together at a White House function in January and they handled an 18-minute medley of songs of the '60s. . . . **Papa Doo Run Run**, featuring **Dean Torrence**, the **Safaris**, **Sandy Nelson** and **Billy Zoom Rock-A-Billy Band**, made rare appearances at the **Palomino** in Los Angeles last week. . . . **Patti Page** set for the Shady Grove Music Theater, Gaithersburg, Md., starting today (June 8). **Al Pellegrini** will be musical conductor of the **Bobby Vinton** show's summer concert tour. . . . **Joni Mitchell** had a diary of personal drawings, several songs in progress and a few phone numbers stolen from her Fort Worth motel during her stay with the **Rolling Thunder Revue**.

ABC Racker Unveils New Novelty Lines

• Continued from page 3

vantage of their buying power in CB, audio and major appliances and give us a dynamite sales force," he explains.

Mendelsohn gives full credit for progress to date on the varying array of projects to Herb Fischer, who joined as vice president, sales, from Dyn Electronics a year ago; Steve Kugel, vice president, marketing, who handles the support function for accounts, and Chicago-based Richard Klein who provides the creative market research that led to ABC's initial musical valentine earlier this year, the Zoom line and the Rod McKuen approach.

In the first four months more than 1 million Zoom units have shipped, Fischer notes, with 100 names of-

ferred at suggested \$1 list in self-mailers.

Rust Craft has just signed as a distributor for the line in its 15,000 outlets, he reports, and ABC is looking for a typical store to have eight to 10 turns a year. This is based on initial examples such as a Montgomery Ward in Livonia, Mich., which sold 473—about half a rack inventory—in just six weeks, all without advertising.

With a four-color ad campaign set for September-October-November issues of Ladies Home Journal, Family Circle, Redbook and Woman's Day, reaching 27 million readers a month or nearly 90 million impressions in that period, ABC expects to sell 6 million Zooms between now and year-end, according to Fischer.

The McKuen spinner rack holding 80 names and 24 mood cards has a retail value of \$450 (at suggested \$1.50 list each) with a 50% return, he notes. It will be launched in conjunction with the Stanyan artist's 40 date concert tour that kicks off in mid-September, with McKuen also making promotional visits to ABC clients.

An added boost for the McKuen line will be timely tv spots on the network's "Good Morning America" show.

The Kids Stuff rack can handle about 300 LPs and 144 45s with books, Fischer notes. "And we're finding a lot of new merchants we're selling who were never into records before—for Zoom and the Kids Stuff."

The Next Chapter of Rock Music! ...All the Creativity of the 60's Plus The Good News of the 70's!

Rockin' Gospel!

Very few of the passionate—poetic Rock singers of the 60's survived the crossing into the 70's. Those who did have a new "mature perspective"—(Saturday Review, June 12 issue).

The survivors are the same creative musicians but their message is much more positive, mature and

uplifting. It's "message music" with a real message!

The marketplace is full of people who grew up on rock music. They're ready now for rock 'n' gospel!

Chuck Girard

Randy Matthews

Gary S. Paxton

Randy Stonehill

Larry Norman

Michael Omartian



CHUCK GIRARD Lead singer and soloist for popular Gospel-Rock group LOVE SONG. Chuck started music life with the Castells and the Hondells in California. Chuck cut his first solo album in 1975.

GLOW IN THE DARK (GNR-8102). Chuck's second album, features more of his songs destined to make the top of the charts.

Contents: • Somethin' Supernatural • When I Was Ready To Listen • So Thankful • Old Dan Cotton • Anthem • Callin' You • I Remember • Return • I Know A Lady • No, No You're Not Afraid.

RANDY MATTHEWS Born into the rock-and-roll scene (father Monty was a Jordaineire—Elvis' first backup vocal group). Randy started his first group when a college freshman: The Misconceptions. Became "Gospel-Rock" teacher during senior year; has been writing music and recording under Myrrh label since 1971.

EYES TO THE SKY (MSA-6547). Songs include: • It Took A Carpenter • Oh My • Paid In Full • There's A Shadow Passing Over The Land • Wounded Warrior • Captain • Guardian Angel • Pennsylvania Song • In The Morning • Four Horsemen.

GARY S. PAXTON From country-rock band guitar player in 1956 to writing multiple gold record songs; Gary's hit the top many times. Paxton's hits include songs like Alley Oop and Monster Mash. As producer, he scored with Along Comes Mary, Cherish, and Hurrah For Hazel. His Gospel-Country hits include L-O-V-E, Woman, Sensuous Woman, Don't Let The Good Times Fool You, Honeymoon Feelin' and many more.

DIFFERENT WORLD OF GARY S. PAXTON is a startling release of Gary's songs that put a smile on your face and lift your heart. Presenting: • Different World • Love, It Comes In All Colors • Weeds • I Wonder If God Cries • What 'Cha Gonna' Do When You Ain't A Kid No More • Layed Back (In His Love) • Jesus Keeps Takin' Me Higher And Higher • There's Got To Be More To Livin' Than Just Waitin' To Die • You Ain't Smokin' Them Cigarettes (Baby They're Smokin' You) • Victim Of The System • Sophisticated Savages • He Was There All The Times.

RANDY STONEHILL Before high school graduation, Randy played high schools, colleges and coffee shops part-time. After graduation, he joined Larry Norman while looking for a job. Randy released his first Christian-rock album in 1970.

WELCOME TO PARADISE (SRA-2002) tells the story of salvation and the promise of paradise... in quiet rock that stirs the soul. Titles are: • King Of Hearts • Keep Me Runnin' • The Winner (High Card) • Lung Cancer • Puppet Strings • First Prayer • News For You • Song for Sarah • Christmas Song For All Year Round • Good News.

LARRY NORMAN Called "poet laureate of Jesus music", Larry started singing at age 2, progressed to writing songs at 9, had written 500 by high school graduation. Larry joined rock group "People" whose second record single "I Love You" sold over a million copies. He then went single, released six solo albums, formed Street Level Artists Agency and Solid Rock Records to help other gospel performing artists.

IN ANOTHER LAND (SRA-2001) is Jesus music in its purest form from the leader of the group. Songs include: • The Rock That Doesn't Roll • I Love You • U.F.O. • I've Searched All Around • Righteous Rocker #3 • Deja Vu • I Am A Servant • The Sun Began To Rain • Shot Down • Six Sixty Six • Diamonds • One Way • Song For A Small Circle Of Friends • Hymn To The Last Generation.

MICHAEL OMARTIAN Better known in the Los Angeles music world than in gospel, Michael started with a jazz quartet. He became a sought-after keyboard session-man for top-album artists like Vikki Carr, Neil Diamond, Gladys Night and The Pips, The Miracles, Art Garfunkel and David Cassidy.

WHITE HORSE (MSA-6564) presents Gospel-Rock that will "wow" any critic. Featuring: • Jeremiah • Fat City • The Orphan • Silver Fish • Add Up The Wonders • Take Me Down • Right From The Start • The Rest Is Up To You • White Horse.

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Billboard **HOT 100** *Chart Bound

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YOU SHOULD BE DANCING—Bee Gees (RSO 853 (Polydor))
SPRINGTIME MAMA—Henry Gross (Lifesong 45008)
GOTTA BE THE ONE—Maxine Nightingale (United Artists 820)
SEE YOU ON SUNDAY—Glen Campbell (Capitol 4288)
SEE TOP SINGLE CHARTS REVIEWS, page 76

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256	35	39	6	MAMMA MIA—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3315	69	69	4	NUTBUSH CITY LIMITS—Bob Seger (Bob Seger, Punch Andrews), T. Turner, Capitol 4269
2	2	16	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10571 (RCA)	36	41	4	SOMEBODY'S GETTIN' IT—Johnnie Taylor (Don Davis), C. Jones, C. Colter, D. Davis, Columbia 3-10334	70	80	5	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391
3	15	15	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)	37	20	12	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177	71	71	11	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021
4	5	22	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530	38	50	4	GOOD VIBRATIONS—Todd Rundgren (Todd Rundgren), B. Wilson, M. Love, Bearsville 0309 (Warner Bros.)	72	73	4	JOHNNY COOL—Steve Gibbons Band (Ken Laguna for Goldhawk Prod.), S. Gibbons, MCA 40551
5	7	9	SHOP AROUND—Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817	39	43	5	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259	73	83	2	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280
6	8	16	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515	40	44	5	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	74	75	3	I'LL GET OVER YOU—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 781
7	9	8	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windong 10588 (RCA)	41	45	3	I NEED TO BE IN LOVE—Carpenters (Richard Carpenter), R. Carpenter, J. Bellis, A. Hammond, A&M 1828	75	NEW ENTRY	NEW ENTRY	ANOTHER RAINY DAY IN NEW YORK—Chicago (James William Guercio), R. Lamm, Columbia 3-10360
8	4	13	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392	42	23	17	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345	76	78	5	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)
9	10	9	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806	43	49	5	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073	77	NEW ENTRY	NEW ENTRY	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832
10	12	11	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310	44	24	14	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349	78	88	2	TEN PERCENT—Double Exposure (Baker Harris & Young Prod.), A. Felder, T.G. Conway, Salsoul 2008 (Caytronics)
11	13	11	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	45	51	5	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8203	79	NEW ENTRY	NEW ENTRY	BLT—Lee Oskar (Greg Errico, Jerry Goldstein), G. Errico, L. Oskar, United Artists 807
12	17	9	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184	46	56	4	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Columbia/Epic)	80	86	5	THE LONELY ONE—Special Delivery Featuring Terry Huff (Bob Shad), T. Huff, R. Person, A. Clements, Mainstream 5581
13	14	11	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196	47	47	5	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)	81	NEW ENTRY	NEW ENTRY	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)
14	15	13	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775	48	58	4	FOOL FOR THE CITY—Foghat (Nick Jameson), D. Peverett, Bearsville 0307 (Warner Bros.)	82	85	4	JUKIN'—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Nix, Polydor 14323
15	16	10	I WANT YOU—Marvin Gaye (Leon Ware, T-Boy Ross), L. Ware, T. Ross, Tamia 54264 (Motown)	49	25	20	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179	83	84	8	OPEN—Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Moffett, Tamla 54267 (Motown)
16	18	11	MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039	50	62	4	LIVIN' AIN'T LIVIN'—Firefall (Jim Mason), R. Roberts, Atlantic 3333	84	89	4	NORMA JEAN WANTS TO BE A MOVIE STAR—Sundown Company (Joe Beck), J. Cunningham, Polydor 14312
17	19	8	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260	51	61	4	C'MON MARIANNE—Donny Osmond (Mike Curb), L. Russell Brown, R. Bloodworth, Kolob 14320 (Polydor)	85	90	2	HOLD ON—Sons Of Champlin (Keith Olsen), B. Champlin, L. Allan, Ariola America 7627 (Capitol)
18	29	3	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	52	34	17	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Alan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.)	86	97	2	WHAM BAM SHANG-A-LANG—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189
19	40	4	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Warner/Reprise/Brother 1354	53	67	3	SOMETHING HE CAN FEEL—Aretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3326	87	87	2	RAINBOW IN YOUR EYES—Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.)
20	22	7	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)	54	64	12	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778	88	91	5	YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2007 (Caytronics)
21	6	18	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002	55	65	3	FRAMED—Cheech & Chong (Lou Adler), J. Lieber, M. Stoller, T. Chong, R. Marin, Ode 66124 (A&M)	89	NEW ENTRY	NEW ENTRY	COTTON CANDY—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Yartan, Capitol 4255
22	26	11	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	56	66	4	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	90	NEW ENTRY	NEW ENTRY	A BETTER PLACE TO BE (Part 1 & 2)—Harry Chapin (Fred Kiewley), H. Chapin, Elektra 45327
23	27	6	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318	57	38	20	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752	91	NEW ENTRY	NEW ENTRY	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170
24	55	2	IF YOU KNOW WHAT I MEAN—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10366	58	59	5	YOU'RE MY EVERYTHING—Lee Garrett (Eric Malamud, Tom Sellers), L. Garrett, R. Taylor, Chrysalis 1212 (Warner Bros.)	92	96	2	PLAY THE FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic 8-50225 (Columbia)
25	30	7	TODAY'S THE DAY—America (George Martin), D. Peek, Warner Bros. 8212	59	60	5	VAYA CON DIOS—Freddie Fender (Huey P. Meaux), L. Russell, E. Pepper, J. James, ABC/Dot 17627	93	NEW ENTRY	NEW ENTRY	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005
26	31	9	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	60	77	3	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)	94	98	2	HAPPY MAN (Pt. 1)—Impact (Bobby Eli), B. Eli, C. Kelly, Atco 7049
27	28	12	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306	61	63	5	LIPSTICK—Michel Polnareff (Michel Polnareff), M. Polnareff, Atlantic 3330	95	48	9	THINKING OF YOU—Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV)
28	32	8	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merlyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086	62	72	3	EVERYTHING'S COMING UP LOVE—David Ruffin (Van McCoy), V. McCoy, Motown 1393	96	52	4	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (Jeff Lane), B. Nichols, Columbia 3-10346
29	33	7	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856	63	NEW ENTRY	NEW ENTRY	HOT STUFF/FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic)	97	99	2	WILL YOU LOVE ME TOMORROW—Dana Valery (John D'Andrea), C. King, G. Goffin, Phantom 10566 (RCA)
30	36	12	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	64	46	8	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258	98	95	27	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168
31	35	8	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066	65	68	6	FOXY LADY—Crown Heights Affair (Freida Nerangis, Britt Britton), F. Nerangis, B. Britton, De-Lite 1581 (PIP)	99	53	15	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172
32	11	13	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351	66	66	6	STEPPIN' OUT—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40582 (MCA)	100	54	9	ROCK AND ROLL LOVE LETTER—Bay City Rollers (Colin Frechter), T. Moore, Arista 0185
33	37	8	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117	67	NEW ENTRY	NEW ENTRY	IT KEEPS YOU RUNNIN'—Carly Simon (Ted Templeman), M. McDonald, Elektra 45323				
34	42	3	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359	68	81	2					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensor)	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)	I Want To Stay With You (Irving Berlin)	Moonlight Feels Right (Brother Bill's, ASCAP)	Right Back Where We Started From (ATV/Universal Songs, BMI)	Sophisticated Lady (She's A Different Lady) (Jays Enterprises/Chappell, ASCAP/Cole Arava, BMI)	Turn The Beat Around (Sunburn/Dunbar, BMI)
A Fifth Of Beethoven (RFT, BMI)	66	66	18	38	43	36
Flaming Youth (Cafe Americana/ASCAP)	67	67	16	54	43	94
Hold On (JSH, ASCAP)	68	68	16	54	43	94
Rock Steady (ASCAP/All By Myself, BMI)	69	69	16	54	43	94
Afternoon Delight (Cherry Lane, ASCAP)	70	70	16	54	43	94
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)	71	71	16	54	43	94
Boogie Fever (Perrin Vibes, ASCAP/Bull Pen, BMI)	72	72	16	54	43	94
C'mon M'annne (Saturday/Seasons Four, BMI)	73	73	16	54	43	94
Can't Stop Groovin' Now, Wanna Do It Some More (Blackwood, BMI)	74	74	16	54	43	94
Crazy On You (Andorra, ASCAP)	75	75	16	54	43	94
Dance With Me (Mocrop, ASCAP)	76	76	16	54	43	94
December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)	77	77	16	54	43	94
Everything's Coming Up Love (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	78	78	16	54	43	94
Get Closer (Seals & Crofts)	79	79	16	54	43	94
I'll Be Good To You (Kidda/Gouglers, BMI)	80	80	16	54	43	94
I'll Get Over You (Pulleybone, ASCAP)	81	81	16	54	43	94
I'm Gonna Let My Heart Do The Walking (Holland-Dozier-Holland/Jobete/Stone Diamond/Gold Forever, BMI)	82	82	16	54	43	94
I Need To Be In Love (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP)	83	83	16	54	43	94
I Want You (Marvin Gaye)	84	84	16	54	43	94
I'm Easy (Keith Carradine)	85	85	16	54	43	94
It Keeps You Runnin' (Turpin Tunes, ASCAP)	86	86	16	54	43	94
It's A Wonderful Life (ASCAP)	87	87	16	54	43	94
It's My Turn (ASCAP)	88	88	16	54	43	94
It's My Turn (ASCAP)	89	89	16	54	43	94
It's My Turn (ASCAP)	90	90	16	54	43	94
It's My Turn (ASCAP)	91	91	16	54	43	94
It's My Turn (ASCAP)	92	92	16	54	43	94
It's My Turn (ASCAP)	93	93	16	54	43	94
It's My Turn (ASCAP)	94	94	16	54	43	94
It's My Turn (ASCAP)	95	95	16	54	43	94
It's My Turn (ASCAP)	96	96	16	54	43	94
It's My Turn (ASCAP)	97	97	16	54	43	94
It's My Turn (ASCAP)	98	98	16	54	43	94
It's My Turn (ASCAP)	99	99	16	54	43	94
It's My Turn (ASCAP)	100	100	16	54	43	94

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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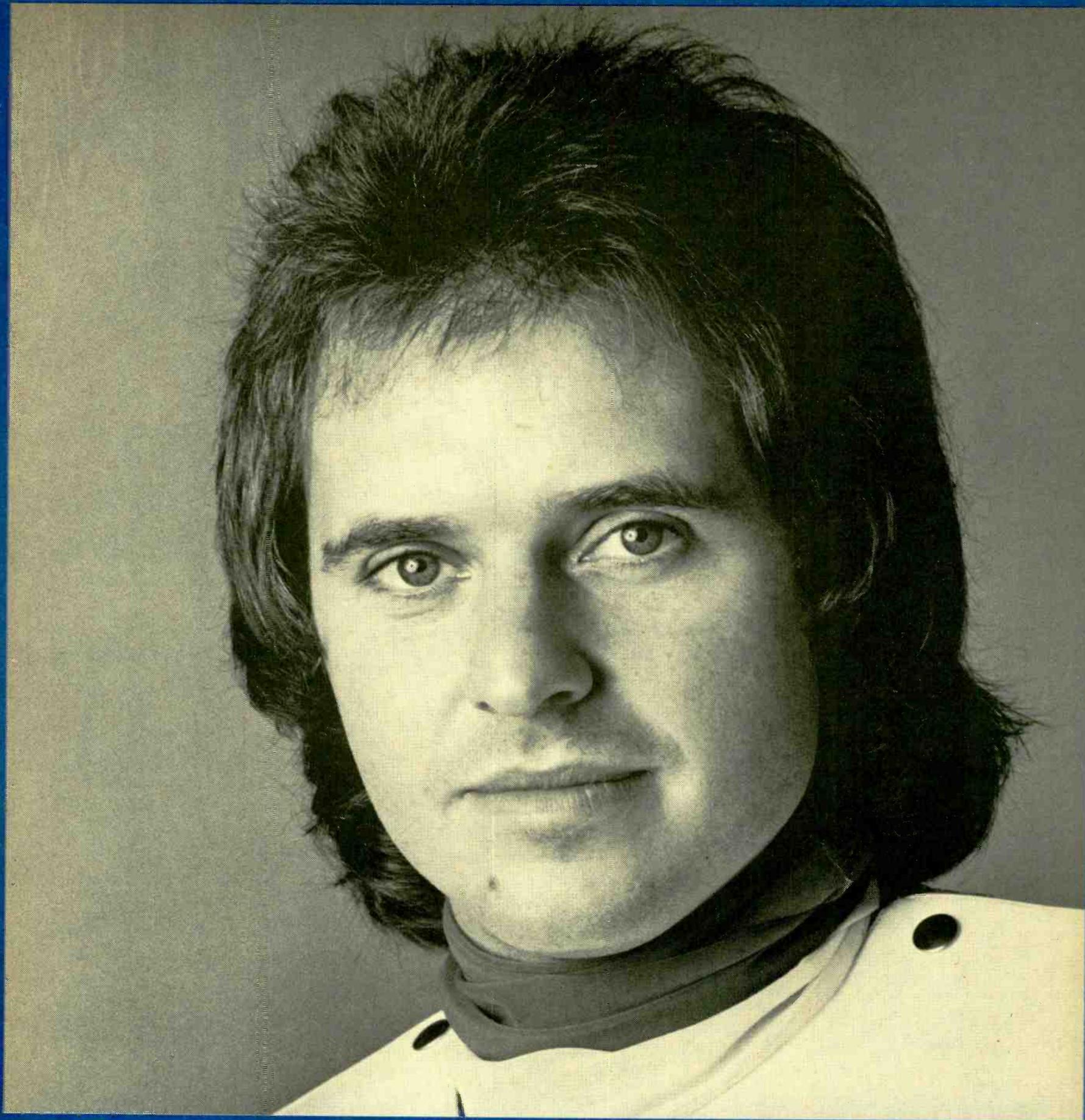
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THE STAR FOR THE '70s:

GARY WRIGHT

GOLD ALBUM: "THE DREAM WEAVER"
GOLD SINGLE: "DREAM WEAVER"
HIT SINGLE: "LOVE IS ALIVE"

WARNER BROS. RECORDS

PREMIER TALENT
BANDANA MANAGEMENT

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	108	8	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97
107	85	8	JOHN DAVID SOUTHER Black Rose Asylum 7E-1059	6.98		7.97		7.97
108	99	6	TOWER OF POWER Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97
109	119	2	JOHNNY & EDGAR WINTER Together Blue Sky PZ 34033 (Columbia/Epic)	6.98		7.98		7.98
110	120	4	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98		7.98
111	111	23	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98
112	NEW ENTRY		JOHNNY MATHIS I Only Have Eyes For You Columbia PC 34117	6.98		7.98		7.98
113	105	30	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95
114	106	134	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95
115	115	21	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95
116	100	10	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95
117	102	13	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98		7.98
118	118	47	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
119	143	4	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	6.98		7.98		7.98
120	124	80	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98
121	121	20	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97
122	132	6	CAMEL Moonmadness Janus JXS 7024	6.94		7.95		7.95
123	125	7	DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98		7.98
124	127	31	THE SALSOUL ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98
125	122	30	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98	8.98	8.98		8.98
126	126	12	LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA)	6.98		7.95		7.95
127	129	4	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98
128	138	2	STYLISTICS Fabulous H&L HL 69013	6.98		7.98		7.98
129	130	9	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98
130	133	30	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98
131	128	55	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98
132	135	4	PATRICK MORAZ Atlantic SD 18175	6.98		7.97		7.97
133	123	12	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97
134	134	23	EMMYLOU HARRIS Elite Hotel Warner/Reprise MS 2236	6.98		7.97		7.97
135	139	3	MORRIS ALBERT RCA APL1-1496	6.98		7.95		7.95
136	141	3	STANLEY TURRENTINE Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	112	36	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98
138	114	21	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAI GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95
139	110	13	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kobal PD 6068 (Polydor)	6.98		7.98		7.98
140	145	3	RASPBERRIES' BEST Featuring ERIC CARMEN Capitol ST 11524	6.98		7.98		7.98
141	NEW ENTRY		GRAHAM CENTRAL STATION Mirror Warner Bros. BS 2937	6.98		7.97		7.97
142	107	7	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE No Earthly Connection A&M SP 4583	6.98		7.98		7.98
143	136	5	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95
144	113	15	BAY CITY ROLLERS Rock 'N' Roll Love Letter Arista AL 4071	6.98		7.98		7.98
145	150	15	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98		7.98
146	116	14	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	6.98		7.97		7.97
147	147	33	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97
148	148	7	ROY BUCHANAN A Street Called Straight Atlantic SD 18170	6.98		7.97		7.97
149	NEW ENTRY		JEFF BECK Wired Epic PE 33849 (Columbia)	6.98		7.98	7.98	7.98
150	155	6	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97
151	158	11	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98
152	162	4	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95
153	165	4	SONS OF CHAMPLIN A Circle Filled With Love Ariola America ST 50007 (Capitol)	6.98		7.98		7.98
154	161	53	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97
155	157	7	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95
156	156	80	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
157	159	4	ATLANTA RHYTHM SECTION Red Tape Polydor PD-1-6060	6.98		7.98		7.98
158	168	3	McCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95
159	163	4	AMAZING RHYTHM ACES Too Stuffed To Jump ABC ABCD 940	6.98		7.95		7.95
160	154	11	WEATHER REPORT Black Market Columbia PC 34099	6.98		7.98		7.98
161	164	6	HEAD EAST Get Yourself Up A&M SP 4579	6.98		7.98		7.98
162	140	21	CAROLE KING Thoroughbred Doe SP 77034 (A&M)	6.98		7.98		7.98
163	NEW ENTRY		KINKS' GREATEST-CELLULOID HEROES RCA APL1-1743	6.98		7.95		7.95
164	166	23	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98		7.97		7.97
165	169	2	R.E.O. Epic PE 34143 (Columbia)	6.98		7.98		7.98
166	137	5	GENTLE GIANT Interview Capitol ST 11532	6.98		7.98		7.98
167	167	38	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98
168	178	3	NEW RIDERS OF THE PURPLE SAGE New Riders MCA 2196	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	149	13	NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95		7.95
170	117	15	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98
171	181	4	THE RAMONES Sire SASD 7520 (ABC)	6.98				
172	109	12	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98
173	185	2	CHRIS HILLMAN Slippin' Away Asylum 7E-1062	6.98		7.97		7.97
174	184	2	ANGEL Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98
175	182	20	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98
176	176	31	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98
177	177	3	BLACK OAK ARKANSAS Balls Of Fire MCA 2199	6.98		7.98		7.98
178	179	6	IAN HUNTER All American Alien Boy Columbia PC 34142	6.98		7.98		7.98
179	190	2	UFO No Heavy Petting Chrysalis CHR 1103 (Warner Bros.)	6.98		7.97		7.97
180	180	53	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97
181	183	31	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98
182	NEW ENTRY		URIAH HEPP High And Mighty Warner Bros./Bronze BS 2949	6.98		7.97		7.97
183	NEW ENTRY		KEITH CARRADINE I'm Easy Asylum 7E-1066	6.98		7.97		7.97
184	189	27	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
185	131	15	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	6.98		6.98		6.98
186	197	50	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95
187	NEW ENTRY		GEORGE BENSON Good King Bad CTI 6062	6.98		7.98		7.98
188	NEW ENTRY		PEOPLE'S CHOICE We Got Rhythm TSOP PZ 34124 (Columbia/Epic)	6.98		7.98		7.98
189	146	84	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
190	NEW ENTRY		CANDI STATON Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97
191	196	11	ELVIS PRESLEY The Sun Sessions RCA APM1-1675	6.98		7.95		7.95
192	NEW ENTRY		SYNERGY Sequencer Passport PPSD 98014 (ABC)	6.98		7.95		7.95
193	193	2	LOUDON WAINWRIGHT III T Shirt Arista AL 4063	6.98		7.98		7.98
194	142	12	OUTLAWS Lady In Waiting Arista AL 4070	6.98	7.98	7.95	7.98	7.95
195	NEW ENTRY		D.C. LARUE Ca-The-Drals Pyramid PY 9003 (Roulette)	6.98				
196	152	9	GLEN CAMPBELL Bloodline Capitol ST 11516	6.98		7.98		7.98
197	170	31	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97
198	172	5	CHET ATKINS & LES PAUL Chester & Lester RCA APL1-1167	6.98		7.95		7.95
199	171	17	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95
200	188	273	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98

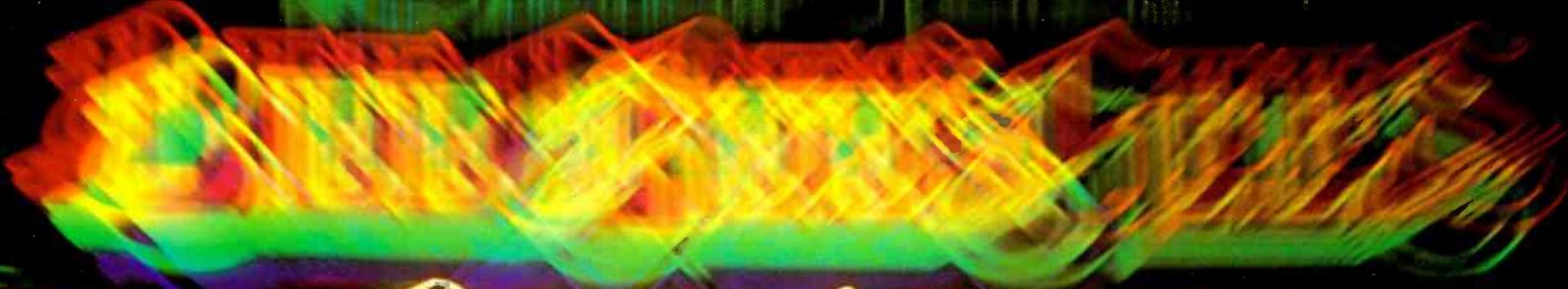
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