Salsa Explodes...  

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NEWSPAPER  

The International Music-Record-Tape Newsweekly  

June 12, 1976 • $1.50

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Chappell Maps Substantial Expansion Into New Areas  

By STEPHEN TRAIMAN  

NEW YORK. Fully equipped 16-track recording studio here and in Los Angeles, the first music publisher with its own in-house recording facilities, more hardback book entries and a joint venture soft cover series on top pop stars with Sire/Passport are just a few gambits in gear at Chappell Music.  

"We've been creating a comprehensive company without hurting actually building our standard catalog," president Norman Werner emphasizes on the eve of Chappell's second international professional meeting to be held here June 14-15.  

The studio are expected to pay for themselves "within 18 months," Werner says echoed by Dick Anderson, finance vice president, who. (Continued on page 21)  

Vegas Dinner Shows Face a Bleak Future  

By HANFORD SEARL  

LAS VEGAS. Hotel dinner shows are an endangered species, hotel and entertainment industry figures agree. "Get Back" to The Beatles album chronicles the rocking side of the Fab Four with classic songs from their early career. The 28 songs, six 2's, only 2 have been re-masked before that what Rock N Roll album would be complete without "Get Back" and "Back to the USSR." The Capitol Records package produced by George Martin, will be backed with a fullscale advertising, merchandising and promotional campaign (SM:10-11537) (Advertisement)  

INDIE PRODUCTION IN COUNTRY MART RISING  

U.K. Labels' TV Usage Increases  

By PETER JONES  

LONDON Trying to combat what they fear could be a bleak, poor sales summer. Britain's major record companies are going for big television advertising campaigns over the next few months.  

Already involved in booking prime-time viewing are albums from EMI, Phonogram, Polydor and RCA and this in addition to anticipated activity from K-Tel and Arcade, the TV merchandisers.  

The action puts at an unpre-ticed (Continued on page 64)  

ONE MAN GRABS $52,000  

Union Musicians Slicing $10 Million Recording Pie  

By IS HOROVITZ  

NEW YORK. An all-time-high of $10,701,549 was funneled into the AFM's Special Payments Fund by record manufacturers for the year ending April 30.  

Actual distribution to AFM session musicians, however, will fall some $26,700 under last year's record payout of $9,915,620.  

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LOS ANGELES. Billboard will present a second International Dis- coal Forum in New York, this time at the Americana Hotel Sept. 28-Oct. 1.  

Fourteen topics dealing with evert facet of the disco industry have been selected for the four-day conference. Billboard's initial disco com- mittee took place in New York last January.  

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Session topics will include: 'Spe- (Continued on page 52)  

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This is Graham Central Station:

And so is this:

Graham Central Station's MIRROR
BS 2937

Featuring the single LOVE
WBS 8205

Eight new ways of looking at things on Warner Bros. records and tapes

Graham Central Station
Release Yourself
Ain't No 'Bout-A-Doubt It
Beechwood, Cap Becoming 'Cohesive'

By JOE X. PRICE

LOS ANGELES—Beechwood Music and Capital Records, both owned by EMI, are functioning as cohesive entities, it is told by Ron Kramer, Beechwood vice president and Rupert Perry, the label's A&R vice president.

Kramer, who assumed the Beechwood post last Jan. 1, going there from Dick James Music's Holly- wood branch, has made an almost round-the-clock effort to accomplish this organiza- 
tional realignment from the onset and gotten to the point where the A&R department in the Tower has recently switched to offices adjacent to Beechwood's.

"Today the business is different," Kramer says. "I have to be just as much an ad man now as I am a publisher. What every publisher should be trying to do these days is to develop his own Neil Diamond. A publisher cannot exist today simply by publishing songs and pitching them to artists. Kramer has also duplicated this realignment plan in Canada—i.e., establishing a closer and more direct (Continued on page 4)

CjsyH
c. 13,000 Invade Nashville for Fair 'Hungry' Legion of Fans Exceeds 1975 By 3,500

By GERRY WOOD

NASHVILLE—The town that country music helped build braves for an invasion of 13,000 country music fans—hungry for shows, stars and songs—as a record-breaking 1976 International Country Music Hall of Fame and admission to the auditorium exhibit area.

The influx of fans has saturated the accommodations market within (Continued on page 80)

10,000 Label Execs Deplore Mail Center Damages

By MILRED HALL

WASHINGTON—The Postal Service's much touted Bulk Mail Center notation on thousands of records and tapes with poorly designed automation but have been unable to stop the mailing of thousands of items to the wrong addresses and the auctioning off the undamaged product that has lost address labels through machine or human error, and wind up in a dead-letter office.

This was the testimony of Colum- bia and RCA record executives before the Postal Service's recent hearing by a House subcommittee on postal facil- ities, Rep. Charles Clayton (D-O. Cali.), chairman of the subcommittee, is investigating the bulk mailfloos that has cost the Postal Service millions of dollars in complaints from both mailers and customers.

Alan Kayes, manager of business affairs for RCA Music Service, and a member of RIAA's postal affairs committee, said the total processed cost to RCA of all undelivered records and tapes for 1976 will exceed $500,000. The tangible costs are matched by the damage to goodwill and cancelled memberships.

Record and tape losses have risen in direct ratio to the increase in the number of centers put into oper- 

ation. RCA mailing losses were up 81% for the first quarter of this year over 1975's first quarter, when only a few of the centers were in full swing. Phone complaints have doubled. The damage is two-way—center returns are lost as well as club mail- outs.

Herbert Trosman, government relations executive for Columbia House, which manages the Colum- bia Record Club, says the lost al- bums and tapes auctioned by the Postal Service come back as cut-price products with the producing company.

The club loses credibility when subscribers' orders are replaced at steeply cut prices in retail stores. Also, "Songwriters, recording artists, publishers, musicians and pension funds lose revenue" as a result of the auction-selling, he notes.

Ron Enos, senior vice president of RIAA, the Postal Service has recently decided to put a hold on the auctions of un- deliverable center items from June 1 through Aug. 31. While mailers and the Postal Service try to find ways to reduce the damage and loss, Columbia would like the Postal (Continued on page 24)

Ziv Int'l Expanding Into Music; Sets Global Move

LOS ANGELES—Ziv International, for many years specializing in motion pictures, television and radio, aims for a major expansion in its recently launched recording division by entering the international pic- ture market.

The firm last week signed One World of Music, agency headed by Bobby Weiss, here to represent the Ziv label throughout the world.

Wex's first goal will be to con- tract with foreign labels for distribu- tion of Ziv's first two packages, a five-record "Showstoppers" and a two-disc "Enchanted Evenings With Rodgers and Hammerstein.

"Showstoppers" is made up of tracks from the original casts of Broadway musicals including Rex Harrison, Julie Andrews, Ethel Mer- man, Barbara Streisand, Epolo Pinza, Carol Burnett, Jon Peerce and oth- ers. The second disc, a panoply of songs from the movies, is an impressive lineup that is being produced by Ziv in association with Arrowbuild Productions.

Midler Featured On First Closed Circuit TV Concert

LOS ANGELES—Home Box Of- fice, Time Inc.'s closed circuit TV program- ming service, announces that this cable TV network to present an original contemporary artist concert taped in concert for "Fabulous Bette Midler Show." as a 25-hour special for its 400,000 sub- scribers June 16, 16-17, 1976.

Home Box Office is in the market for more major rock concerts to be taped for leasing, says Mike Brandman, program development director for the company.

"We know that there was a huge house- produced series of taped nightclub per- formances by comedians such as Richard Pryor, Dick Gregory and David Steinberg, with Steve Allen as regular host and an overall title of 'The Laughing Club.'

Brandman says Home Box Office is in a position to find comparatively against networks for major concert tapings although admittedly the net- works can afford a higher budget for such events. According to Brand- man, Home Box Office not only can pay a reasonable broadcast fee but can also gain greater control of the material television than possible on the big three networks. This year's Midler show was videotaped at several of the early concerts on her national tour which recently ended in Las Vegas.

Although Brandman declined to reveal the fee paid for the two telecasts, it will be remembered that Midler's manager, Aaron Russo, recently broke off negotia- tions with a network. Russo and the network had arrived at an agreement that would have allowed the network to retain rights to the con- trol of the material television than possible on the big three networks. This year's Midler show was videotaped at several of the early concerts on her national tour which recently ended in Las Vegas.

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SAM Goody Scrubs Plans To Expand; Man Studied

NEW YORK—Concerned over their disappointing records that is plaging the retailing industry, Sam Goody, Inc., has halted plans to expand this second year, and will instead, carefully study market trends in an effort to determine the course of action that should take.

The strategy was revealed by George Levy, newly appointed president and chief executive officer of the 27-store chain. Levy reiterates recently published reports that the Goody chain, which suffered losses during its last fiscal quarter despite increased sales, and lays the blame squarely at the feet of what he calls “a soft market,” for both audio and software.

Levy discloses that he firm is re-

viewing its operations on a store-by-

store basis to see which stores are doing well and which aren’t, and has suspended operations and compete with dis-

counters on an individual basis.

He stresses that in spite of the losses, his shops are not hurting as much as some others, and adds that Goody’s is somewhat insulated by the fact that it carries a lot ofCatalog items that are not discounted.

“However,” he continues, “it is unfor-

NEGOtiATIONS STALLED

Decca in U.K. Halts BASF Pressing

LONDON—Decca has stopped all pressing of BASF product be-

cause of unresolved negotiations be-

between the two companies over the question of their pressing and distribution deal.

In fact, the Decca-BASF link has been in “suspended animation” for several weeks because the two sides have been unable to agree on a form-

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that William Townsley, Decca direc-
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“We had an official approach to agree to

(Continued on page 34)

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(Continued on page 34)
Our nation's greatest Riches.
Charlie Rich's new album is a gold and platinum mine of some of the biggest hits of all time, including "Behind Closed Doors," "The Most Beautiful Girl," "A Very Special Love Song," "Every Time You Touch Me (I Get High)," "Life Has Its Little Ups and Downs" and his newest, "America, the Beautiful (1976)."

CHARLIE RICH GREATEST HITS
including:
America, The Beautiful (1976)
Behind Closed Doors
The Most Beautiful Girl/All Over Me
Life Has Its Little Ups And Downs

PIANO ROLL INDUSTRY ACTIVE AGAIN

ALCENean-Melodee Seeks To Battle QRS, the Leader

By JOE X. PRICE

LOS ANGELES—Buffalo-based QRS Music Roles, which for the past several years have been settling largely along quietly on piano roll production in the U.S. again has a competitor.

From Buffalo, Harold Powell has brought out the old Aelian and Melodee catalogs, along with an enlarged plant and equipment, and is toting up to commence mass production out of his North Hollywood plant this month.

However, there’s a legal brew over this turn of events. Rami, who took over QRS in 1960, has been producing some 750,000 rolls per year, a good portion of all of QRS’s Arts and Amigo logs. Powell claims that if Rami, last June, he’s been able to cut the rolls out of the rights to these names. It wasn’t been using them illegitimately.

At the moment, neither were to Powell’s allegations, Tigg says simply, “No one has ever taken these rights away from me. We do a lot of business with Aelian and long ago we got special permission from them to use their labels. We have no official notice from the Aelian Company to stop.”

Neither is Tigg worried about the competition. “I’ve been president of QRS for 10 years,” he says, “and I’m proud to say we’ve doubled our production in that time. We’re capable of producing a million rolls a year, but we find that three-quarters is just about what the market calls for.”

Obviously Powell doesn’t agree. He’s determined to get into commercial mass production in July for the sake of his rolls with QRS is resolved or decided.

The difference in rolls, Powell explains, is all in the perfections. In purchasing the two companies—Aelian and Melodee—he also acquired the patents for the QRS roll, most of which was built in 1916. QRS-made rolls retail for $2.25.

It’s over for all of the QRS rolls to be produced here, will sell for slightly more—but Powell admits.

Ironically, Arian rolls were originally made in North Hollywood, where Powell has been quietly operating as a producer of rolls and records for collectors since 1961. The last rolls made by Arian was in 1941, when World War II forced it to shut down.

Arian was about to sell its6 perfections for scrap, between the early 1950s and 1960s, thinking it was all over for the

(Continued on page 23)

L.A. NARAS:
21 Governors

LOS ANGELES—Local NARAS chapter has elected 16 new governors and re-elected five to two-year terms. All will be installed at the June 10 meeting, joining an equal number of incumbents elected last year.

The presenting specific membership classifications are: Artie Butler and Lee Holdridge, directors; Bob Dacosta, rotated, for the next two years, with the only exception of 1950, when Powell was appointed by the columnist for the East Coast radio and record business.

Piano roll industry Active Again Aelian-Melodee Seeks To Battle QRS, the Leader By JOE X. PRICE

NEW YORK—The T.J. Martell Leukemia Research Laboratory, dedicated to the memory of the late son of Tony Martell, vice president, has been opened at Mt. Sinai hospital here.

Tony Martell died of leukemia at Mt. Sinai in April 1975. The research foundation was created by members of the recording industry in a move to raise money to research the disease.

At dedication, Dr. James Hol-

lard, president and chairman of the Dept. of Neoplastic Diseases at Mt. Sinai, was presented with a check for $50,000 by Tony Martell and other members of the foundation.

Martell’s family has become the hub of all leukemia research in New York under the leadership of the outstanding hematologists in the world. In addition to the donations it receives, the foundation also holds concerts with the proceeds going entirely to research.

NEW YORK—T.J. Martell Leukemia Research Lab Opens At N. Y. Hospital.

NEWPORT JAZZ FESTIVAL Four Ellington Ensembles Booked At Carnegie Hall

At dedication of the T.J. Martell Leukemia Research Lab at Mt. Sinai Hospital, from left, are Foundation members Arnold Levy, Arista; Dave Rothfeld, kor-

ters; Plesor; Ray Barretti and Dr. James Hollard, president of Mt. Sinai; Tony Martell and wife Vicki; Foundation staffers Wendy Marimer, Steve Tenenbaum.

In addition to the music of Jimmie’s Casino Director of Q.T.O., Sam Cam-
marama’s partners in the entertainment venture is as a “dean of the Carnegie House, a by Torin, and other members of the foundation.

Mancara also heads Profes-

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The Jan Hammer Group has a new album!

Oh, Yeah?

Yeah.

Jan Hammer, master of the keyboards and synthesizer, has just recorded his first album with his band: Steven Kindler (violin and rhythm guitar), Fernando Saunders (bass, piccolo bass and vocals) and Tony Smith (drums and lead vocals).

Is their music innovative? Exciting? In short, terrific? Oh, Yeah.

Produced and engineered by Jan Hammer.

The Jan Hammer Group
"Oh, Yeah?"

On Nemperor Records and Tapes
Bankruptcy Filed By Johnny Paycheck

NASHVILLE—Johnny Paycheck filed a personal bankruptcy petition Tuesday (1) showing assets of $153,332 and debts of $488,611.29. In the petition, Paycheck, also known as Donald Lytle, said he has been a professional singer for more than 10 years, and has "done nothing else of a business nature in that period."

Creditors holding security included four music companies in New York and Hollywood for a total of $165,925. Security put up in the bankruptcy cases included contracts for future services and royalties valued at a total of $4,000.

Financial Off The Ticker

As of closing, Thursday, June 3, 1976

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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. Yabik and Co., Inc., Los Angeles, 516-3224, members of the New York Stock Exchange and all principal stock exchanges.

Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below. Code Numbers:

□ New □ Renewal □ Change of Address

Mail to: Billboard Publications, P.O. Box 2156, Radnor, Pa., 19089.

Name

gpef

Address
City, State, Zip

Nature of Business

Please allow 4 to 6 weeks for delivery of first issue.

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Market Quotations

Semi-Moribund?

3 N.Y. Stations Resist a Takeover

By RADCLIFFE JOE

NEW YORK—Officials and supporters of New York's financially strapped Municipal Broadcasting System (MBS), have dismissed allegations that MBS is in a "semi-moribund" state, and have pledged to continue their opposition to an attempted takeover of the system's three stations (WNYC-AM, WNYC-FM, and WNYC-TV) by WNET, the Channel 13 Public Broadcast flagship.

The stations, which are partially funded by the city and through public contributions, have recently become a financial strain on New York's already overburdened budgets. As a result, a proposal conceived by Alan L. Abramson, the station's director, and backed by Mayor Abraham Beame, is now before the N.Y. State Legislature, seeking to transfer MBS licenses to a non-profit corporation, in an effort to preserve the stations, which are operated by the city as a branch of the MBS.

Channel 13's counter-proposal, advanced through the station's parent company, the Educational Broadcasting Corporation, seeks to take over the stations and devote both WNYC-TV and the AM station to an education service offering college level courses. Matt Biberfeld, executive officer (Continued on page 10)
You’re All Wet

If you’re programming Wet Willie’s new single
Everything That ‘Cha Do (Will Come Back To You) (CPS 0254)


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THE SHOWBOAT
Spot In Washington Suburbs Revives Once-Popular Nitery

By BORIS WEINTRAUB

WASHINGTON—Veteran area jazz club owner Pete Lambros is making another attempt to succeed in a room where he has failed before, hoping that changes in the last few years will make him a winner this time.

Lambros has revived the name of his old downtown Washington club, the Showboat Lounge, in the downstairs room of the Villa Rosa restaurant in suburban Silver Spring, Md. The club had its official opening May 25, with the beginning of a week’s book by Les McCann. It actually opened on Sunday, May 23, with two sold-out sets by Buddy Rich’s big band.

After a few nights, Lambros was moderately hopeful about his chances of succeeding. “Crowds are good, nice, but not as specific as we hoped they would be,” he said.

Lambros’ earlier stint in the room began in November 1962, when he called it the Byrd’s Nest. That was in honor of his business partner, internationally known jazz guitarist Charlie Byrd, who had been a fixture at the time Lambros owned the Showboat in inner-city Washington.

The Showboat, which was opened by Lambros’ father in 1922, had been a financial success, but developing urban problems and a lack of parking led him to close and move to the suburbs. The Villa Rosa was owned by his brother-in-law, so it wasn’t hard to find.

In the 17 months that the club operated as the Byrd’s Nest, it did decent but far from spectacular business.

“We just couldn’t do the volume we wanted,” Lambros reflects now. “The atmosphere was different then. There never had been a club in Silver Spring before, and people who lived there then had not been used to going out to hear live music. To present jazz properly you need back support, and there weren’t many clubs in Silver Spring before.

“And the liquor laws killed us. Back then, the age limit was 21, which eliminated the college age crowd. You had to close at midnight, period. I’d have a good show going, and bang, I have to close.”

Now, says Lambros, just about everything is different.

“The liquor laws here (in Montgomery County, Md.) have been changed so that you can drink beer and wine if you’re 18,” he says. “I can serve until 1 a.m. and drinks don’t have to be off the table until 3:30, which means I can have almost a whole extra show on weekends.

“The suburbs are more cosmopolitan, more sophisticated now. And there are a lot of blacks who live in the suburbs now. A lot have come into the club in the last few nights and told me they live right around the corner.”

Another factor, says Lambros, is that jazz is undergoing a resurgence. Lambros had very little to do to get the club, which had been a dinner theater for several years, in shape for music again, since most of the chairs, tables and other equipment were in place in the Byrd’s Nest days.

“It was a minimal investment,” he says. “We put in new sound, new lighting, new carpeting, and that’s about it.

The 200-seat club is aiming for a wide range of acts. Lined up to follow McCann are Mose Allison, Al Jarreau, Jamal, Earl ‘Fatha’ Hines, Dizzy Gillespie, Milt Jackson and Clark Terry.

Washington now has only one established jazz club which features national artists. Georgetown’s Blues Alley. Lambros will offer a number of the same acts, but says that he can offer more big names because his club is larger.

NOW A DISCO VERSION OF HIT MUSICAL

LOS ANGELES—A disco version of the Broadway musical “Guys And Dolls” was rush-released last week following unveiling in Chicago’s BBC Disco Club before 5,000 persons.

Harvey Cooper, executive vice president of 20th Century Records, had 2,000 copies of the album—“The Broadway Brass Takes ‘Guys And Dolls’ Disco”—flown into Chicago for the event, all the copies in a rush order. M.S. Distributors, Chicago, put the event together. The album was produced by Don Owens.

Depending on how well the album sells in Chicago and other big markets, the Mobile Disco earning rentals of $300 to $700 per night or per party. Do several parties per week, per unit. It’s big business for qualified part-time or absentee management. Turn-key operation. $10,000 capital required.

Contact: Bert Tenzer, Pres., Disco Factory, Ltd., 405 Park Avenue, Dept B, New York, N.Y. 10022 or call (212) 688-3760.

U.S. Composers Emphasized On 19 Mercury LPS

CHICAGO—Nineteen albums by American composers are being featured in a summer-long campaign from Phonogram/Mercury that invites purchasers to “Listen To America.”

The campaign centers around four new releases and 15 catalog selections from the Golden Import label, listing at $6.98.

The new releases are “American Concert Band Masterpieces,” “The Stars And Stripes Forever Marches of John Philip Sousa,” and “Music Of The Civil War,” all three by the Eastern Wind Ensemble, conducted by Frederick Fennell, and “Music Of Griffis And Loeffler,” played by the Eastern-Rochester Orchestra, conducted by Howard Hanson. These same forces, in addition to the Eastern-Popcorn Pops, appear on all the LPS.

All of the music on the LPS were recorded in Rochester, N.Y., in the 1950s and early 1960s and released originally on Mercury. Certain of the selections are unavailable elsewhere, Harry Lock, national sales manager says.

Stations Faller

Continued from page 8 of MBS, and program director of WNYC-FM, endorses Mayor Beame’s proposal.

In dismissing charges by John Jay Helin, president of WNET, about the allegedly semi-monopolistic state of the stations, Biberfeld states that WNYC-FM is the most popular non-commercial station in the country, and that both the FM and AM stations are among the top 25 of all stations operating in the New York area.

WNYC-FM is a 24-hour cultural 4-channel station, with emphasis on classical music. The AM station operates from 6 a.m. to 11 p.m. on a for-profit basis for general information and some classical music. The TV station is also a cultural medium, with programming paralleling that of WNET. All stations operate under WNET for public contributions, and some opponents of WNET’S proposal suggest that it was made in an effort to dilute WNYC’s strength as an aggressive competitor for public funds.
CURTIS MAYFIELD FOR LOVERS:
The composer-producer of Let's Do It Again and Sparkle unveils an album of tight, tough, romantic, sensuous new music. Curtis Mayfield's Give, Get, Take and Have. To be used with care.
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"CHICAGO X." THEIR TENTH PLATINUM ALBUM,
ON COLUMBIA RECORDS AND TAPES.
Vegas Dinner Shows

Grand's summer tourist ANDIRA and deliver Yes...American port ticket counter from the 633 to and schedule May its from A Davis Jr., Steve and Eydie and others," reports Ron Amos, Caesars publicity director. "There's been no harm done so far." Aside from the MGM Grand, which instituted the first no dinner Strip show policy with super-spectacular "Hallelujah Hollywood" two years ago, a few local shows have the same success. Rumor has it is possible to operate the old Grand show. This. "policy will continue indefinitely into the next act which include Sammy Davis Jr., Steve and

Why Is?

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AMERICAN'S PRIORITY PARCEL SERVICE

General News

DARK ALMOST A YEAR

Chicago's Ivanhoe Will Reopen Aug. 1

CHICAGO-Chicago's Ivanhoe restaurant-theater complex, shuttered for nearly a year, has been acquired by Bob Briggs, owner and operator of Rato's on Lincoln Ave., who plans to reopen the Northside landmark as a showcase for contemporary talent.

An Aug. 1 resumption has been projected, at which time according to Briggs, acts such as Melissa Manchester, the Righteous Brothers, Freddy Prine, Quincy Jones, David Steinberg and Waylon Jennings will be featured in the Ivanhoe's 750-seat theater.

A performance of Shakespeare's "A Midsummer Night's Dream" played there last year.

Briggs says the theater—built in 1920—will undergo extensive renovation. All but a few balcony seats are to be removed and replaced with cocktail tables. A new stage will rest against the west wall.

"The place was built to house a theater company," says the 28-year-old entrepreneur, pointing to its eight downstairs dressing rooms. He is counting upon the Ivanhoe's extensive accommodations to help make it a premier talent venue.

A New Hamill Job

CINCINNATI—Jim Hamill, for the last five years lead singer, host and stage manager with the Kingsmen Quartet, gospel group of Ashtoke, N.C., has left to serve in a similar capacity, with Ray Shelton's Senato Quartet of Memphis. Prior to joining the Kingsmen, Hamill appeared with such gospel groups as the Mass Men, the Foggy River Boys, the Wheatfields, the Blue Ridge Quartet, the Oak Ridge Boys and the Rebels.
AND THAT'S WHY
THE BEST SELLING ARTISTS
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AREN'T GETTING
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Sales from the Summer Gold Rush program will be massive which is what you would expect from artists with massive selling power.

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Although huge in scope the premise behind Summer Gold Rush is simple: when you have the best-selling artists in the U.S.A. you get their product in front of the public with programs like Summer Gold Rush no matter what the season.

It is estimated (conservatively) that the sales force of WEA will bring in additional millions in album and tape sales for Gold Rush artists.

One WEA salesman, upon hearing the estimate, remarked, "Easy, we got the product and distribution power that nobody else has."

With that kind of attitude it's no wonder so many artists with chart power are joining Warner/Elektra/Atlantic...where success has never gone on vacation.
ON MAY 24th
OUR SALESMEN
GOT OUT OF BED
BEFORE DAWN

Timing that May morning was important. An incredible array of salesmen, display specialists, marketing coordinators, computer operators, and backup personnel launched the most ambitious sales program in the history of Warner/Elektra/Atlantic: the Summer Gold Rush.

Seventy-four albums by the best-selling artists in the nation are involved in the Summer Gold Rush. Seventy-four albums backed by the dynamic distribution strength of WEA.

The product of 31 artists being sold with early-bird enthusiasm by the largest distribution sales force in the industry is awesome. A sales force which at this very moment is writing new and heavier orders for Gold Rush artists while backup personnel hurry to fill orders for same-day shipments.

So while others dream of Fall programs and profits, the mightiest record group in the United States begins the hottest 30-day sales program in record history.
General News

Union Recording Musicians Divvy Up Fat $10 Mil Pie

Label signatories to the AFM recording agreement contribute a small percentage of dollar sales to the Special Payments Fund to build a "recovery pool" for distributing pension, union musicians performing for recordings over the preceding five years.

Checks mailed to AFM sidemen in August will total $9,640,000. The top 50 among the approximately 4,000 musicians in the U.S. and Canada participating in the melon split will each receive a payment in excess of $18,000.

Musicians working out of three AFM locals will receive 70% of all monies distributed by the fund. Local 47 in Los Angeles holds its position as the country's leading recording center with 36% of the fund's payout going to sidemen in its area of coverage. New York retains second spot with 21% earmarked for Local 802 members. Nashville completes the big three, with Local 257 players copping a 13% slice of the payout pie.

The name of the musician to receive the whopping $52,000 bonus is being kept confidential by fund guardians. It is known, however, that he is a horn player who is now recently residing in Illinois (they make the necessary home expenditure). It is also known that he was a member of the Apollo Bells, a popular local band.

The percentage of dollar sales contributed to the fund is based on a formula that includes the length of time a sideman has been employed, the number of sessions he has recorded, and the number of tracks he has appeared on.

Chappell Mapping An Expansion

Software development in Europe, and we expect to play an important role as well."

"Much of our future depends on provisions of the new copyright law, emergence of a consumer audio/visual market and development of new sources of income in the performance areas," Weiser believes. The new Chappell ventures are aimed at ensuring that the future will be profitable for all concerned.

WHERE IS IT?

WHERE IS IT?

JUNE 12, 1979 BILLBOARD

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**General News**

**N.Y. Theaters Prepare**

According to informed sources within the union, demands will be made for substantial wage increases to offset what the union calls the staggering inflationary trends that developed during the three-year span of the last contract.

Union officials are expected to argue that the theater can afford it, and substantiate their claims by pointing to the fact that Broadway grossed a record $70.8 million during the 1975-76 season, according to figures released by Variety.

The theater management, on the other hand, is expected to demand greater productivity from the union workers, urge elimination of a clause stipulating premium pay for Sunday performances, and cite generally skyrocketing costs that are forcing more and more belt-tightening in the theater district.

The issue of productivity is expected to be one of the major bones of contention. It spiraled during the crippling musicians' strike, when the producers asked that the number of "walkers" (workers who by union edict are paid even though there is nothing for them to do) be minimized.

The same situation apparently exists in the stagehands' union, and is apparently a sore point with the theater management.

The musicians' strike last fall is said to have cost the theaters about $3.5 million in boxoffice receipts, and affected independent industries to the tune of about $1 million a day. The strike lasted for 25 days. Broadway observers feel that another such walkout now could have devastating consequences on the theater district.

**Taxing Of Display Space**

**Continued from page 3**

The IRS rulings say that a trade show where "advertisers" or "condones" or "permits" selling and order-taking will incur tax on the exhibitor rental income.

IRS defines "unrelated business income" as the gross income derived by any organization from any unrelated trade or business regularly carried on by it, less allowable deductions directly connected with the carrying on of such trade or business. Also, a business-type activity does not escape taxation simply because it is carried on within the larger activities related to the exempt purpose of the organization.

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**Int'l Sales Up**

**Continued from page 8**

$16 million that were not included in sales for the period, compared to a $12 million figure on March 31, 1975. "The trend established for fiscal 1975 and the first three quarters of fiscal 1976 holds true, a significant percentage of this $16 million will be realized as sales and related profits in the last three months of fiscal 1976," he notes.
THE NEW ALBUM
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DISCO HITS IN THE WORLD
Radio-TV Programming

WIFE a Broadbase Station
Bob Hamilton Programs All Of His Oldies Daytimes

By CLAUDE HALL

LOS ANGELES—Programming a mass appeal station today holds many dangers. You might be labeled as a teenybopper station for playing “Welcome Back, Kotter” by John Sebastian if you’re not careful.

Or you might acquire some other kind of “hug” that would be detrimental to ratings and market image. This is why Bob Hamilton, program director of WIFE in Philadelphia has all oldest daysparted on his station “for their best programming advantage. It’s really important to grab a broadbase programming image.

“Vantage. We will play a ‘Hold Me, Thrill Me, Kiss Me’ by Mel Carter quite often. It’s always in the top 10 of audience surveys here. It’s a real mass appeal record, excellent to play in mid-day for the larger female audience.”

He points out that establishing what records to play at what times is all a matter of research. “Unfortunately, I can’t do as much research as I would like, because of other duties at the station.

But, tabulating the top 300 records in the market—letting the audience vote on its favorite three songs via postcards or running an advertisement in the newspaper asking people to vote on their favorite songs—you can get a feeling of what the audience really likes to hear. led Zeppelin’s ‘Stairway To Heaven’ hit everybody. I could play that record on an hour and they would still call in requesting it. ‘If’ by David Gates and Bread is a very big female record, but also reaches males. ‘Color My World’ is a total mass appeal record. The reason we know is that we did the tabulation for the top 300 tunes, we asked the voters for their name, age, sex, and address.

The 18-24 age male is very hard to get in Philadelphia by a radio station such as WIFE, “because there are four stations programming mass appeal music. The Philadelphia market is more competitive than the Los Angeles market, but as a result radio sounds better in Philadelphia than it does in Los Angeles.”

He expresses strong disappointment in what KIIS has done in the Los Angeles market. And KJH is a very good sounding station, but it’s winning by default because of lack of AM competition.”

Too many Top 40-type radio stations are leaning today on promotions as if they were a crutch, he feels. “This is because so many stations in almost every market are playing the same music. And, because of the tight playlist at most stations.

(Continued on page 34)

OMAHA—The Star stations will not be going dark just because the U.S. Supreme Court refused to hear in its case Don W. Burden, chairman of the programming board, has been fighting to keep his stations in a 12-year court battle dating back to alleged infringements in a political broadcast. The record industry will lose a valuable exposure medium if the station is finally forced to go off the air.

“We’re going to keep operating as long as the station is licensed to operate,” says Steve Brown, vice president and creative director. He points out that Star also has WIFE-FM in Indianapolis, KEFM in Omaha, and KISN in Portland.

“Don Burden is 100% a broadcaster who has not sold his life to the cities where he has radio station licenses. He is not as much about to walk away from his obligations to the public in those cities than you are to jump in the ocean.”

Brown says that Burden hopes to continue to operate the station until such time as the FCC appoints a new license holder.

Burden is known as one of the legendary radio giants, his Top 40 competition against the late Ted Storz will go down in the history of radio. Many excellent radio men of today have worked for Burden over the years—Rod Muir, president of the 2SM Group in Australia; J.J. Jordan, now program director of WRko in Boston; Sam Holman, now program director of WIFE in Indianapolis.

There is also a very long grassroots effort to keep the stations on the air, he says. “We have listeners by the hundreds calling all of the stations to tell us to hang in there and don’t go off the air.” There are about 150 jobs involved if the four stations go silent, which they will be required to do within the next 10-12 weeks, unless the FCC acts. The Supreme Court refused to hear the case May 24.

KOL was one of the very first Top 40 stations in the nation, though it was Todd Storz, who owned KOWH in Denver, who is credited with inventing the Top 40 format per se.

In the 18-24 years, KOL has met with strong competition from WOW, which is programmed by Tom Barsanti. In a recent ARB, WOW had 19,400 people 18-34 years of age, total survey area, per average quarter hour. KOL had only 4,100.

Asked what he would like to do as future programming if KOL goes silent, Barsanti says: “Nothing. We’re a good station, we work very hard at what we do.

“As I don’t see any positive results from their going off the air. The big danger would be to take the situation for granted. I’m not going to fall into the trap of being overconfident. We’ll continue to operate just like we have been.” He thinks that WOW may pick up some of the audience, if KOL goes silent, as will two FM rock stations in the market.

He notes that there are already several applications for the KOL license. July would mark 50 years of KOL being on the air.

“Brown says that ‘I think everybody in the radio industry should take a long look at the Star situation. It’s to Burden credit that he saw this thing through, hoping for vindication which, unfortunately, was not forthcoming.’

Star also owned WIFE-AM in Indianapolis, but it was acquired by new owners as of June 1.

The Unexplainable

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Pyramids. Strange, mysterious power of the pyramids—point station of foreign communication of the human body—fact or fantasy?

Man can fly to the moon, yet phenomena such as Big Foot, UFOs, the Bermuda Triangle, and the Curse of King Tut—all remain UNEXPLAINABLE!

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Star Stations Will Stay On Air

‘Sound Of Motown’ 24-Hr. Documentary

LOS ANGELES—The Sound Of Motown, a 24-hour music documentary highlighting the music of the Motown Records artist roster and their history, is being produced by Westwood One, a new radio syndication firm headed by Norman Pattiz and Joe Wedensall.

Already more than 70 radio stations have shown interest in the special, including KSLQ in St. Louis and KGJF in Los Angeles. KGJF is expecting to air the entire documentary over a weekend this summer, though many stations will air the documentary in one-hour segments, says Wedensall, who is executive producer of the special. Twelve commercial ads are in each hour, the station gets six of these for local clients for airing the show on a barter basis.

“We’ve gone as far back as 1959 with interviews of artists ranging from Smokey Robinson, who’ll also do customized openings and closing of the hours, to Motown president Berry Gordy.

"Tracy Broadcasting, Los Angeles, is providing production facilities for the documentary. Jerry Lang narrates the show. Pattiz has been operating his own broadcast marketing firm—Park Layton Inc.—for around a year and a half since leaving KCOP-TV where he was sales manager. Wedensall produces Notre Dame basketball games for tv.

Other stations slated to air the show include WYR, New York, WYFR in Chicago, KDA in San Francisco, and W2UU in Milwaukee. Pattiz expects to clear more than 85 stations before July 15 launching date.

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"Joe and Bing." Check out their brand new single, "Barnstormer," and find out why everyone who's heard it agrees that it's headed straight to the top.

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RCA Records
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- DION—You Know What I Mean (Columbia)
- ANDREA TRUE—Los Angeles (ABC)

**AIRPLAY:**
- KSLQ-FM—Minneapolis (Malaco)
- KJZT—Sioux Falls (Capitol)
- KLRM—Beaumont (Capitol)
- WRMU—Blacksburg (Capitol)
- KHOW—Kansas City (A&M)

**BREAKOUTS:**
- CANDI STATOR—Reprise)
- JOSEPH—Hear & More (Afternoon)
- HENRY GROSS—Limited (Crime)
- JOHN TRAVOLTA—Fleetwood Mac—RCA)

**BREAKOUTS:**
- SILVER CONVENTION—(Warner/Rhino)
- THE BAND—(Malaco)
- CAROLE KING—You’ve Got It Made (Midwest)
- JOHN HURT—(WMG)
- KENT—(Midwest)

### Midwest Region

**TOP ADD ONS:**
- R&B—It’s Good To Be You (A&M)
- JAMES BROWN—Our Dreams Come True (ABC)
- BROTHERS JOHNSON—It’s Good To Be You (Warner/Sire)
- BROTHERS JOHNSON—It’s Good To Be You (Warner/Sire)

**AIRPLAY:**
- KDWB—Minneapolis (BMG)
- WHUS—Washington, D.C. (BMG)
- KRON—San Francisco (BMG)
- KDFC—San Francisco (BMG)

**BREAKOUTS:**
- HERITAGE—Ons & More (WRG)
- BROTHERS JOHNSON—Is Alive (Sire)
- JOHN HURT—(CMG)
- KENT—(WRG)
- KIRO—Seattle (Coder)

### Northern Central Region

**TOP ADD ONS:**
- BROTHERS JOHNSON—It’s Good To Be You (A&M)
- KDWB—Minneapolis (BMG)
- WHUS—Washington, D.C. (BMG)
- KRON—San Francisco (BMG)
- KDFC—San Francisco (BMG)

**AIRPLAY:**
- KDWB—Minneapolis (BMG)
- WHUS—Washington, D.C. (BMG)
- KRON—San Francisco (BMG)
- KDFC—San Francisco (BMG)
- KIRO—Seattle (Coder)

**BREAKOUTS:**
- HERITAGE—Ons & More (WRG)
- BROTHERS JOHNSON—Is Alive (Sire)
- JOHN HURT—(CMG)
- KENT—(WRG)
- KIRO—Seattle (Coder)

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**Note:** This text represents a partial listing of Billboard Top Add Ons, Prime Movers, and Breakouts for the week of June 12, 1976, as published in Billboard Magazine. The listing includes information on radio stations adding songs to their playlists and the artists and songs they are adding. The data is presented in a structured format with columns for station type, artist, song title, and additional notes. The text is formatted to match the original publication style of the magazine.
The Sensational New Single Following Their Incredible Smash Hit, Boogie Fever!

COTTON CANDY

by The SYLVERS

From Their Chart Album SHOWCASE.

Produced by Freddie Perren
Direction & Management: Al Rots
### Top Add Ons (Northeast Region)

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Track/Album</th>
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<tbody>
<tr>
<td>CAPTAIN &amp; TENNILLE</td>
<td>Let Her In (ABM)</td>
</tr>
<tr>
<td>STEVE MILLER BAND</td>
<td>Take Me Home Country Roads (Atlantic)</td>
</tr>
<tr>
<td>EDDIE RIGGS</td>
<td>Heart-O (Warner Bros.)</td>
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<tr>
<td>BROTHERS JOHNSON</td>
<td>Get Up and Go (W.B./Curb)</td>
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<th>Artist/Group</th>
<th>Track/Album</th>
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<tr>
<td>WILLIE NELSON</td>
<td>Blue Eyes (Columbia)</td>
</tr>
<tr>
<td>BROTHERS JOHNSON</td>
<td>Get Up and Go (W.B./Curb)</td>
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<tr>
<td>STEVE MILLER BAND</td>
<td>Take Me Home Country Roads (Atlantic)</td>
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<tr>
<td>BILLY JOEL</td>
<td>A Long Time Ago (Turbulence)</td>
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### Top Add Ons (Mid-Atlantic Region)

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<tr>
<th>Artist/Group</th>
<th>Track/Album</th>
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<tbody>
<tr>
<td>SEALED &amp; CROSSTOWN</td>
<td>Get In (Casablanca)</td>
</tr>
<tr>
<td>CANDY AND THE GROUP</td>
<td>You're My Girl Now (Atlantic)</td>
</tr>
<tr>
<td>REBBIE COX</td>
<td>The Roof Is On Fire (A&amp;M)</td>
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<tr>
<td>BILLY JOEL</td>
<td>Piano Man (Columbia)</td>
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### Top Add Ons (Southeast Region)

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<tr>
<th>Artist/Group</th>
<th>Track/Album</th>
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<tbody>
<tr>
<td>RAY PARKER JR.</td>
<td>Got To Be There (Columbia)</td>
</tr>
<tr>
<td>THE MANFRED MANS</td>
<td>All Around Me (Forbes)</td>
</tr>
<tr>
<td>KIX</td>
<td>My Star (Mercury)</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>Piano Man (Columbia)</td>
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### Breakouts (Northeast Region)

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<th>Artist/Group</th>
<th>Track/Album</th>
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<tr>
<td>TWIN TRAILS</td>
<td>Sucker (Casablanca)</td>
</tr>
<tr>
<td>RAY PARKER JR.</td>
<td>Got To Be There (Columbia)</td>
</tr>
<tr>
<td>JOHN TRAVOLTA</td>
<td>The Way We Were (W.B.)</td>
</tr>
<tr>
<td>BOBBY ROBBINS</td>
<td>You're My Best Friend (CBS)</td>
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### Breakouts (Mid-Atlantic Region)

<table>
<thead>
<tr>
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<th>Track/Album</th>
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<tr>
<td>THE MANFRED MANS</td>
<td>All Around Me (Forbes)</td>
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<tr>
<td>DEEP PURPLE</td>
<td>Smoke On The Water (Atlantic)</td>
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<tr>
<td>TWIN TRAILS</td>
<td>Sucker (Casablanca)</td>
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<tr>
<td>JOHN TRAVOLTA</td>
<td>The Way We Were (W.B.)</td>
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### Breakouts (Southeast Region)

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<td>JOHN TRAVOLTA</td>
<td>The Way We Were (W.B.)</td>
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</tbody>
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**Note:** The above text is a representation of the Billboard Singles Radio Action Report for June 12, 1976, which highlights the top add-on requests for different regions in the United States, including Northeast, Mid-Atlantic, and Southeast. The report includes specific tracks and artists highlighted by radio stations across various regions, aimed at promoting new music to their listeners.
Framed, man we was Framed.
All we did was make the record--
It was the D.J. who played it.

We're dropping a red one on ya. Watch it turn gold.

Ode Records Inc.
Country 'Tis of Thee.

Look behind a Shure microphone to spot a star in Nashville. Country superstars insist on Shure microphones because of the consistent reliability and clear, natural sound that make these microphones the "Sound of the Professionals." Make 'em part of YOUR next performance. Ask your Shure dealer about Shure microphones and tell him Bill, Bobby, Billy, Donna, Mickey, Tom, Sonny, George, Bob, Loretta, Barbara, Ronnie, Dolly, Charlie, Johnny, Marilyn, Cal, Nat, Conway, Leroy, Tammy and Faron sent you.

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

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
“But we also contracted with a local airport to give away 50 hours of flying lessons as a grand prize and you had to be over 17 years of age to participate in this part of the promotion. Unfortunately, there were no entries, so we had to do something different. Long ago, we did become aware of there being longer on the playlists of radio stations coast-to-coast. So we moved the charts and then dutifully went to work for new rounds.

“Another theme From S.W.A.T.” was on our printed playlist for 20 weeks. It was a theme song, so we had no more response than previous rounds. We’re playing it at least one day still. Pinball Machine, Elton John might play it once an hour and half an hour later get four or five phone requests for it.

Hamilton pays attention to requests, although his total value in the world may be very weak. “But requests are a barometer.”

“Another reason records are staying longer on radio station playlists is the tendency of program directors to keep them there. This hasn’t much to do with sales; sales might have dropped off on the record. ‘It’s better to be safe than sorry.’ If the record is familiar, the program director already knows its strength in comparison to other records.

“Anyway, it’s a matter of giving the people what they want. If you ask someone whether they like I’m Easy by Keith Carradine or Yellow Brick Road by Elton John, you’d think that Elton John tune is chosen every time. But I’m Easy is going to be a top 10 record, but it’s going to take a long time to make it.

Weekends are when Hamilton reflects on radio programming. And weekends are thus very valuable to him. “If you’re a program director should be forced out of his market at least once a month—for one day—because he doesn’t know and be more objective about his own station that way.”

Hamilton started in radio in 1964 at WBCB in Levittown, Pa., while he was still in high school. He did a 15-minute weekly show about high school news—“what I would now call a garbage show”—and was the station’s only DJ. Upon graduation, he went to Temple in Philadelphia and won his degree in psychology. But at the same time, he attended BU in Doylestown, Pa., as program director and was there until the station burned down.

“I was on the air in 1967 and I could see smoke in the transmitter room through the control room window. I thought some nearby farmer was burning something, because the studio and transmitter was a shack in the middle of this field. But when I put on a record and went outside, I found that the fire was in the studio, and I ran back in and did the quickest signoff I ever heard.”

He worked at W-100 in Chicago, Pa., as chief engineer and program director and started also working part-time at WYOU and then WIBC in Philadelphia. From there, he went to WZNC in Pittsburgh until it was sold, then to a national network program director of the Sheppard radio chain, operating out of WLV in Grand Rapids, Mich.

KLIZ Separates

BRAINERD, Minn. — KLIZ-FM has separated programming from its sister AM station and is now featuring the automated syndicated programming “XT-40″ created by Drake-Chenault Enterprises, Los Angeles. The station is owned by Earl Johnson.

JACQUELINE McCauley
Music Director
KLOL, Houston

We are all aware that in an industry that is as vast, complicated and inter-involved as it is, that there will remain occasional errors in judgment or procedure made. However, when one company consistently allows these errors to detract from the detriment of the other organizations with whom it is involved, I believe it is time for a re-evaluation of that company.

In the Houston area, the last four major releases from Atlantic Records and its custom labels (led Zep-"Physical Graffiti", "Presence", "Bad Company", "Runnin’ The Pack", "Rolling Stones – ”Black And Blue”) have all been heard exclusively on the station a significant time before the rest of the market received the particular piece of product. Since this has become a regular occurrence and is not restricted to any one market, it is inexcusable.

A situation of this sort creates difficulties for everyone involved, the record company, the local rep (who in this case has been most helpful), the stores (who sometimes don’t have product until weeks after it is first “leaked”) and of course, the rest of the programmers in the market.

We had considered pulling Atlantic product in protest of this situation, but we are an open format, AOR station, we are committed to providing our audience with a range of different music that, in many cases, cannot be heard elsewhere. Excluding Atlantic’s product would be against our listeners and hopefully this will not become necessary.

If we are to be effective in our programming and marketing product, we must take a responsible attitude towards our individual and collective audience. It is a necessity that our major concern be for the functional operation of the industry as a whole. This concern should never be overshadowed by personal relationships or attempts for personal gain, which allow “leaks” of this sort to occur.

NEW SONGWRITER

Steve Dorf. Switch from Atlanta To L.A. Important

By CLAUDE HALL

LOS ANGELES—Though he believes he’s still a year away from getting the kind of records that will mean something,” Steve Dorf of Hobby Horse Productions has had 14 of the 20 songs he wrote this past year recorded.

And in the 1½ years since he “graduated” from what he fondly refers to as Loyola Unv, in Atlanta he has produced more than 70 songs for records.

His other activities—arranging and conducting—includes the “I Honestly Love You” album by Roger Williams, conducting for the Tanya Tucker performance a year ago at Caesar’s Palace in Las Vegas, and arranging a Jim Nabors album for Ranwood Records that should be out soon.

His mainstay, however, is writing and producing records. For Columbia he’s producing Richard Maush egr and will co-produce Walter Mann for Warner Bros. in June.

About the biggest song he has written so far is “I Believe” by Harry Warren, George Russell, Milton adaptations of classical/concert, jazz/blues and popular) reviewed the more than 1,000 nominations before deciding on the honorees.

For the event will be Mar- velous entertainment provided by Ethel Merman.

The awards are given by the American Music Conference.

UA To Distribute Ch-Town Company

LOS ANGELES—United Artists will manufacture and distribute the department store owned by Carl Davis, new Chicago based label. Davis, a former executive with Brunswick, has on his new label Walter Jackson, Don Jackson, the Ebony Rhythm Funk Company, the Country Boys, the Peddlers, and many others.
Radio-TV Programming

Vox Jox

By CLAUDIA HALL

LOS ANGELES—Jeffery J. Sat-
tter has shifted from KAGO in Kla-
mash Falls, Ore., to 1250 in Spo-
kwan, Wash. He'll be working as a
disk jockey and also doing news.
Jeffery is backing Memphis station
WOR 1250 for the summer. He tells
me that his station has awarded $41,000 in cash prizes so far in
summer contest “and we’ve only just
begun!”

An old friend who was one of the
earliest pioneers of our business
as general manager of WCN in COLUMBUS, Ohio, PHIL SHER-)
DAN, is getting ready to move to
Cincinnati. He’s very experienced in both program-
ning and management and is will-
ing to go anywhere besides Troy, N.Y. If you’re looking for a
manager of a smaller, medium, or large station, he couldn’t
find a better man than Phil and he can be reached via 614-289-9675.
Ir V. Thomas, music director of CKP in Wetswain, Canada, also sent me a note about what the call letters of
WOC in Davenport, Iowa, and WHO in Des Moines, Iowa, meant, with the note: “Both of these stations derive
their name from the word ‘radio’.”

The lineup at KSWT in Los An-
geles has just had some new person-
geles now has Jim LaFawne 6:10 a.m.,
Chuck Marshall 10:20-12 p.m., pro-
gram director Rich Dalton from
KFWX in Kansas City 10-6 p.m., Bill Bowker 10-6 p.m. and
Brooks. Changes that started with
Jackson in Long Beach 2-6 a.m. Alexia and Caron Brenner do week-
end work. This is a rock station and the personalities still have the freedom to pick their own music to play “with no call list plan.” Bill brings a professional program director for the chain, which
includes such stations as WABX in
Detroit.

Last week, Al Herskovitz, opera-
tions manager of KFOL, PHILADEL-
Phip, was called back from vacation to question him on the pro-
gramming of KFOL. Seems the judge keeps the station on track in his line of work because I’m excited over the new
John Miles release “Music.” Af-
ger giving it a first listen, I came away with the same feeling Richard Har-
rie” MacArthur Park gave me back in the mid ‘60’s. Miles’ tune also has
“Shannon” overtones. Though the overall production of “Music” might not be as good as in the past, “MacArthur
Park” is its refreshing change and is now in regular rotation. Photos are hot.

“Speaking of music, service has improved since I came here last year, but could be better. I’ll welcome help from all labels. WCSS
in MOR daytime and we rock at night. There’s no telling what rocks most of the day. I promote heavily and I’m always trying to
open and promising ideas.”

Phil Murphy, 805-527-7352, has
left KSMO in Ontario, Calif.; he was
doing the morning show there and is now in the business of putting on a radio station. Mark Williams is a part-time man, who has
been promoted to full-time at the station. He did a good job keeping on air and around the country all summer to
find a new target and a larger market that would be suitable. I will be looking for MOR stations and those heavy in sports.
I’ve picked up hundreds of aircheck cards and will be over, stopping in to talk. Hope you can tell them I’m coming.”

Tom Parker has joined KFRC in San Francisco as swing man. He’d be
with KGK in Portland, Ore., as a
member of the quartet for several
years. . . . Joe Costanzo, La Crescenta, Calif., sent me a xerox copy of the ad-Vertiser that he’s doing for Los Angeles 1955 Herald-express-
ness is good, friends, Dick Whit-
ting from Cleveland was doing a show on KABC, Arthur Godfrey was on KXK
Conn, and Martin Block was doing a show on KABC on Saturday at 11 a.m. All of these shows were纺 to all listeners.

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S. Calif. Clubs Fight For the Right Artist

By FRANK BARRON

LOS ANGELES—Even though the famed Whisky A Go Go rock club here shuttered last year, there is still a fierce, dog-eat-dog fight among many of the clubs to obtain the right acts.

Most of the bookers in the Southern California area admit that with the help of the record companies, they can make it work just that help? It's rough, most agree.

After the Whisky switched to stage musicals, many hard rock acts moved over to the Starwood. But booker Ed Chorlan contends that "We're having a little trouble. Everybody is asking for more money. We're always trying to get the right act. We'll give concessions to certain acts.

The club, which can hold 1,000, works on both percentages and guarantees. Unlike many other clubs, it is open seven nights a week. Chorlan says he like closer cooperation from the labels. On most nights, the Starwood offers two bands, doing two shows a night. At other times it is possible that one club may have one show a night, much as in concert.

"We get good concert names," Chorlan adds. The better name groups sell out the club for each show. The Starwood, he notes, is "not a total rock 'n roll club. We always try to get the right acts, regardless of whether or not they are rock groups. We try to package them properly."

As a rule away, Elmer Valentine of the Roxsy says "We have no problems at all. The club has strong record company support, and bring in top notch acts regularly. Open at first as a weekend facility, the Roxsy now is open 5 days of the week, according to Valentine, who used to operate the old Whisky.

Meanwhile at the well-known Troubadour, also in the Hollywood area, booker Rick Bloom states that record company support is "status quo, but they are not supporting us as heavily as in past years.

The club is not presenting the same names as in past seasons, and Bloom admits "We are booking outdoor shows rather than big draws. We're into indoor booking acts which won't cancel.

He admits he has to be more aggressive now. "We are seeking acts which have public appeal, but we are still looking for new things. We still have a high quality in our entertainment. Overall, things are doing nicely.

The Troubadour has had several unusual bookings, notably science fiction writer Ray Bradbury on stage in the famous "Elman's" show, and a "Feminist movement act."

Then, the club recently hosted new Smokeyrook at Redondo Beach, he packs in his 600-seat house when he brings in a name act, but dies with lesser known names. "It costs me thousands of dollars every weekend if I can't fill the club, and how long can I keep that up?"

The problem, Holm insists, is that even with the name acts that fill the club, "we are competing for the same money "it is difficult for the club owner to come out ahead. Still, those are the acts who bring in the customers."

Further down the coast, Rick Bachtrick's Golden Bear in Huntington Beach continues to bring in top names, and draws well on the weekends. There is no heavy competition, and tours come from surrounding areas.

At the La Paloma Theater (club) in Encinats, Joel Maiman, a former Shelter Records executive, admits happily that "acts and managers are now calling me. The place is developing a good reputation, and also developing as a rehearsal hall and live music club. This is the emerging place in the San Diego area to break into the market."

Talent In Action

"Hey You Get Off My Lawn!" was among the phrases Taylor has used with three female backup vocalists but soon warmed up the audience with "Who's Making Love," "Deeper to Keep My Eyes Out of Your Mind," and his new single "Somebody's Gonna Die," from his Columbia LP "Can't Get Outta My Mind." Taylor is the artist who is long overdue the superstar status he finally achieved and the four years he resided on with his platinum single "Disco Lady" proved it.

FRED PAYLEE

MICHAEL ALLEN

enjoyed the New York look. Looking sharp in a laces pastel, Payne sound ed even sharper May 20 in the evening show at the group here, so that some label had may even up to that recording days with ABC are behind her--a new deal is in the works.

Her rich voice needed no microphone accompaniment as she sounded thru 15 numbers in a 50-minute set that ranged from a effective slow flick "Baby Doll" disco ar no, "I Was a Fool when I was working Of Woman Al bert's "Festivals," reflecting his own style on the song.

This marks the exiguous debut in all on her first gold disk, "Bund Of Gold," as she did when it was high on the chart, and equally good is a recent appearance on the last ABC LP. (Continued on page 41)

unsurpassed in Quality
Glossy Photos
135¢g
EACH IN
1000 LOTS
$60*
100 x 14"*1
$85
CUSTOM PRINTS
$100 per 100
COLOR PRINTS
$150 per 100
COLOR POSTERS
$160 per 200
MOUNTED ENLARGEMENTS
$1.25/2 x 3" x 4"
$1.75/3 x 4" x 5"
$2.50/4 x 6"
$4.00/5 x 7"
$5.00/6 x 8"
$6.00/7 x 9" x 11"

(Continued on page 41)
Lyrical Taupin Now Turning To Singing

By JIM MELANSON

NEW YORK—Bernie Taupin, the one who writes the words for Elton John (from the title of his hit book, “Looking for Words”), doesn’t rule it out: an album he cut while in Toronto recently is being mixed down now. There’s a possibility that it’ll be out on Rocket Records this fall.

A whole new record or a return to ideas of recording (he once had a spoken word disk on Elektra)? “Not really. It’s just something I wanted to do. I went into the studio with two of Elton’s songs, and several others, and simply cut the record using material that already has been done (none of it own). Taupin, who has collaborated on over 400 songs in his writing career so far, explains that “no way” would he ever consider going on tour, even if a record were to get released this fall and be successful. He doesn’t hesitate to mention that he would “love” to have a single of his own.

More immediate for the 26-year-old lyricist, though, is work on John’s “Seated” film project that he would only describe as involving animation.

John’s also the plugging of his new book, “Bernie Taupin The One Who Writes The Words For Elton John” which originally brought him to town.

The book is a hardback featuring some of Taupin’s best work along with illustrations from a number of artists.

Back to the industry. How does the American media feel about him these days? “It’s definitely healthier.” The British scene? “Unfortunately, the music scene in England has been stagnant. It’s simply gone to dogs, he opines.

Aside from their mystery film, what can we expect from Elton John and Taupin during the coming months? “We’ve completed a double album, and it should be out this fall (November). I think it’s the best we’ve ever done... it has all new material,” he offers.

How does he work? “If the feeling is there, I can write a book in a couple of days.” The next step is simply to turn the lyrics over to John, who Taupin describes as being equally facile when it comes to providing music.

Are there any other areas toward which he’d like to direct his creative energies? “I’d be interested in getting an acting role in a television movie or in a motion picture,” comes the reply.

Lyon and I reintroduced ourselves to the people at the publisher’s dinner in New York and asked if we could be writers,” Sawyer wrote. “Fortunately, we were in the habit of continuing to Detroit on weekends until the label moved to Los Angeles. Lyon and I had been with a number of different writers.” Signed as a staff writer to Motown’s Joeboy publishing company, Burton finds the competitive atmosphere at both Motown and Joeboy stimulating. “Berry Gordy is a catalyst,” he says. “He’s charismatic and he’s a man we all respect. We have our verbal disagreements, but he’s a man who will get all the writers together and listen to all opinions. Berry Ales is also a help. All the writers get an equal shot. As working for a large group of writers, I think it keeps us all a bit sharper.”

Sawyer considers himself basically a lyricist, yet she doesn’t sit at home or in an office jotting down lyrics to match with uppers that might happen her way.

“I can’t simply go home and work on lyrics by myself,” she says. “I really have to work directly with whoever is doing the music. If I’m alone I’ll get bored after four lines and that’s the end of it. Writing lines alone is like doing an assignment, a job. Bouncing material off someone else is fun.

“I much prefer to work with a piece of a melody rather than a whole melody,” she continues. “(Continued on page 44)
Announcing

Billboard's Special July 4th Issue

SPOTLIGHT ON AMERICA
THE THEME:
ON JULY 4, BILLBOARD WILL PRESENT THE MOST DEFINITIVE ANALYSIS OF THE AMERICAN MUSIC/RECORD INDUSTRY EVER PUBLISHED . . . ITS HISTORY, CONTRIBUTIONS, AND WORLDWIDE SIGNIFICANCE.

- Charts: Billboard, the originator of charting the most popular artists, songs, and records — will feature in this issue the “All-Time Top 200” records and artists in key music categories
- The Top 200 Music/Record Industry Leaders who will shape the future of the U.S. music business
- Artists, past and present, who have made American Music great
- Every facet of the American Music/Record Industry will be explored—rock, soul, country, jazz, classical, spoken word, children’s records—and the future of each in the U.S. and worldwide
- The American Music/Record Industry in depth: distribution and wholesaling, music publishing, broadcasting, music on campus, pressing plants, consumer electronics, and more . . .

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October Bldg., 3-3, 5-Chome, Minato-Ku, Tokyo 108, Japan
250-540

Mexico
Mario Peral
Apartado Postal 11-705
Mexico 11, D.F.
985-523-1907
**Talent In Action**

44

- Continued from page 41

London is ever versatile with vocals as Groch-and a good deal of the local. His last set of the evening included "Spring Creek," an original about a crew near Santa, "Ruby Pelt," "Wide Side Of Life," "Lost In The Ozarks," "She Pack To Go" (done in the Hank Thompson style), and "Red River Valley."/Deядoпs for a Team

RICHARD FRICKER

**SHANDY SINNAMON**

Tack Room, Diplomatic Wore, Miami

Miami single/songwriter Sinnan, who last year was signed to Elektra/Autumn, opened May 21 in what must be one of the most difficult rooms in the U.S. A loud, boisterous crowd of over 40 is enough to delve even the most seasoned performer.

And seasoned, Sinnan isn't. Although she shows potential for becoming a good strong act, she was completely out of her element on the Tack Room. She needs a "listening room," not a room in which she has to contend with noisy conversationers and a lively singles bar.

Sinnan's voice is strong and gentle in form. It is a fact that the closest thing that's all. At this point in her career, she vacillates from one style to another--a hard-driving rock singer a la Linda Ronstadt, an Olivia Newton John platte country singer and then a folk singer. It's all been done before and Sinnan shows enough talent to become her own singer, not following in footsteps of others.

**RICHARD "GOOVO" HOLMES TRIO FEATURING BRENDA Hopper's, New York

Jazz organ has always been a very powerful vehicle for preaching the blues and Holmes is perhaps better at getting the message across than most others. Always a trendsetter on this instrument he has started an... another direction--instead of using a guitar or saxophone as a third voice, he has added an....

Kiddell Mess plays a variety of instruments (electric and acoustic piano, synthesizer), which blend beautifully with Romo's organ and synthesizer. The effect is very different and pleasing. Drummer Mike Rozak keeps things pro... steady at a steady pace with a moderately t.... power, while Holmes plays the key role.

Holmes is one of the best organists because of his ability to bring down the music to a gospel level. Whether he's playing a slow blues with all the... on a spangled or a spirited version of "Green Dolphin Street." He displays incredible depth, handling, and foot-stomping.

Jenise worked his way through the stage halfway through the act and demonstrated a very strong... tone a la Elsie Janis. She can really boil out a song and match perfectly by the arrangement of the instrument. Stand out numbers all Holmes' Floating Dutchman was his "This Is the Me." JIM FISHEL

**L'IL ALBERT'S WORKSHOP**

Kauai Resort Hotel, Kauai, Hawaii

In his premier engagement since leaving the ranks of the Sunflower Band, L'IL Albert's Workshop--displays high... depth and breadth as a front-road entertainer.

The Workshop concludes a two-week engagement here May 3D. The long hour show consists of L'IL Albert's versatility as a lead singer, dancer and instrumentalist--and of L'IL Albert's versatility as a... song packages as "In the Mood," "Swingin'" and "Marvin." JIM FISHEL

**Closed Circuit**

- Continued from page 3

available in 150 cities, mostly in the Eastern half of the U.S. So far, it has just become available in the San Francisco area and projects adding more 50 cable television stations by midsummer.

The company broadcasts signals by satellite or microwave towers to its markets. Some of the signals are beaming... a letter channel from each participating closed-circuit broadcaster. So far, the company has been branching into any markets where there is already a competing pay-TV channel operating.

Fees to the individual viewer for receiving Home Box Office programing average $6.50 a month. For this, the home viewers get some 12 hours of daily programming. Featur... are about as much recent theatrical movies per week.

The one basic trend they see emerging in the future is the ever-present co-promotion of events.

As for the wide variety of writing partners she has worked with, she says she either hits bunch of melodies in the Jobber offices and suggests to a writer that the two of them get together, or a writer will come to her with a story.

Sawyer also tries to attend recording sessions, particularly with "producers who give the writer some chance to help on the interpretation of the song. Hal Davd is good like that." "Some writers feel they must have a followup to a big hit immediately," she adds, "and are uncomfortable with a hit. I like it. It's real a psychological shot in the arm to know people still want to listen to my stuff." Magid Opens Club In Suburban L.A.

LOS ANGELES--Lee Magid, veteran personal manager (from Butterly, Della Reese) has opened a new-talent showcase nightclub in Encino, Cafe Concert. The Ventura Blvd. night has scheduled local talent in the fields of jazz, folk and comedy plus a Wednesday evening songwriters showcase.

WHERE IS ?

ANDIRA

**APTA WOOGING COLLEGIATE ACT BUYERS**

BY JIM FISHEL

The following is the second of several installments featuring the reviews of major booking agencies on the subject of college concert dates. In the coming weeks, these concern... of major bookings offices to all areas of the business will be included.

NEW YORK--The Agency For The Performing Arts (APA) says it will continue to get involved in collegiate concert dates, while at the same time enlisting the aid of more outside agents.

According to a spokesperson, there may be a lessening of interest in campus concerts. A fall booking... acts are pushing for record sales and campus concerts generally do not generate record sales as does a college concert. Also, campus organizers... not seem to realistically know how tour costs have jumped and the kind of money acts therefore require.

Slow decisions, changing student populations and cumbersome booking are among the problems. There are 220 college concert dates in the whole country.

For its price of acting is done to correct the school, needs to fill all existing tour dates and the past performance of the group.

The country's strongest future booking (Georgin Artists Management and Monogram Peninsula Artists) is a major part of the agency's overall business. Professional promoters are also planning an inside college tour. Major APA concert dates, including Mike Belkin, Tony Ruffino, Alex Cockey, David Ferris, Rick Kay and Bruce... of anything that's going to happen on the concert scene because many schools may not have big enough venues, thereby presenting produc... problems.

Among the emerging trends, Stoll... are more mixed bill concerts, more black booking and more co-promoting of dates by professional promoters.

The main factors in the livestock promotion are past... nee, for certain exposure, chart activity and the size of the school.

Carmel, Calif.-based Monterey Peninsula is also continuing to grow in its amount of campus business. Dan Weiner and Fred Bohlander, co-owners of the agency, feel professional promotion and road work are... campus dates in the future. Among the promoters they have worked with are Jamboree Concerts, West City Productions and Reggae.

The artist roster of Monterey is 440, bluegrass and pop, 40% rock, 25% country, and 1% comedy. Among the groups Bohlander and Weiner have worked with and schools are the slow decision-making process, the basically poor promotion and the relatively poorer facilities found on campus.

The one basic trend they see emerging in the future is the ever-pre... co-promotion of events.

Billboard Special Survey for Week Ending 5/31/76

**Auditoriums (Under 6,000)**

1. BOB MARLEY & THE WAILERS/LITTLE ANTHONY--Pacific Presentations, Old Spanish Days, Santa Barbara, California, May 21
   $2.05 $5.50 $24.70

2. BOB MARLEY & THE WAILERS/LITTLE ANTHONY--Walt & Rosesmill, Disc Auditorium, Santa Monica, California, May 27
   $2.67 $6.50 $23.90

3. WILIE NELSON/TONMALL GLASSER-FLYING BURNTO RISHES--Columbia Auditorium, Kansas City, Missouri, May 30
   $2.70 $5.00 $18.90

4. CHARLIE DANIELS BAND/LES DUDLEY/SAILOR--Walt & Rosesmill, Golden Hotel, San Diego, California, May 20
   $2.37 $5.50 $14.90

5. CHARLIE DANIELS BAND/LES DUDLEY/SAILOR--Walt & Rosesmill, Disc Auditorium, Santa Monica, California, May 27
   $2.25 $5.50 $14.35

6. CHARLIE DANIELS BAND/LES DUDLEY/SAILOR--Walt & Rosesmill, Music Mall, Tucson, Arizona, May 20
   $2.28 $5.50 $13.62

7. BLUE RYSTER CULT/RUSH/SUNBUY LION--Daydream Productions, Brown County Arena, Madison, Wisconsin, May 27
   $1.77 $5.50 $9.30

**Hit Lyricist Pam Sawyer**

- Continued from page 41

finished melody kind of locks me in. If I've got a piece and a chance to move around, I'm better off. And if I don't finish a song in a day or so, it's likely I'll never finish it. I'm basically lazy.

She says she likes to help with melodies. "I'm very involved in the melody," she says, "but I often get a lot of help on the lyrics from whoever is writing the music. I listen as the melody is being written or recorded, and most of the best things are done in a kind of informal fashion."

Among the writers she has collaborated with, Sawyer lists Lorrie Burton, Jimmy Roach, Gloria Jones, Frank Wilson, Michael Masser and Martha McDaniel. Sawyer says she wrote "Love Hangover" and who Sawyer calls "immensely talented as a writer and singer." Some of her favorites.

As for the wide variety of artists she has written for, Sawyer says she tries to keep abreast of who has LPs coming up and what the artist in question is looking for. "We're generally sold if an artist wants uptempo or ballad material or disco," she says, "and we try to write for that particular need."

**Top Boxoffice**

**Stadiums & Festivals (20,000 & Over)**

1. WINGS--Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, May 22
   $21.36 $6.50 $71.308

**Agency (6,000 To 20,000)**

$14,458

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**Shawn THE PICTURES**

FLORIDA SPRINGFIELD, NO. 56583

44
Perren Has Climbed High Since His Checker Start

By BOB KIRCH

LOS ANGELES—The Sylvers and the Miracles have at least two things in common which have enjoyed No. 1 singles on the Hot 100 over the past few months and both singles were produced by the same man, Fredric Perren.

Perren, currently working with the Sylvers and Tavares, has apparently developed into one of the busiest producers in the business in the past year. But, like most "overnight success" in the record business, Perren has more than paid the proverbial dues.

"I have a degree in music," Perren says, "and in 1964, while I was still in college, I began doing some arrangements—combining street learning and class-room learning in music, and I went from the early projects to Motown, where I stayed for seven years."

At Motown, Perren became part of The Corporation, as the Jackson 5 producers were somewhat cryptically identified. The group, of course, ran up a string of top 10 records in the late '60s and early '70s. Perren's last project at Motown was the Miracles, who came up with "The Love I Found in You" single and album in "Love Machine" and "City Of Angels." From Motown it was straight to the independent ranks. In 1970, I single with the Sylvers in "Boogie Feaver" (co-written by Perren as well as produced by him) and then Tavares, "Mama, I'm Coming Home" (which got the guys back into the top 10) single in the early '70s.

Perren says, "The Sylvers did a message LP and it worked. With the Sylvers, they're a very young group and I was looking for a young, energetic sound. I was with Motown in 1973 and Smokey Robinson asked each staff producer to come up with a couple of things," he explains, tracing the Miracles' "I Call It Love" up to "Baby," which hit the Hot 100. They were already into the concept of "City Of Angels," and in this case, he went with the idea of having the group sound like something else.

"It's better for me to he professional, no one is saying," he says. "It is better for me to have a group make records that they're on, and it's the way they make records."

Perren does stress, however, that the artists also play a role. "A producer and a group can make something together, but they can't make it work." he says.

"I've spent a lot of time working on the sound, there is always other input. When you work with talented producers like this, you can be sure they will also have ideas."

As well as producing, Perren is also involved in writing and publishing. "I look for a good song, a good hook," he says. "And as I've said, I have a publishing company, and inside the company are two of our more prominent collaborators. "I prefer to work with a lyricist," he says, "because they can help with the lyrics, and they can make it easy. They use what is usable and you give them back everything."

There is another reason, however, for Perren writing down his arrangements. "You can play a musical feature and different musicians will write it differently because of the small subtleties in music," he says, "so it is better for me to have the subtext. There are gigantic producers who won't read or write music, but this works for me."

Harvey Fuqua was in with the new Birth, handling the production chores for the group's next album. Dick Griffey was also in handling production for Cornelius-Griffey Productions. John Newton and Silver Spur, one of the new LP projects, groups around, came by to work on their next project with producer Bones Howe. Pete Abbott worked the boards. Morgan Ames was also in.

Finally, John Denver was back at RCA recently. As always, Milt Okin handled production. Mickey Croft- ened engineered.

Things continue to move at Columbia Recording Studios in Nashville. In recent weeks, were Charles Rich, Marty Robbins, Freddy Weller, Johnny Duncan, Johnny Paycheck, Wendy Mogg and Faith Hill, all under the watchful eye of producer Billy Sherriff. Connie Smith and Moe Bandy were also in, cutting with Ray Baker handling production on some projects. George Richey produced the single "Your Love and Streckle" produced David Willis.
Jazz Beat

Philadelphia Gets A New Jazz Nitey

PHILADELPHIA—While the century-old city just turned discotheque because the room couldn’t fit suitable jazz names to its budget, a new jazz room blossoms out in the west sector of the city at Charlie’s Playhouse Lounge.

Owner Charles Libby, a graduate of the Royal Conservatory of Music in Toronto, where he played flute and clarinet with the Toronto Symphony, became a jazz devotee in 1945 when he organized his own band. Later, he started playing with smaller jazz groups, including that of Sonny Stitt.

Charlie’s Playhouse Lounge is the only room now where fans can catch jazz performances on Monday, Wednesday, Thursday, Friday and Saturday nights, plus a Saturday afternoon session from 4 to 7 p.m.

The room takes a $3 cover charge and Libby prefers to feature single vocalists and instrumentalists. He finds the singles cheaper than big bands, and the jazz music might not be attractive to his clientele.

It’s not rock nor jazz with electronic goodies for Libby’s room’s preference. It’s for the best jazz of the late 1940s and the 1950s. There is also a house band in the Gerald Price Trio mode, the jazz sidemen in town who can also back anybody coming in.

Since acquiring the room, Libby has brought in Little Jimmy Scott, Johnny Hartman, Dakota Staton, Gloria Lynne, Al Hibbler, Irene Lubin, Jo Stafford, Bobby Troup, Illinois Jacquet and Milt Buckner.

Jersey Library Series Success

SHREWSBURY, N.J.—A jazz concert by a group called Sopranino Sum- mit, wound up the season’s series of music concerts May 10 at the Mon- tgomery County Library, assuring the return of jazz to the library next year.

Some 500 jazz fans turned out for the concert, which was sponsored by the Montgomery County Library system with a grant from the National Endowment for the Arts.

John Livingstone, director of the library system, says he has received another grant from the National Endowment for the Arts for two concerts a month, and that jazz will include in the series starting next fall.

The Sopranino Summit is a five-piece unit headed by Kenny Davern and Bob Wilber, both on soprano sax and clarinet, Marty Grosz, guitar and vocals, Fred Fidler, drums, and sub- jectivist bass, Major Holly. Group’s debut record album, “Sopranino Sum- mit,” is on the World Jazz label.

WHAT ANDIRA

Jazz Beat

Buddy Collette’s band plus Rob Merris’ Sum- mit, open a hoedown-like a foot-stompin’ Sunday Concert (3) at the Ambassador Auditorium at Pasadena. Gig is sponsored by Local 47 at the three years-anniversary with the Ambassad- or of dubbing its auction. The Casino Ballacin in Axon opened Sunday (5) for Woody Herman’s band with other orbiting at the framed ballroom during the summer spot lighted by Bobbi Martin, Lew Brown and the Glenn Miller Orchestra under the direction of Jimmy Henderson.

Beverly, Calif., declared the week of May 24-30 as jazz week in honor of the school’s 10th annual jazz festival. Special tribute will be made to the music artistador in the Beverly Jazz festival band of fame for 1976. Duke Ellington, Louis Arm- strong, Charlie Parker, John Coltrane, Bill Hol- day and “Cannonball” Adderley during the Me- morial Day jazz band.

Pas Johnson, Los Lewy, Bob Wadman, Jack Eldridge, a former trumpeter with Woody Herman, Maynard Ferguson and Stan Kenton bands, plays flugel horn, trumpet and pocket trumpet. He wrote all the tracks and handled all the arrangements. LP is titled “Don Rodler … Now.”

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The lines are forming at the boxoffice at Madison Square Garden in New York. The night before, the Lyceum in London, the auditorium of the University of California at Berkeley and Roberto Clemente Coliseum in San Juan, at the Los Angeles Coliseum and at Madison Square Garden in New York. They are all coming to hear the reverberations of the salsa explosion, sensing what it all about but knowing that it is exciting and vital and invigorating and a whole lot of fun.

But what is it really all about and what has it meant to the Latin music business? More importantly, what will it mean to the industry in the future?

The salsa explosion which has been documented in a spate of articles in both trade and consumer journals has been attributed to a number of factors. Some claim it a political and social explosion driven by young Puerto Rican New Yorkers, others the product of the success and critical acclaim received by others. Still others claim it to be the natural evolutionary course of Latin music while the vast majority prefer not to analyze it and merely develop the music's potential.

Truthfully it is a little of all of these things but more of the latter because the word “salsa” in and of itself has no musical meaning. Its origin is predicated upon the keys of Peru and as Tito Puente, the acknowledged “king of Latin music” says, “We don't play rag, we play music.”

The term began appearing on album jackets around 15 years ago to describe the “hot and spicy” nature of the music. It came to the fore as the result of two major contributions to the salsa movement by the San Juan, New York magazine and Jerry Masucci, co-founder and president of Fania Records, the leading producer of salsa recordings. San Juan magazine in the early '70's to promote an English-language vehicle of expression for young Puerto Rican New Yorkers. With his close ties to the salsa industry, Masucci was able to secure heavy support from this area and focused on the music for its own entertainment value and in order to rally readers around social issues.

While not the most financially successful of ventures so far, Latin N.Y. magazine has become a bible of sorts for salsa followers and musicians. Poll awards is a focal point of much interest and concern.

Masucci and his Fania family of labels can really be considered the pioneers of the genre. Without their input and support, the vast majority of the artists would be little more than a curiosity among the many who listen to Spanish-language radio. That would leave many of the young, second-generation Hispanics who speak Spanish but do not hear it in their homes, that is if they are able to tune in an R&B or rock station.

What Masucci, a New York-born attorney who jumped from the direct mail business to the recording industry, has done is utilize his artists in all conceivable ways. He formed the Fania All-Stars, made up of the leading artists of the day, to put on concert tours. The Fania label has become the amalgam of the Latin music scene.

Not content with that, he produced two films featuring the Fania All-Stars. “Our Latin Thing” and “Salsa,” both of which have gone a long way towards promoting the genre.

At one point, Masucci produced 75 hours a week of salsa programming for five Spanish-language radio stations in major Latin markets.

But, most importantly, he managed to get the music and the musicians associated with major events outside the music field what is now the Grammy awards. For example, the Fania All-Stars formed part of the gala music show which was transmitted to Zaire in 1974 for the Muhammed Ali George Foreman heavyweight title fight. Masucci was a co-promoter of the Ali-Coopman title fight in Puerto Rico this year.

He has gotten salsa recordings played on major R&B and rock and radio outlets in the U.S. and has helped promote salsa concerts in Europe, Japan, Africa and South America. As a result, the notion that the majority of the Latin music was on the various labels under the Fania umbrella, stars such as Pacheco, the redoubtable Celia Cruz, Tito Puente, Ray Barretto, Larry Harlow, Tata Vega, Ismael Miranda, and Tito Puente, among others, has been dramatically altered as a result of the success the Latin music has received.

Despite the promotional genius of Masucci and the written and graphic efforts of Sanabria, none of it would have happened without two main ingredients—the musicians and the vocisidades of international politics.

As mentioned, salsa as a generic musical term is impossible to define. It can be applied to a plethora of Latin rhythm patterns and has been used to identify the rumba, pachanga, merengue, mambo, guaracha, guaguanco, bomba, plena, toque santo, bolero, jazz, Latino, and virtually every other Latin musical style with the possible exceptions of the tango, vals, and cross rhythms.

All of these Latin music genres have been around for years as have musicians to play them. A quarter of a century ago, Puente and Santamaria, Machito and Willie Bobo, Perez Prado, Noro Morales and Cesar Concepcion were delighting audiences at New York’s famed Palladium ballroom. At the time they all claimed to get their musical inspiration from Cuba, although Puente and Concepcion were Puerto Rican born. There is no doubting the Afro Cuban rhythms which formed the basis for much of the music and most of the leading exponents of what has since become known as salsa music had roots in the Cuban experience.

With the advent of the Castro regime and the self-exile of many Cuban musicians the easy flow and cross fertilization ceased but the musicians flocked to the New York area. There they met up with young Puerto Ricans seeking to establish their ethnic identity through musical expression. The result was a peculiar New York influence on Cuban and Puerto Rican musicians who forged the amalgam known as the New York salsa sound.

While an effective musical expression in terms of projecting salsa, its New York identification has slowed its acceptance in other markets. But with an increased awareness on the part of audiences and musicians in these other markets, an awareness of the potential of this musical hybrid, its promise, is now being realized.

In 1974, for instance, the Latin music explosion crossed the ocean, the music that is now known as the salsa explosion, as typified by Dimension Latina, a group which recently thrilled New York audiences in their only appearance there.

A few of the leading figures in today's salsa are Ray Barretto, Ismael Miranda, Johnny Pacheco, Tito Puente, Fania, Harlow, Larry Marquez, Willie Bobo, and Tito Fuentes. The number of performers who have crossed over have been flukes or fads, Barretto says. "What is needed is to establish a musical genre and strength and permanence in the non-Latin market and we hope to be able to do this with new material that is not old."

One of the difficulties, of course, is that most of the salsa product depends on singers and lyrics as well as music and hence the marketing theme tends to be "Hot salsa music!"

Although most of the top salsa vocalists, Jose "Cheo" Feliciano, Héctor Lavoe, Ismael Miranda, Ismael Quintana, Justo Bello, Jose Manuel Colon, Pello Rodriguez and the likes can speak some English, some even being more fluent in English than in Spanish, there is no doubting that the music does not lend itself to the English language. "It is hard to deal with the language problem," says Averne. "One way we hope to do it is to eliminate a lot of the verses in order to get over the 'Y' problem in the 'canto' or repeated vocal refrain right at the beginning.

So there are still some problems in the salsa explosion, cult and distribution barriers to overcome, language difficulties to solve, better distribution systems for recorded product and more radio and tv exposure to secure.

Joe Carev, president of Cautiony Records, the parent company of the Salsoul, Salsoul Salsa Series, Mericana, Pronto and Cautiony labels does not see these as unsurmountable obstacles. As the U.S. distributor of both CBS and RCA Latin product and also representing numerous other major Spanish-language labels from around the world, his company controls nearly half of the U.S. Latin music market for recorded product.

"We are well into salsa and continue to add to our roster of artists because we're sure the market is there for us to exploit if properly promoted," he says.

"As a matter of fact, we produced what was probably the most exciting new salsa album of the year, the "Group Folklorico Y Experimental Nuevoverquillo" album which traced the historical development of salsa from its Afro Cuban inception," says Carev. "We really did the album as an act of faith in the music not expecting it to sell very well, particularly since it was a two-record set.

"But we surprised ourselves with having one of the major salsa hits albums of the year. This inspired us to sign more salsa artists and to explore other means of getting the music across. The Salsoul Orchestra album with its heavy emphasis on Latin hustle sounds can also be called part of the salsa explosion and that was a "monster" hit as everyone knows.

"That's the way we have to move, by providing or filling the needs of the young record-buying public no matter what language they speak. We are in a perfect position to do so because of the very exciting new product we have in the works. We really believe that we have a golden opportunity to do all that we can to make the music that we love known to everyone."

(Continued on page S-6)

By RUDY GARCIA

---

"We have been striving for quality artists who still have the capacity to grow in terms of their music," says Averne, a former Latin bandleader and arranger. "We are not going to get out of the 'chufidinco circuit' and we're still playing the small clubs on weekend dates for a few hundred dollars a week," he says. "We have got to expand our musical con- sciousness and develop our talents to the fullest."

That is why he has disbanded his orchestra and is planning to record more concert and concert dates with new material. He is also preparing an album, which Atlantic is set to distribute, which will be an amalgam of the Latin salsax percussion patterns with rock and jazz elements.

While the form may not be new, having been done before by Santamaria and Cal Tjader, Carlos Santana and even Harvey Arverre, Barretto, who had a crossover single a few years ago in "We Got Love," hopes that the style and content will combine the necessary dynamics to establish a concept of permanence in the music.

"We have to have cross over have been flukes or fads," Barretto says. "What is needed is to establish a musical genre and strength and permanence in the non-Latin market and we hope to be able to do it with new material that is not old."

And the Latin music product depends on singers and lyrics as well as music and hence the marketing theme tends to be "Hot salsa music!"

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These are just some of the leading lights in the salsa explosion caught on candid moments by the leading photographer on the salsa scene—Dorririque. If you follow the numbers you will see: Joe Cayre, president of Caytronics; Jerry Vasquez, president of Fania, the two leading labels; Hector Lavoe, the top young salsa vocalist; Cheo Feliciano, the most popular of the male salsa singers; Charlie Pannier sitting at the keyboards in the studio while friends look on; Charlie Tarrab of Allied Records the leading distributor of salsa in Puerto Rico; Larry Harlow, the Brooklyn Jewish community’s finest contribution to salsa; Tito Puente, the king of Latin music; Celia Cruz, Puerto Rico’s singing sensation; Celia Cruz, the queen of salsa singers for three decades; Ralfi Mercado, leading salsa bouncer and promoter; Vicente Marrero, the young timbalero challenging Puente for the title of king of that instrument; bandleader Pete "El Conde" Rodriguez, who has successfully bridged the gap from old timer to the new salsa explosion; Louie Ramirez, vibist, arranger, conductor and salsa label executive; and Eddie Palmieri, the recognized genius of salsa music who this year won the first Grammy for Latin music and four awards in the Latin N.Y. magazine poll.
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A VIEW FROM NEW YORK

SALSA IS ALSO A POLITICAL FORCE

By DAVE MEDINA

They used to call it El Ritmo Cajete, and after that it was called El Mambo. Now it has caught on all over again under the same name. Some will argue that salsa is a brand new sound while others maintain it is a brand new name for the same old sound you've been hearing for years.

It is neither.

Salsa is the last stage in the evolutionary development of Latin music, just as jazz advanced from rag to Dixieland to swing to progressive. Although its roots extend into the deepest regions of the Caribbean where Afro rhythms were melted together with the traditional Spanish melodic line, Salsa is uniquely indigenous to some 3 million Latinos living in and around New York City. From there it has spread to other parts of the Northeast, and its peregons' new sounds now roam across the nation.

The music's influence can be felt in the almost universal use of the conga drum to provide that effusive feeling you get in folk rock and some forms of country western music; and in the electrified versions of Tito Puente tunes populated by the rock group Santana from the West Coast. It is felt in Arlo's jazzes version of 'Last Tango in Paris.'

The wizardry of salsa is that it has been able to accommodate the jazz improvisation, the rock rhythm, and its own distinctive riffs and occasional, English lyrics while maintaining religiously true to its Caribbean heritage and traditions.

As such, it has helped give Latinos a sense of national identity and political unity that of which has been very rare in this country. It matters little that they are Puerto Ricans, Dominicans, Mexicans, or Cubans, salsa embraces all their differences.

So homogeneous is Salsa that many Anglo Americans are finding the pizzazz and kick of Latin nightclubs and feel at home in Latin disco nightclubs like the Act III in the posh Westchester County, New York schools, in the New York schools, and overseas.

There are many different sounds of Latin music, but there are only one or two that dominate the field.
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ESTO SI ES SALSA!

Ever since salsa has started to explode Dominique has been there to record the major stars and events for posterity with his camera. On this page we see some of the giants, the major contributors, the all-time stars and the young turks and, of course, the dancers. Because if salsa is anything it is a music for the people to have fun with and salsa dancing is fun!!

Ray Barretto is caught in a pensive mood while workers prepare the stage at Randall's Island

Young Bobby Rodriguez inspires a younger fan

Crown Prince Eddie Palmieri, his piano and genius

Now everybody is swinging to the salsa rhythm

Izzy Sanabria gives the word

Salsa composer Ruben Blades accepts an award

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**Puerto Rico Is Big Contributor**

By LORRAINE BLASOR

Puerto Rico is the second largest market for salsa music and the birthplace of most of its leading exponents. And, despite the heavy Cuban influence in the early days of rhythmic Latin music, Puerto Ricans have always had a strong hand in the development of what has now become known as salsa.

Tito Puente, well known to millions outside the Latin community as the king of Latin music, was born on the island and has been in the forefront of the music for three decades. But back then there were other stalwarts of the music who could also trace their roots to this little island, barely 100 miles long and 35 miles wide.

Cesar Confection and Tito Rodriguez are but two who come immediately to mind and who formed part of the Pala
dium dance hall era which began the attempt to produce an amalgam of Latin rhythms and jazz improvisations.

It is to be expected therefore that with the closing off of Cuba as a source for musicians and composers, Puerto Rico would take up the standard and try to lead the way for salsa.

There are a total of 21 radio stations on the island, nearly all of which program music during some portion of the broad-
cast day. While they do not all play the type of music that is generally considered salsa, they do play music by artists who are in some way associated with the salsa scene.

For instance, Cheo Feliciano is a leading salsa artist who quite often finds his bolero or romantic ballad renditions played on many stations which will not program his rhythmic 
stylings.

Another reason for salsa constituting an important factor in terms of sale of recorded product in Puerto Rico is the fact that there is great mobility between the island and the New York metropolitan area where so many of the bands and mu-
sicians live and work. Puerto Ricans are known to be excep-
tionally good buyers of recorded product and as soon as word of a new group or singer reaches them usually from someone just returning from New York they go out to buy their record.

Finally, many musicians who were either born here or whose parents were born here have come back to Puerto Rico to live although they still record for New York companies and make the bulk of their personal appearances there. But living here allows them to appear frequently on television or in local 
night spots providing them with promotional help for their records.

There are no signs that salsa will be diminishing in impor-
tance in Puerto Rico. On the contrary, all signs point towards 
Puerto Rico being right in the middle of the salsa explosion of the future.

Composers such as Tito Curet Alonso and Raphy Leavitt, band leaders such as Leavitt, Bobby Valentin, Joe Quijano, 
Bobby Cruz and Ricardo Ray groups such as El Gran Combo and Inspector Cruz all live and work in the area.

Vocalists such as Cheo Feliciano and Vitin Aviles also live here and do most of their work in this area.

So salsa has been on its way in Puerto Rico. It is the birth-
place of much of what is being done and most of those doing it. Whether or not Cuba reopens its doors to allow the music to flow back to the island will then be an integral and vital factor in salsa, both as a contributor and as a buyer.

**New York Is Center Of Salsa Explosion**

**Continued from page S-6**

reasons not the least of which is the Puerto Rican unique status as natural born U.S. citizens even when born on the is-
land.

The Puerto Ricans compete with the Cuban exiles, the Cu-
ban exiles with Central and South Americans. In short, there is a serious competition between these groups among the various Spanish speaking ethnic groups which migrates against the easy universal acceptance of musical genres identified with one or the other of the groups.

It has always been so, as far as Latin music is concerned, although certain major artists have been able to bridge these gaps. This is largely due to the cultural expansion of the Argentinians and Uruguays even though some songs and artists have managed to cross over. The same 
held true with the Mexican rancheras and the Dominican me-
reneos.

Consequently, there is a traditional resistance to New York 
salsa which must be overcome before it becomes a truly an 
internationally accepted musical form. It is happening to a 
large extent because of heavy promotion. But it still has a long way to go.

The direction in which salsa appears to be moving to coun-
teract the New York influence seems to be an effort to in-
corporate the other cultural factors into the music.

But when that happens, when the Mexican and South 
American influences are incorporated into the music then it will cease to be a New York phenomenon and a political state-
ment and will become truly representative genre of Latin music.

**Miami's Cubans Love Old Salsa**

By ANAY MUNAR

Despite the fact that Miami and its environs contains the largest colony of Cuban exiles in the U.S. and despite the fact that salsa has been firmly sponsored in Afro Cuban rhythms and despite the fact that Cuban musi-
cians were the originators of salsa and are still considered among its prime exponents, Miami is not the main market for the sale of recorded product. But the salsa market is not the greatest market for the sale of any Latin recorded product.

The Spanish-speaking colony in Miami is not down on Latin music per se. On the contrary, the Cuban exiles are strong supporters of Latin music—but in its live presentations not as record buyers.

So, although salsa recordings do not sell well in this area, the music itself is quite well received in terms of live presenta-
tions.

Numerous clubs abound in the Miami area featuring live 
salsa dance music on weekends primarily geared towards the 
younger crowd. The salsa music played in these clubs com-
bine modern arrangements of old Cuban hits with American 
rock and occasional English lyrics.

And radio stations while leaning rather heavily towards the balada singers from Spain, also takes note of the salsa explosion. WFBF, for instance, has a three-hour daily salsa show programmed by Fania Records and most other Spanish language stations program at least some salsa as part of their playlists.

But what must be remembered as far as salsa's pene-
tration of the Miami market is concerned is that New York ori-
ented salsa, which constitutes the bulk of the Fania recorded 
product, is not the Miami market will continue to buy.

Old familiar names such as La Sonora Matancera, Celia 
Cruz, Fajardo and such strike a responsive chord in this mar-
ket because they are forever remembered by their local Cuban 
exile compatriots. As a consequence, labels having the rights 
old product by these artists are frequently re-releasing compilations albums.

Capitalizing on this fact, some labels have signed the artists to produce new material and ride the salsa wave which is ex-
ploding in all Latin market areas, particularly the Miami 
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**The Salsa Sound Is Now Changing**

of established salsa stars are coming up with either new 
recordings by old stars or groups breaking new ground. 

Orfeon Records, for instance, a Mexican-based company 
had the Sonora Matancera, a traditional Cuban salsa or-
chestra on its label since the group left that troubled island. 

With new material and occasional reworking of old tunes asso-
ciated with them, the label has been noting giant strides in the 
salsa market.

Discolando, on the other hand, which specializes in the U.S. 
distribution of Central and South American product, has 
picked up several South American salsa groups such as Di-
mension Latina and Los Melodios riding the crest of the 
salsa wave.

But the bottom line in all of this is dollar sales and that de-
dpends on distribution.

Perhaps the major distributor of salsa product in the U.S. is 
R.J. Distributors in New York which handles all of the Fania 
product, as well as that of T.R. Records, Coco Records and 
various smaller companies.

Joe Banner, president of R.J. sees the market expanding 
but also has some cautionary words. "The product can move a 
lot more quickly here. The market is a very different market, 
and it will be interesting to see how it works in an integral and vital factor in salsa, both as a contributor and as a buyer.

**SALSEROS SWING**

**Continued from page S-6**

New York based, the company has decided to feature only 
Latin record artists. Fania, for example, has a series of instrumen-
tal recordings of T.R. Records, Coco Records and various smaller com-
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**Disc Jockeys Spur West Coast Salsa**

**Continued from page S-6**

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Johnny Pacheco
STATIONS AIR SUBTLE SALSA
Radio-TV Often Unaware Songs Have Salsa Beat

As is well known, radio and TV exposure is one of the prime factors in making any kind of music commercially successful, and the lack of such exposure is why salsa isn't more popular than it is at present.

On a national scale, salsa has been heard everywhere, but in a rather subtle manner. For example, Warner's initial market entry, "Spill The Wine" was a typical guagura rhythm. Some time afterward Warner presented "Slipping into Darkness," which is indisputably a mambo. But the average record buyer isn't aware of this.

And like War, there have been numerous other groups who have been turning out hits that are based on salsa rhythms.

As far as TV is concerned, there have been certain national exposures of salsa, such as Krinkin's Rock Concert which aired on different times a tape of the Fania All-Stars' concert in Yankee Stadium, and the Mike Douglas Show which once presented Tito Puente and his personal composition. Though most persons would never call it salsa, it is, in the aspect of the many salsa elements that Tito captures in his guitar playing, having grown up with his self himself.

In the past, salsa has been well received by English speaking audiences in different cities, when presented by important on air personalities such as Symphony 5 or Dick "Ricardo" Sugar in New York. In Los Angeles there have also been some enormously popular salsa shows such as Chico Sesma, Al "Pabbito" Garcia's "Fox" and Rolando Ullio. Noteworthy though, is the fact that all of these DJs did their shows in English or bilingually. The truth of the matter is that salsa has always been best when presented in English, even though 90% of salsa music is sung in Spanish. However, all of these programs were removed for basically the same reason: financial problems. The advertising industry as a whole still doesn't recognize the bilingual Spanish market, and therefore has never given solid backing to this style of radio programming, observers note.

Until recently the Spanish language radio stations have preferred not to get involved with salsa either, believing that the Spanish language listeners would not go for salsa program-

(Continued on page S-22)

SALSA SIII

INTERNATIONAL IMPACT
Salsa Tours Spur Sales

Salsa's international impact is rather hard to properly gauge. Some artists have been recognized for years and have had spurts of interest in their recorded product in such diverse areas as Japan, France and West Africa. Most still labor in somewhat of a vacuum not really knowing what will happen with their product on the international scene.

Yet, oddly enough, when making personal appearances salsa exponents are quite well received and are often joined spontaneously on stage by local or visiting artists in the "foreign" country.

Where salsa has had its most important acceptance abroad, albeit not substantially noted in improved record sales, is in those countries where American jazz has always been popular. As a consequence, names such as Mongo Santamaria, Willi Bobo, Machito, Santana and Ray Barretto are familiar to European jazz buffs as well as in a number of other countries throughout the world.

In more recent times, attributed in large measure to the strong promotional efforts of Jerry Massuccio and Fania Records, salsa has been exposed in areas where it had been virtually unknown and the seeds of acceptance have begun to flower.

Several factors auger well for a probable explosion of salsa on the international record scene. An increased number of overseas tours by individual artists and groups such as the Fania All-Stars has stirred interest in the musical genre.

The Fania All-Stars appeared on a gala music show in Zaire when the Muhammed Ali-George Foreman heavyweight title boxing match took place which generated a strong interest in the music in that area. Just this year Fania was in the forefront of the promotion of the Ali-Coopman title fight in Puerto Rico with salsa music and signs proclaiming it as the best music in the world in evidence all over.

The All-Stars appeared at the MIDEM convention this year and also made a personal appearance in the U.K. where Steve Winwood joined them for some licks. They will be touring Japan this fall as well as performing again in Madison Square Garden in New York. Since the group contains many of the leading salsa artists, the audiences are hearing the best

(Continued on page S-22)

CELIA CRUZ • JOSE "CHEO" FELICIANO • CELIO GONZALEZ • BOBBY CAPO • SONORA MATANCERA • VICENTICO VALDES • CORTIJO • PETE "EL CONDE" RODRIGUEZ • JOE CUBA • ARSENIO RODRIGUEZ • MACHITO • DANIEL SANTOS • ISMAEL RIVERA • ETC. ETC. ETC. ETC.

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CESTA ALL STARS
LALO RODRIGUEZ
FE CORTIJO.....................1976 LATIN N.Y. MUSIC AWARD NOMINEE
VICTOR VELASQUEZ
NORAIDA MORE
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MIGUELETO

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Salsa Is Poised For The Future

Celia Cruz, a vocalist, the queen of salsa as she has been for at least three decades, tells the story of being on a plane heading for Zaire and hearing one of her songs while flying over the Balkans. "It startled the hell out of me, I thought they did it just to play a joke on me but then I found out that it was part of the regular airline music programming. Imagine, Celia Cruz singing over the Balkans..."

The music which has its roots in Africa and spread to the Caribbean, fanned out throughout the Spanish-speaking countries of the world, then came to the U.S., is exploding again. Up through the '20s and '30s when the rumba tickled the fancy of the flappers and bobby soxers. Up through the glorious Palladium years when jazz artists such as Dizzy Gillespie and Cal Tjader would sit in with Machito and Nono Mosque. Through the names which are now but an echo of times past but which made such heavy contributions to the growth of the music, names such as Tito Rodriguez, Cesar Concepcion, Jose Curbelo, "Killer" Joe Piro, "Chano" Pepe Perez Prado. To the names which still redound, Tito Puente, Eddie Palmieri, Celia Cruz, Johnny Pacheco, Ray Barretto, Willie Colon, Mongo Santamaria. Through the radio personalities who kept the music playing even in the doldrum years, Symphony Sid, Dick "Ricardo" Sugar, Joe Gaines, Roger Dawson, Oncho Sesma and Rolando Ullao.

To composers such as Tile Curet Alonso, Ruben Blades and Johnny Bravo. To arrangers such as Louie Ramirez, Eddie Martinez, Papa Lucho and Johnny Bravo. To the hundreds of club owners and dance promoters and booking agents like Ralph Mercado and Ray Aviles, and dancers such as Ralph and Lucille Lew who are now seeing and hearing salsa played in venues where Latinos couldn't get past the kitchen a few short years ago. And to the thousands of men and women who have been associated with the Latin music industry, both Latinos such as Pancho Cristal of Artiall, Dario Gonzalez of Borinquen, Ralf Cartagena of Rico and Orlando Bru of Discoland, as well as non-Latinos such as Masucci, Gayre, Cain, Herman Glass of Seeco, Averne and Goff, Larry Harlow and Cal Tjader, the salsa explosion is the vindication of years of effort, determination, heartache, short money, small upstairs and downstairs clubs. But it is an explosion of talent forged by those factors into a sound that will not be muffled.

Look out world. The salsa explosion has begun so you might as well get your feet moving because the music of the future will be playing to a Latin beat and that means a lot of dancing. Salsa anyone?

Who's Who Of Salsa

THE FANIA FAMILY

Fania Records was founded less than 10 years ago by attorney Jerry Masucci and Dominican bandleader Johnny Pacheco. Since then it has become the dominant factor in producing and promoting salsa. The Fania family of labels now includes Vaya, Colique, Tico, Allegro, International and Inca. It's roster of artists reads like a Who's Who in Salsa with such stellar performers as: Tito Puente, Ray Barretta, Celia Cruz, Larry Harlow, Pacheco, Tipica '73, Tipica Novel, Bobby Rodriguez & Co., Willie Colon, Oto Falciano, ad infinitum. It has also been responsible for the major promotions of salsa through the Fania All-Star concerts and the production of two major movies featuring the salsa sound, "Our Latin Thing" and "Salsa."

EDDIE PALMIERI

Eddie Palmieri is currently considered the reigning genius of salsa. He is the winner of the first Grammy award for Latin music and has been consistently at the top of the polls both as a Latin keyboard artist and composer. For more than 15 years Eddie has been setting the pace for what has become known as salsa and was responsible for numerous attempts to forge an amalgam of New York street sounds with Latin rhythmic patterns and such albums as "Harlem River Drive" and "Eddie Palmieri At The University of Puerto Rico." One of his most important contributions is his uncanny capacity to inspire those who are playing with him to heights of improvisation and artistry.

RALPH MERCADO

Ralph Mercado is the premier booking and promoter of salsa artists. He began with promoting dances in the Brooklyn area of New York and went on to being the main influence in bringing the music to the famed Cheetah dance club on Manhattan's West Side. He later teamed up with partner Ray Aviles to handle bookings for major salsa acts throughout the U.S. and the "Danceable Duo" as they are currently referred to have become the most important promoters of salsa dances and concerts. Through their company, Ralph Mercado Management, they book the monthly salsa concerts at the Beacon Theater which has become the salsa showcase in New York. Their commitment to salsa can be seen in the fact that they continued to book shows into the West Coast although sustaining losses just to keep the market open.

(Continued on page S-23)
WHEN BOOKING
THE TOP NAMES IN...

EXCLUSIVE ATTRACTIONS
RAY BARRETTTO
HECTOR LAVOE  TIPICA '73
PETE "El Conde" RODRIGUEZ  ORCH. NOVEL
Adalberto Santiago y LOS KIMBOS  CONJUNTO CANDELA
ISMAEL QUINTANA with  LOUIE CRUZ & HIS ORCH.
BOBBY RODRIGUEZ y La Comapania  MON RIVERA & HIS ORCH.
THE LEBRON BROS.  ORCH. FLAMBOYAN
ORCH. YAMBU  LOU PEREZ'S ORCH.
RAY RODRIGUEZ & HIS ORCH.  LA CONSPIRACION

SPECIAL ATTRACTIONS
WILLIE COLON  CELIA CRUZ
JOHNNY VENTURA  CHEO FELICIANO
DIMENSION LATINA  PELLIN RODRIGUEZ

SINGERS
VITIN AVILES

CONTACT:
RALPH MERCADO MANAGEMENT  1650 BROADWAY / SUITE 1206 / N.Y.C. 10019 / (212) 541-7950
Agents: RAY AVILES, RICHLIE BONILLA & RALPH MERCADO

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- VITIAN AVILES
- LARRY HARLOW
- TITO PUENTE
- WILLIE COLON
- ISMAEL RIVERA
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A WORLD VIEW

display of salsa and penetration of the market has become easier.

The results of these promotions can be seen in that New
York-based salsa record labels have been receiving an in-
creased number of inquiries concerning licensing agreements
from record manufacturers throughout the world.

Oddly enough, where acceptability has been disappoint-
ingly slower than expected has been in Latin America.

There, political and cultural differences have held back
the penetration of salsa despite the advantage of not needing
to cross a language barrier.

However, there are signs that the obstacles are being
besealed away or at least the very least becoming less insur-
mountable. Mexico has begun to accept some salsa acts and
there are even one or two salsa music shows on radio there,
something unheard of just a few years ago.

Venezuela has begun to pay more attention to salsa, Fania
reports increasing sales through their licensees there, and is
even starting to produce its own salsa orchestra. The best of
these being Dimension Latina.

Finally, what with the two Fania moves stressing the Afri-
can rhythmic base in salsa, the trip to Zaire and other sales
and promotional efforts by distributors and labels alike, West
Africa has become an increasingly more important market for
recorded salsa product. The next step is to provide more per-
sonal appearance tours of these areas.

Japan has always been an enigma to U.S. salsa exponents.
There have been times when salsa artists, such as Tito Rodri-
guez who married a Japanese girl, were very popular there.

Then things dropped off a bit but now the Fania All Stars have
been asked to tour this fall and Eddie Palmeri was also asked
to make personal appearances there.

The Grammy award for Latin music having gone to a salsa
album has also helped stir interest in this music on an inter-
national basis.

All told, there is a proven international market for salsa
product if properly presented and promoted. It cannot quite
be called an explosion yet but it is beginning to make a noise
along with its natural fire. France has got a weekly salsa show
on radio. The All Stars have been asked to tour Western Eu-
rope in the near future, most particularly West Germany.

Record companies are inquiring into licenses to distribute
salsa product abroad and other tours are being set.

No longer just the special intellectual interest of the jazz
buff, salsa’s international star is beginning to blaze for a more
general market. As a consequence, the international salsa market
certainly bears watching in the near future, for an ex-
plosion.

RUDY GARCIA
TiTO PuENTE

Tito Puente has been called the "King Of Latin Music" as a result of his consistently high quality of music performance for nearly three decades. A graduate of the famed Julliard School of Music, he is a premier arranger and vibist as well as setting the standard for timbales playing. He is an artist who has been at the top through the entire development of what has become known as salsa having been part of the "Palam- duum Era" which spawned the Latin Jazz concept. He was also responsible for taking salsa out of the typically Latin scene into concert form.

COCO

Coco Records is barely three years old and yet has become an extremely important factor on the salsa scene, mainly because of its premiere artist Eddie Palmieri. Coco's pre- eminence, however, is also due to two other major factors, its principals, Harvey Averne and Sam Goff. Averne has a long history of involvement with Latin music having been a Latin bandleader, arranger, producer and manager of several acts. He is the one primarily responsible for the production of the two major award-winning albums for Eddie Palmieri. Goff, on the other hand, is a strong administrator and veteran of the r&b and pop recording field and has brought this knowledge to Coco. As a result the label has now begun to branch out into other areas of Latin music and bodies well to become a major factor in its future development.

FEliPE LuciANO

Felipe Luciano is one of the new breed of disc jockeys who has contributed so greatly to the salsa explosion. He first came on the scene as a political radical and visible member of the Young Lords, a group of second generation Puerto Rican youths in New York who were agitating for independence for that island. When the Young Lords began working more within the acceptable political framework of social change Felipe chose broadcast communications as a career. He had a long-running show on FM radio called Latin Roots that was both entertaining and informative and has since brought the show into concert form. He later was a staff on-air personality on WBLU-FM the leading FM station in the New York market area where he was responsible for introducing some salsa to the station's programming. Just this month he has left to become a newsmen on WNBC-TV where he will also cover the Latin entertainment scene.

Ray Barretto

Ray Barretto is the most articulate of the salsa stars and the reigning king of the conga players. He has finally come into his own after years of being considered the best by the cognoscenti of salsa. He has been asked to play on numerous jazz recording sessions with American and European jazz artists and did so while maintaining his own orchestra. He has since disbanded his group in order to do more concerts and to expand his music into areas which include the introduction of other harmonics which incorporate modern rock, folk and jazz. Although he started as a sit-in artist with pick-up groups while in the armed forces, with formal musical training he is now considered one of the most important forces in the business and the one to set the pace for the future.

SALSOUL

The Salsoul label is a subsidiary of the Caytronics family of labels and is the one most likely to provide the crossover vehicle for salsa. On the one hand there is the Salsoul Orchestra which provides a heavy Latin percussion base for standard disco sound—the Latin hustle, as it is known. And on the other there is the Salsoul Salsa Series label with the bright new group on the scene, Grupo Friklosco Y Experimental Nueva York. Although Joe Cayre, president of Cayre Industries, the parent company of Caytronics, has been the prime mover behind the Salsoul disco move, Joe Caine, who is responsible for the Salsa Series and the Moricana label, is the one who has taken on the task of moving the label's salsa product. He too is a veteran of Latin music as an arranger and producer and is one of the most respected men in the business. Caine and Cayre have made the label the people's salsa company.

Roger DawsoN

Roger Dawson is the most popular of the salsa disc jockeys in the New York area because of his great enthusiasm and knowledge of the music. He is on the air but once a week with a Sunday show but in that time manages to bring the most vital of the new groups and sounds to his audience while also playing a great cross section of other product which gives the audience a historical perspective of what salsa is all about. Roger is also responsible for bringing new, unreleased groups to the attention of the major salsa labels and has had many of them signed to contracts by said labels and by local bookers. He is a guiding force for the new salsa sound.

Celia Cruz

Celia Cruz has been the top female vocalist in salsa for three decades or more and is still one of the few artists who is capable of assuring a promoter of a full house in virtually any Latin market. A Cuban-born "guarachera" she has been featured on nearly a thousand recordings beginning with her lengthy stint with La Sonora Matancera. Although she has never really experienced a "down" period in her career she has received added impetus in the past two years through new recordings for Fania in which she has been teamed with Johnny Pacheco's orchestra. What is particularly outstanding about her voice is that it has not lost any of its quality in all the years she has been singing. She has virtually stood alone as a premier salsa artist.

BORonquEN

Borinquen is typical of the smaller salsa labels which have contributed greatly towards the salsa explosion. Borinquen is based in Puerto Rico and as such has access to many of the salsa musicians who reside there. Raphy Leavitt is a prime example of those musicians. He is a bandleader composer who is consistently on the charts in that major salsa market. But Borinquen, like Discolando, Artall, T.R. Lamb, Orfeon, Secco and a host of others has the added advantage of having a wide range of Latin artists on the label making their product more accessible to Latin radio programmers. Most Latin disc jockeys or program directors will at least listen to product from these labels although not usually programming salsa and as a result some of the slower salsa tunes they produce get played on stations which may not give the time of day to a Fania or a Coco.

Joe GAI NES

Joe Gaines is a veteran of salsa radio having started as a sidekick for Symphony Sid who did so much to bring the salsa sound outside the boundaries of Latin radio. He currently has a nightly show on WBNX which is the daily equivalent of a salsa hit parade. He follows in the tradition of Symphony Sid, Dick "Ricardo" Sugar, Chico Selta, Rolando Ullas and the major disc jockeys who have been working the airwaves for many years projecting the salsa sound. All of these have a good knowledge of the music as well as a fundamental concern for new musical forms such as Latin jazz and Latin rock which has helped some salsa recordings cross over. Gaines, Sempa and the others, because of their bilingual or English-speaking shows are the vehicles for salsa's explosion.
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Guitar, YOMO TORO
Bass, BOBBY VALENTIN

Producer: JERRY MASUCCI
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AFTER LOSING NAMES

Buddah Seeks New Pop-Country Artists

By GERRY WOOD

NASHVILLE - Having lost Charlie Daniels and Jim Weatherly to front money offers from other major labels, Buddah president Wade Conklin has announced tabulate September due to a decision he made some first hour of his presidency. Daniels' first signature single "Lone- some Cup Of Coffee" is now shipping.

Conklin is one of those rare individuals who will grant his ex-star his due even though Daniels leaped from Buddah to Epic. "I've never seen an artist more knowledgeable or a harder worker than Charlie Daniels," says Conklin.

Daniels' fourth Buddah LP was a hit—the first three were on the red ink side. And Conklin—who maintains a personal as well as professional relationship with Daniels—notes, "There are no animosities on either side." But Conklin admits that the situation of Daniels leaving his label after so much time and expense was like "your mother and dad getting a divorce."

Harvey, who has written or co-written such hits as "Rueben James" and "Delta Dawn," has finished work on his first Buddah LP. Conklin's Nashville roster also includes Arthur Alexander, who hit with "Every Day I Have To Cry Some," and Clifford Curly.

Though Buddah acts have scored on the country charts, Conklin's primary thrust is toward the pop market with an eye on the soul and easy listening charts.

Before buying a master, Conklin will often call some trusted radio friends—such as Johnny Randolph at WAKY, Louisville—and play the song for their reaction. "You get an opinion—and if you buy the master, it locks them in on the ground floor and they tend to play the hell out of it."

(Continued on page 48)

Teddy Bear

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IF YOU'VE GOT A HEART—YOU'LL HEAR THIS RECORD!!

A New Home For Nashville AFM

By COLLEEN CLARK

NASHVILLE - The 2,400 members of AFM Local 257 have voted for and begun work on a new 6,000-square-foot building to be located next door to the Country Music Assn.

The land was actually purchased several months ago and the local architectural firm of Grower-Bayer & Assoc. has drawn up the plans and design of the new building, with the help of the building committee consisting of Johnny DeGeorge, president of local 257; Dutch Gordon, secretary; Lloyd Green, Harold Bradley and Barry McDonald.

The present building is up for sale and the estimated cost of the new headquarters is $350,000. "We have needed additional space for some time now. It was just a matter of finding the right location and putting the wheels in motion," comments DeGeorge.

The new building will feature a sunken lounge area in the center of the building, six secretarial offices and pay-windows, a large conference room and a large rehearsal room with a 50 x 50-foot portable stage. The building is constructed so a second floor can be added if needed later.

Bids are being submitted and a 1977 spring opening is hoped for.

ON THE COUNTRY CHARTS THIS WEEK:

58 "GOODNIGHT MY LOVE"
Randy Barney—Gazette Records IRDA # 217

73 "SLEEPING WITH A MEMORY"
Kathy Barnes—Republic Records IRDA # 220

97 "AIN'T IT GOOD TO BE IN LOVE AGAIN"
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Country

Doc Williams Honored By 400 Buddies

NASHVILLE—More than 400 invited guests paid tribute to Doc Williams celebrating his 40th year as a country music entertainer at a recent testimonial roast in Wheeling, W.Va.

Among the honors accorded Williams were commendations from Gov. Arch Moore of West Virginia, Gov. Thomas Salmon of Vermont, John E. Felley, mayor of Wheeling, and Glenn Reeves, director of WWVA's "Jamboree U.S.A.," who cited Williams for his contributions to the Jamboree and to country music.

Roasters included Jo Walker, executive director of the CMA; J. Ross Felton, general manager of WWVA; Roy Horton of Peer International; Mickey Barnett and Reid Northrup of Eastern States Country Music, Inc.; songwriter Dorothy Horasan of New York City, and Howard Heathcote of Heathcote Tours. Freethon, Ontario, who presented Williams with a trophy on behalf of his Canadian fans.

Williams began his singing career in 1936 with his brother Cy, and continues to tour with his wife Chickie. One of the first stars on "Jamboree U.S.A.," he remains an active performer on the show.
Warner Bros. Records is proud to announce the release of the first Warner Bros. single by BUCK OWENS
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WBS 8223

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Independent Production Up In Country

because you're doing what you want to do," Bradley, who also produces Conway Twitty and Lenny Dee, is lining up some new acts for productions for RCA.

"Everybody says we've always been closed, but that's not right," says Jerry Reed, a vice president, "We've had Bobby Bare, Way- lon Jennings, Dottie West, Chet At- kins, and others whose first non-MCA act as an independent is Eddy Ar- nold for RCA.

"It makes no difference to me whether it's in-house or independ- ent," opines RCA's Bradley. "If it's a hit, you can work with anybody. I buy what I hear, because I'm a combina- tion of people working together.

The growing CBS roster has brought the addition of a new staff producer along with more assign- ments for outside producers. Bruce Lundvall, vice president, Divi- sion president, remarks "We'll make further moves to strengthen our in- house record department and we'll be using outside producers as well, as- sure our roster is so large."

Ironically, CBS's honest record is by Walter Haynes as the act of Willie Nelson, and its biggest new signing is Charlie Daniels—all independent producers.

United Artists uses six outside producers to bolster the in-house ef- forts of vice president Larry Butler and Milton Blackford.

"Record production has gotten more competitive," notes Butler who once was an independent producer himself. "You have to rely on inde- pendent production now—and I think that's where it's been, riding on in Top 40 and r&b for a long time, and it's high time it was done in country music."

Butler cites Jack Clement as a pion- eer in country independent produc- tion for Charley Pride. "IUh showed what could be done."

"Here at the moment, I'm looking for any independent producers be- cause I'm trying to get what we got going," reports Norro Wilson, the new executive producer of Nashville's Top 40 acts at MCA (then Decca), while Don Law at Columbia and Chet Atkins at RCA were also riding herd on huge in-house rosters. "The day of having a large stable is gone," comments Bradley, who had the largest stable of all.

Enjoying his new-found freedom as an independent, Bradley says he's happy with his new situation and that's he doesn't have to be bothered with phones or company policy or anything else. "I just worry about listening to the songs and recording music. You forget about the clock because you're doing what you want to do."

Bradley, who also produces Conway Twitty and Lenny Dee, is lining up some new acts for productions for RCA.

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"Record production has gotten more competitive," notes Butler who once was an independent producer himself. "You have to rely on inde- pendent production now—and I think that's where it's been, riding on in Top 40 and r&b for a long time, and it's high time it was done in country music."

Butler cites Jack Clement as a pion- eer in country independent produc- tion for Charley Pride. "IUh showed what could be done."

"Here at the moment, I'm looking for any independent producers be- cause I'm trying to get what we got going," reports Norro Wilson, the new executive producer of Nashville's Top 40 acts at MCA (then Decca), while Don Law at Columbia and Chet Atkins at RCA were also riding herd on huge in-house rosters. "The day of having a large stable is gone," comments Bradley, who had the largest stable of all.

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Disco Action

Top Audience Response Records In N.Y. Discos

This Week

1 WHERE THE HAPPY PEOPLE GO-The Trammps (Atlantic LP, LP)
2 TEN PER CENT—Double Exposure-Salsoul (Salsoul disco version)
3 LET YOUR HEART DO THE WALKING-The Supremes-Motown (LP)
4 LOVE TRIOLOGY—Donna Summer-Oasis-LP
5 I'LL GO WHERE YOUR MUSIC TAKES ME—James Bond-Charity /Choice (LP)
6 REGGIE SCAGGS—Reggie Scotti (LP)
7 AMERICAN RAIN FOREST—Rainforest (LP)
8 HEAVEN—Lee Michaels-Charity /Choice (LP)
9 TROUBLE MAKER—Robert Kelly-Oasis (LP)
10 CAN'T STOP GROWIN'-B.T. Express (Scepter)
11 CATHEDRALS-D-C. Larue-Pyramid (LP)
12 PEOPLE OF TODAY—incey-Rev-T.Nick (LP)
13 WHERE THE HAPPY PEOPLE GO-The Trammps-Atlantic LP
14 FIRST SOUND ROUND-OUT—David Ruffin-Motown (LP)
15 LET YOUR HEART DO THE WALKING-The Supremes-Motown (LP)
16 LOU RUMS—Lou Rawls-PKR (LP)
17 DISCO CARNIVAL—El Caco-Aviy LP (LP)
18 TEN PER CENT—Double Exposure-Salsoul (Salsoul disco version)
19 LOWDINN'S IT OVER—Bze Scagg-Columbia (LP)
20 TAKE A LITTLE—Liquid Pleasure-Midland Int (LP)
21 I WANNA BE WITH YOU—Dex Sowemine-CTI (LP)
22 FOXY LADY—Comey Heights Affair—De Lite (LP)
23 A TIME FOR CELEBRATION—Faith Hope & Charity Oivn Four-RCA

Disco Mix

BY TOM MOLTEN

NEW YORK-CTI has been giving us advance test pressings of a cut off the Los Seshel's new "Black Widow" LP. The song is a "Theme from Love" and for those U2's who have the record is excellent. the sound is some what different and it could be called military marching disco music. The test pressings are 12-inch disco LP, the length is 0.132. The LP will be available later this month.

Curtis Mayfield's new "Give, Get, Take And Have" LP has a strong disco cut in "Party Night." It's the most commercial sounding disco thing he has had in a long time. The new Osaka Shinsa Horus LP on Bang has a strong cut called "Breakdown." It is an instrumental version of one of the top disco hits of all time, "Black Ski Blue Eyed Boy."

Oasis has picked up the rights for Atlantic's(Germany) recording artist Roberta Kelly. The single "Live Love" which was released but fall in Germany and started getting play here in April (primarily by Bobby St Gallahad) is included in her "Trouble Maker" LP.

Disco Texas (Texas record Pool) is getting strong response to Cilla Black's "Fancy" (Private Stock). The record will be released in the New York area soon.

The Mary Ann Fara & Satin Soul LP will be available next week on Brunswick. The LP contains "Never Gonna Love You" and "Do Three Little Things." These are copies of their hit " Forget That Girl" which they had original recorded on vinyl an do " live on few cast juke box. This is the strongest cut. They have recorded two other titles in "How You Got To Be This One" and "Stored Out Of My Mind." Their next single "Because Of You" by AC/SC Swashbuckler (Night Owl, Oby by Buddah) is being released. Due to quality of Canada sent the New York Record Pool the Canadian 12-inch disco disk which is 6:05 in length and budgets is also making up the 12-inch disk to service disco.

Just off the press is "The D'Jays" (primarily "Never Gonna Love You") which are currently being played in turntables with sound of the D.J. sound that have been recorded in some of the top disco hits of all time. It is very much like the D.J. sound with some classical overtones in the strings.

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Discos

Philly's Windjammer Like An 18th Century Sailboat

PHILADELPHIA - Philadelphia Marriott Motor Hotel, with the addition of a new sophisticated sound system, has turned its restaurant-recreation of the hold of an 18th century sailing vessel, into a modern disco featuring the lights and sounds of the 70's.

Bud R. Davis, general manager of the 750 room in-city resort complex, called it: "By far, the windjammer is the most contemporary addition to the hotel." The Windjammer now features a new disco jockey console complete with the most modern turntables and tape deck to assure the utmost in quality sound.

As a full fledged disco, the Windjammer Room also installed an enlarged mirrored dance floor surrounded by a wall of light.

(Created on page 62)

Andira

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Discos

Promo Firm Eyes Turning DJs Into Promotion Reps

By JEAN WILLIAMS

LOS ANGELES—Disc jockey and promotion man Marc Kreiner plans to transform disco "/deejays into record promotion representatives. He feels that disco deejays are natural promotion people because they know disco product better than anyone else.

He is in the process of rounding up two disco deejays in each major market across country. "I am offering them a situation where they can make extra money and at the same time learn the inside of the record industry," says Kreiner.

Kreiner, who says he is national disc jockey representative for Ariola Records for seven months, has resigned that position to re-activate his MK Productions firm, a disco service operation.

He notes that he has now secured Ariola, Warner Bros. and Sam Records as clients, and is negotiating with several other labels. Kreiner contends that his price structure is the biggest selling point with labels.

"With a major label, I offer a six-month contract to work all product from Midwest to West at $750 a month."

On an individual basis, with a six-month contract, he is charging $1,200 per record on a national level and $750 for the West Coast. He claims that his competition is charging $1,200 for a single record and $1,500 for albums.

Custom Electronics

In the 1976 Billboard International Disco Sourcebook

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* Visual Materials
* Projection Systems
* Special Effects

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On August 7 Billboard will publish the first International Disco Sourcebook

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Ad Deadline: July 9
Conference Pulls 200 To Detroit

By JEAN WILLIAMS

LOS ANGELES--Forever Inc., an organization dedicated to minority broadcasters and record promotion persons, set up to handle their problems concerning the industry, held its first conference in Detroit, May 27-29.

According to Lucille Watts, attorney for the organization, the purpose of the group is "to pool the resources of the minority entertainment industry, and to increase professionalism and enhance job security in the industry."

More than 200 persons attended the three-day conference which dealt with the technical aspects of the recording industry.

She cites "Anatomy Of The Sound Studio," as an example of the type of workshops held. She notes that emphasis is being placed on educating black broadcasters in the field of music technology.

E. Rodney Jones, program director of WVO, Chicago, has resigned as president of the organization, but will remain as consultant.

A Dixon, former president of NATRA, has been elected Forever's new president and Chuck Young, independent promotion man, has been elected to the board of directors.

Waits says most of Forever's members are real minority members of NATRA. Ben Holman of the Justice Dept., Art Telft of the FCC, Jim Ingram, Detroit columns, and East Clanton, editor of KAPP are speakers at the conference.

The Dramatics are campaigning in high schools to lure young persons into the music industry, but not necessarily as recording artists.

Between engagements, the ABC group featuring Ron Banks, Larry Dempsey, William Ford, Lenwy Meyers and E.J. Reynolds, is visiting schools to interest graduating students in music training, marketing, etc.

(Continued on page 55)
A Plan For Black Radio

Continued from page 54

vowell because there is an FCC rule that says they must have a cer-
tain amount of public service.

"Initially black stations had more community involvement because of the problems that existed in the com-
munity. But there are a lot of programs that could be put on to deal with the needs of young chil-
dren," says Smith.

Bynum is currently touring the country giving station managers charts. He is compiling information and

tapes on the stations then critiquing their formats. His message to gaining clients is to inform the stations of his

findings, then devise some possible solutions.

"Music is important, but should not be the most important thing in black radio," Bynum says. "The most im-
portant element of black radio is what the an-

nouncer has to say, and what the sta-
tion represents. It's not a big

jokebox, it's a communications veh-

icle."

On the other hand, he declares that his firm is against the ster-

eotyped black sound stations. They "have no intrinsic value for the community.

"It's a matter of defining the value of the station in direct relation to the community. Clean up the station, re-

search the market, and find out what the community wants and really needs, this is the answer."

Although the organization is plac-

ing emphasis on personality radio, it feels that in many cases, at least par-

tial automation may be the answer. At the same time, the owners advise young announcers to take automa-

tion seriously.

"It's an awareness that young persons must learn about when they go to some of these slick broadcast-

ing schools."

"In many cases, they learn how to back announce and introduce a record, how to almost edit a tape, and they may get a chance to pro-

duce a commercial."

"When these students go into sta-

tions, their longevity, with the way com-

puters are taking over, is short-

lived," Bynum warns.

Radio-Organizers has tied into the Los Angeles School of Broadcast-

ing, owned by Don Tracy, with graduat-

ing students coming into the firm.

Alphabetical Billing For 4 Top Acts

CHICAGO—La Belle, the Ohio Players, Rufus featuring Chaka Khan, and War, are being billed in alphabetical order, July 4 appearance in Michigan's $50,000 pon-

tiac Stadium, domed home of the NFL Detroit Lions.

The four acts never before have shared the same stage, though each has headlined in the Detroit area, according to Nancy DeLong of Quality Theatrical Productions, pro-

moter for the show.

DeLong says the difficult matter of order of appearance has not yet been resolved.

Tickets are sold at $15, $10 and $7.50. Seating is reserved by section.

Soul Sauce

Continued from page 54

ertainment law, management and

recording.

The feeling is felt it is to discuss the business side of the in-

dustry because it is totally involved with management of its own career.

The group also points out to students the importance of learning how to read contracts.

The Dramatics were recently in-

vited by the city of Los Angeles to visit Fremont, Jordan, Crenshaw and Manual Arts high schools to speak to junior and senior classes.

The group has chosen the themes "Directions and Goals" for the sen-

ior classes, and "What Do After Summer Break" for juniors.

Bessie Holland, president of the Hamilton management firm, which rep-

resent the Dramatics, points out that group members are not all black teens are aware of the Dramat-

ics and this market tends to relate personally to those performing on stage.

She says these acts are "ideal" to talk to young people about career advantages in the entertainment industry, while demonstrating that being recording artists is not all there is to the industry. She believes the students gain better insight into the group because they feel that these acts know what they are talking about.

**

**

A bicultural gospel music fair was held at the Los Angeles County fairgrounds Saturday (5). The theme was to present gospel in several eth-

nic forms. The idea, conceived and sponsored by John Medley of Sec-

ond Coming Concerts in Los An-

gles, was the first of its kind to be held at the fair.

Sixty non-professional gospel groups and approximately 20 pro-

fessional groups from Andrae Crouch to Pat Boone and the Boone Family participated in the all-day affair.

**

**

The etc nightclub in Los Angeles recently switched its entertainment policy from long-term acts to no-

more than four-day engagements. It has to feed its policy for singer Al Wilson.

According to Mike Cararra, owner of the nightclub, "With all the people turning away Wannamaker's, Al's engagement, encore shows became a necess-

ity."

Wilson is riding high on his latest release on Playboy Records, "I Got A Feeling."

**

**

As part of Philadelphia's bicen-

tennial celebration, a concert of re-

igious jazz featuring Ella Fitzgerald and a show titled "Music without Justice," which brings together Dave Brubeck and the Jerrold Fisher ensemble, will be held at the Robin Hood Dell West, Aug. 3.

A showcase of choirs from the U.S. and Europe will be held in the grand court of Wannamaker's department store Aug. 2-6.

Remember . . . we're in communica-

tions, so let's communicate.
The entire population of Round Top, Tex., was expected to attend the Dallas Symphony Orchestra in that festival site June 4. That would be 97 persons... Violin prodigy Dylana Jennerson will be given a diplomatic passport by the president of Costa Rica. She has appeared regularly in that country since 1972. The Lincoln Center "Mostly Mozart Festival," a New York periodical event, celebrates its 10th season with 60 performances over a nine-week span this summer... Violinist James Buswell now a permanent member of the Chamber Music Society of Lincoln Center... Eight conductors and seven composers participated in the Buffalo Philharmonic's conductor/composer workshop May 17-28. The orchestra's music director, Michael Tilson Thomas, and his associate, Robert Cole, worked with the conductors, while assistant conductor Frank Colonna sat in with the composers. The Cleveland Orchestra, Atlanta Symphony and the New York Philharmonic are winners of $2,000 prizes from ASCAP for service to contemporary music. Presentation of $11,900 to 15 groups in total to be in Boston June 11 during the national conference of the American Symphony Orchestra League... The New York Philharmonic's tour this summer will take it to five countries in Europe. Only works of American composers are to be performed. Leonard Bernstein directs... San Francisco Symphony, directed by Seiji Ozawa, spent May 24 recording Gershwin's "An American in Paris" and William Russo's "Street Music -- A Blues Concerto," for DG at De Anza College in Cupertino, Calif. Solos Cortikey (sung) is featured on harmonica and piano. At the Metropolitan Opera, Eva Pomer named director of development, succeeding Floyd Landis who leaves to become a free-lance fund-raising consultant. Wendy Hanson joins the press department as deputy to Francis Robinson, whom she will succeed when he retires as department head after the coming season.

Features:

**Orch. Confab:** Recording & Broadcasting

NEW YORK -- Recording and broadcasting -- two major areas of development to keep symphonies healthy in the immediate future -- are among major representatives for an expected 1,000 representatives at the American Symphony Orchestra League's 31st national conference which opens its five-day "run" Monday (7) Boston Symphony Hall.

More than 600 orchestra operators are expected to have representatives at the conference. The conference, marking the bicentennial year of "The Next 200 Years," according to Ralph Black, executive director of the Vienna, Va.-based association.

"Recording and broadcasting our orchestra's sound" is a featured talk at the special "The Arts In Canada" session Thursday (10) by John Roberts, special advisor on music and radio for the CBC and president of the Canadian Music Council. Also participating are Leonard Stone, president of the Asn. of Canadian Orchestras, and the Hon. J. Hugh Faulkner, Dominion Secretary of State.

At another session on broadcast Wednesday (9), Thomas Morley, Symphony manager, will call "symphony and broadcasting and the media." Panelists are William Beacom, "Our In-Shape Poets;" Jordan Whitley, producer of "Evening of Symphony," both originating in Boston, and Ernst Fischelmann, Los Angeles Philharmonic executive director.

As previously noted (Billboard, May 25), the ASCAP Panel on a two-week schedule of special sessions, seminars and meetings are set, running the gamut of topics vital to strengthening the symphony orchestra in the U.S. and elsewhere.

**Easter Bows First Cassettes**

By DAVID DEXTER JR.

LOS ANGELES -- The first cassettes for distribution by the Easter label here, and its Olympic subsidiary label, are being marketed on an impressive basis this week.

Strictly classical, Easter is merchandising 33 cassettes. An additional 18 are being released on the Olympic label.

"All will list at $29.92," says Bernie Solomon, Easter president. "That's the same price of our LPs. The profit margin is a bit less on the cassettes but it's keeping everything uniform as to price structure." GRGlords a license to issue even contemporary product, on 8-track tape, Solomon says.

"We propose," Solomon declares, "to follow this release with an other next October comprising about 20 additional cassettes. For those who订阅 we will plan releases about every six months, 20 at a time."

Highlight of the first cassette venture for the firm is a five-cassette set of the nine Beethoven symphonies featuring the Chamber Symphony Orchestra conducted by Josef Krips. Also prominent in the line are works by Tchaikovsky, Mozart, Khachaturian, Brahms, Bartok and Berlioz.

Solomon says his chain of independent distributors remains the same, and that a "surprising" number of sales are made outside the U.S. in smaller towns Eckerson sells directly to dealers.
New Speaker ‘Thinks For Itself’

NEW YORK—British Industries Co. (B.I.C.) has developed two new speaker systems in the Venturi line which company officials claim can virtually think for themselves, aimed at the growing “semi-pro” audio and disco markets. Both will be shown at CES.

The units, Formulas 5 and 7, feature B.I.C.’s patented Venturi principle for bass reproduction, as well as a newly-developed “T-Slot” horn assembly that uses a new heavy-duty dynamic compression driver for the midrange and lower treble. A new piezo-electric driver is used for the upper treble range.

According to B.I.C.’s Arthur Gassman, the new components used extend the speakers’ range to beyond 30,000Hz. He adds that sound dispersion is so effective that the full range can be heard even when standing alongside the units.

The units priced at $219.95 each for the Formula 5 (100 watts/channel RMS), and $445 each for the Formula 7 (125 watts/channel RMS), incorporate an amplifier clipping indicator which glows red whenever the amplifier is distorting enough to cause material or volume control setting.

Gassman says, “The listener is thus hold by the speaker to reduce volume.” A set level control adjusts the threshold or sensitivity of the indicator, giving the owner varying criticalities and power rating of the amplifier being used. In cases where the amplifier power rating exceeds the speaker’s power handling capacity, the indicator can be set to light when the power rating of the speaker itself has been reached, says Gassman.

The B.I.C. executive concludes, “Because of the great amount of power produced when an amplifier reaches the point of clipping, the B.I.C. Venturi clipping indicator is also valuable in preventing damage to the speakers.”

Gassman adds that if this warning

Four Clarion Car Stereo & CB Combos

By JIM McCULLAUGH

LOS ANGELES—Clarion Corp. of America has confirmed that it will enter the burgeoning CB/car stereo combination market with four models—all to be shown at CES.

Calling its product line CB/Car Stereo, the new units are an in-dash AM/FM stereo with CB, an in-dash AM/FM stereo with 8-track, an AM/FM stereo with cassette, and an underdash CB mount.

“They all work in combination with the transceiver or what we call head mount,” says Murry Menzen, sales executive, “and the transceiver is adaptable for inconspicuous mounting in various parts of the car.”

Deliveries on the new product line

(Continued on page 58)

Record Summer CES Set

NEW YORK—A record 350-plus exhibitors and 350,000 square feet of space, anticipated attendance of more than 40,000, and a series of seminars on a new national audio retailer group, CB, audio and video systems highlight the 10th anniversary Summer CES, June 13-16 at Chicago’s McCormick Place.

A special contingent of British companies, increased by 50% from last year, will be joined by Hong Kong and Korea, both important audio/video sourcing centers, while the FTC will be running to a large degree on the soil-growing CB equipment and accessory market, and the expanding semiconductors market, involving both high-end components and disco units.

Special features include the inaugural NCD design and engineering exhibition, featuring some 100 design and engineering projects, and new categories chosen by a panel of judges as the “representative best” in the industry at a special “hands-on” exhibit with free merchandizing kits themed to

FTC Proposes Warranty ‘Depreciation Allowance’

WASHINGTON—The FTC has proposed a rule to let manufacturers of products with “full warranty” deduct a depreciation percentage equal to the length of customer use, when an item is returned for refund.

In order to take advantage of the saving, the manufacturer would have to raise the initial “useful life” of the stereo or component, or other household item sold under the “full” warranty (one which meets new warranty, returned for refund. Rather than get into the thicket of a provable estimate of “useful life,” manufacturers may prefer to send the full refund in all cases, bypassing the proposed depreciation rule and sending the items the customer has used.

The formula for the deduction is a simple one. Manufacturers are to refer to the Commerce Dept. for a “useful life” estimate, multiplied by actual purachse price. The manufacturer must notify its first annual Dealer/Advertise- ing Contest at its exhibit floor booth opening Sunday afternoon of the June 13-16 Summer CES at McCormick Place here.

Maxell Winners Due

CHICAGO—Maxell Corp. of America will announce the winners of its Maxell Advertising Contest at its exhibit floor booth opening Sunday afternoon of the June 13-16 Summer CES at McCormick Place.
NEW YORK—The High End Group,” an informal “band” of smaller manufacturers and importers of 17 brands of basically audioophile and disco hi-fi equipment, will be exhibiting at the November show in Chicago at the June 13-16 CES. Assembled by Dr. Ronald Dunlap, president of Dunlap Clarke Electronics, Boston-area manufacturer, and Sharon Sindell, of Roth & Sindell, importer/distributor of several high-end component lines, the group is comprised of basically small firms without the resources in manpower or money to go the full CES exhibitor floor route.

Dr. Dunlap also notes that the product lines are designed to sell primarily to the “informed gun-bag audiophile,” and as such the individual firms are basically selling to the high-end component dealer.

He acknowledges, however, that his firm and several others, also offer high-end sound reinforcement monitors and speakers and heavy-duty high power amps that are finding growing acceptance in the disco market.

Included in the group at the Bas- marck are Armstrong, amplifiers Audio Engineering, speakers; Audionics, speakers, Audire, amps; C & B Laboratories, pre and power amps; speakers; Dayton Wright, pre and power amp; Gale, turntables, speakers; Innotech, transmission line speakers; Lecson, pre and power amps, speakers; Loudspeaker Design, Mark Levinson, audio systems; Quadsence, pre and power amps, equalizers, Rasford, speakers, and R & R, sound room furniture.

Dishwasher, record care products, and Sias, pre power and power amps and headphones, are at the Pick-Congress.

BASF Staying With TV; Sets Cassette Promo

NEW YORK—BASF will aggressively use its multimillion-dollar network TV advertising campaign, according to Robert Blanck, vice president, marketing and sales. He claims that through the use of network TV ads, BASF has wooed many new accounts and is also enjoying an increasing number of orders.

"TV has worked very well for us," says Blanck, "and we have a long-term commitment to the medium." This commitment is reflected in this fact that the firm is now “hazy” buying time on a number of network shows for the second half of this year. The firm is also sponsoring a special CES offer which will be a variation of its successful "Buy One and get the second at half price" two-pack polybag promotion. The offer runs from June 9 through July 8, and will feature BASF's 60-minute high-density Studio series cassettes and the 90-minute Performance cassette.

During the same period BASF will increase its co-op advertising rate to dealers, and expand the list of products eligible for co-op funding. Says Blanck, "It is our feeling that the CES promotion will offer the trade the kind of double-barreled incentive necessary to ensure that BASF's audio products move rapidly into the consumer's hands."

Wall to Wall Chain Expanding to N.J.

PHILADELPHIA—Wall to Wall Sound, one of the largest audio chains on the area, headed by Kenny Dion with eight stores in Pennsylvania and two in Delaware, expands to an even dozen stores.

Newest two stores include its first entry in the center city Philadelphia market, in the heart of a sector already loaded with record and stereo shops. The first store was opened in New Jersey, in Echelon at the Echelon Mall.

Five Clarion Car Stereo/CB Combos Ready For Debut

Four Clarion Car Stereo/CB Combos

- Continued from page 37

are slated for late summer. Pricing will range from $350 to $1450.

"Downstream," adds Merson, "combination units should be taken 25%-30% of the market."

At the same time, Clarion is also entering the home entertainment field with two series of separates including amplifier, tuner, cassette deck, turntable and speakers. Retail pricing for the lines are at $1250 for the model 7400 series and $1400 for the 7600 series. In addition, the firm plans to show 11 new or upgraded car stereo products including new short chassis models.

Clarion notes Merson, will beef up its trade and consumer advertising highlighted by a new radio "Great Moments in Guns" advertising campaign.

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.

You can actually see vinyl wearing away.

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 review in AUDIO: "...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.)
Sound Guard
The people to sell it.

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, this 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.

First of all, the Sound Guard message is going to be seen and heard where many of your customers listen for the latest sounds. On TV and radio.

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 Severinson as our spokesman.

We'll also be advertising heavily in most audio magazines and directories, as well as in SPORTS ILLUSTRATED and POPULAR SCIENCE.

Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

Sound Guard preservative is sold two ways.

One is the complete kit, with the unique Sound Guard formulation, buffing pad, and pump spray. The other is in refill form with the unique formulation and pump sprayer.

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. Or see us at Booth #9130 at the Consumer Electronics Show.

B.I.C. 'Thinkers'

*Continued from page 57

determine whether the problem may be sub-sonic or ultra-sonic oscillations requiring corrective servicing, or whether it is being caused by the fast rewind of magnetic tape which causes excessive levels of high frequency signals.

Also incorporated in these super speakers is B.I.C.'s exclusive dynamic tonal balance compensation circuit which automatically changes the frequency response relative to the midrange, to compensate for hearing loss of bass and treble tones at low listening levels. The circuit can also be used manually to set the desired type of sound.

Gassman explains that a midrange/treble level control is used in the systems for boosting the sound level in rooms with high absorption, or where recorded treble response is low, or in cases where the program material contains audible noise or hiss.

A series of indicators and associated circuitry is used in the Formula (Continued on page 60)
Honda, For this reason Bragg We are and we want to president, both and we guarantee types audio Compact cassettes Phone: Norelco style bores for automatic Inserting machine to Become needle More givei needle guide planotiehr, candles Box 5866, first-rate letter Ray more LONG types to a everything you All the costs paying! Akio San Diego sales Morita, chairman and uneven recorded program mate- acoustical plifier power driving the speaker. Sony New York Garrard has developed an automatic turntable Acoustical the system that features a computer-designed tonearm for eliminating tracking er- or, according to Murray Rosenberg, head of Garrard operations in the country. It will also bow its first di- rect-drive turntable at CES. According to Rosenberg, the ability to overcome harmonic distortion has been one of Garrard’s goals since the firm’s debut in 1972. The unit, model GT55, is manufactured of lightweight magnesium alloy, and achieves a low tracking mass of about 14 grams to diminish internal drag. This, according to Rosenberg, was achieved through a computer-designed arm that con- stantly adjusts its tangent to the groove, thereby maintaining it at a 90-degree relationship from rim to center. Rosenberg discloses that an easier application of the articulated head principle had been offered in some previous Garrard models. “However, the new True Tangent Tonearm used on the GT55 is the ul- timate realization of this engineering breakthrough.” The unit, listed at $249.5, is available in both single and multi- plex-play modes, and according to Rosenberg utilizes fewer moving parts than conventional automatic turntables. The belt-driven system, with its servo-controlled motor also features an electronic variable speed control with illuminated strobo- scope, magnetic anti-skate control and a record safety system with two- point support at rim and center. Garrard is also introducing its first ever direct drive turntable at the CES. The unit, model DD75, is a single play system with automatic lift-off and shut-off at the end of the record. The S-shaped tonearm rides of jewel bearings and features low mass tracking. It is priced at $229.5. Also new from the British-based firm is the model 775M. Rosenberg says this a redesigned version of the model 770M. It is fully automatic in both single and multiple play modes, and incorporates a synchro- lab motor for fast starts and constant speeds. The price on this is $179.5. All the units will be demonstrated at the upcoming CES, and their sales are expected to play an important role in Garrard’s projected 15% sales increase this year.

Index System For Maxell AV Line

NEW YORK —Maxell Corp. of America has developed an exten- sive system of indexing, labeling and storage aimed at facilitating retrieval and storage of its new “AV” cassette line. According to Gene LaBrie, Max- well national sales manager, the firm is making individual pressure-sensi- tive labels on convenient size sheets available for the A and B sides of the cassette, as well as for the C side. Re- placement index cards for the Phil- ips-type cassette box are also avail- able. Maxell is also offering 3- by 5- inch catalog cards for cross-refer- ence systems, and according to LaBrie, precise identification and visibility are assured since all re- placement labels and index cards are designed for typewriter use. Maxell’s AV push also includes a library pack consisting of a two- drawer file filled with 50 “AV” cassettes. The two slide-out trays are des- signed to provide what LaBrie calls a high degree of visibility of titles along with compact storage. LaBrie discloses that the side surfaces of the storage trays are spec- ially treated to prevent write-on ti- ling. The trays themselves are designed to store the cassettes working side down to minimize dust col- lection. The Maxell AV system consists of five different cassettes ranging in length from 30 minutes to 90 minutes, and in suggested list prices from $1.40 to $3.45. The library pack with 50 cassettes is priced at $79 for the 30-minute lengths, $85 for the 45-minute, $94 for the 60-minute, $125 for the 90-minute, and $189 for the 120.

SUPERVISION

SERVING YOUR VIDEO NEEDS IN THE HOME—BUSINESS—INDUSTRY

immediate delivery on most major brands

SPECIAL: PANASONIC NV-2125 Record your own TV program also: BLANK VIDEO TAPE SPECIAL with this ad New Improved MEMOREX UCA-60 $19.95

SALES MANAGER WANTED

Promotional budget tape company has unique oppor- tunity for a CLOSER who has good contacts with rack jobbers, distributors, and key accounts. We have a big name artist line. Excellent salary + commissions + expenses with all benefits. Send detailed resume in confidence to President, Box 854, Billboard, 1515 Broadway, New York 10036.

SUPERSCOPE: AUTOMATIC CASSETTE LOADER

Super-reliable Super-economical Easy to operate Easy to maintain A super buy from

B.I.C. 'Thinkers'

• Continued from page 56

7 speakers to measure the output sound level of the system in response to the program material and/or am- plifier power driving the speaker. The information is interpreted by means of a reference chart on the speaker-control panel. The indica- tors can also be used in the home to balance a stereo amplifier to the acoustical properties of the room, as well as to reveal imbalanced output levels of phonograph cartridges, tape heads and amplifier channels and uneven recorded program mate- rial.

Honor Sony’s Ibuka

WASHINGTON — Masaru Ibuka, co-founder and head of the parent company of Sony Corp., is among 21 foreign engineers elected a foreign member of the prestigious National Academy of Engineering.

Designed to Produce

www.americanradiohistory.com
**Regional Marketing Manager**

2 POSITIONS ARE AVAILABLE IN THIS STABLE, CAREER ORIENTED MAJOR RECORD COMPANY

A good knowledge of the trade is essential with background in merchandising, advertising and promotion.

If you are a Senior Salesman, Branch Manager or District Manager—this may be an excellent opportunity for you. The Compensation and CAREER POTENTIAL are SUBTANTIAL. One position will be based in Atlanta or Dallas, the other will be in Chicago, Detroit or Cleveland.

**Our Employees know of this ad Your reply will be held strictly confidential.**

Send your educational and work history including salary information to Box 7072 Billboard, 1515 Broadway, New York, N.Y. 10036.

An Equal Opportunity Employer

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**Regional Marketing Manager**

We offer a wide variety of successful companies based record company needs a National Marketing Director with heavy experience in sales, distribution, merchandising, advertising and promotion.

Strong administrative skills are required and formal education in marketing, business and/or finance is desirable.

**New York City Location Excellent Compensation Package**

All replies held in strictest confidence. Our Employees know of this ad

Box 7072 Billboard, 1515 Broadway, New York, N.Y. 10036

An Equal Opportunity Employer

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**General News**

**WANTED EXPERIENCED RECORD PEOPLE:**

**45 BUYER STORE MANAGERS**

**ASSISTANT STORE MANAGERS**

**RETAIL OPERATING MANAGER**

Excellent opportunity, high salary plus benefits.

Please reply in writing in confidence to:

MR. ELLIOT SETTON

Jimmy's Music World

405th Ave., New York, N.Y. 10018

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**Philly's Windjammer**

**Continued from page 51**

Headlining the Windjammer's record-breaking performances is Ken Guitard, of WIP Monday through Saturday, and WWDB's Sid Mark with "Sunday With Frank Sinatra" on Sunday.

Local deejays are brought in for the other nights of the week. The room can now accommodate 130 with the addition of eight new standing tables.

The new amplification system features 12 two-way speakers, driven by two Cerwin-Vega amplifiers, two Technic turntables, Teac recorder, professional mixer board from Anchor labs, as well as an array of additional electronic devices for sound effects and lights.

---

**Wanted**

**Help Wanted**

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**Regional Marketing Manager**

**2 Positions are Available in This Stable, Career Oriented Major Record Company.**

A good knowledge of the trade is essential with background in merchandising, advertising and promotion.

If you are a Senior Salesman, Branch Manager or District Manager—this may be an excellent opportunity for you. The Compensation and CAREER POTENTIAL are SUBSTANTIAL. One position will be based in Atlanta or Dallas, the other will be in Chicago, Detroit or Cleveland.

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Box 7072 Billboard, 1515 Broadway, New York, N.Y. 10036

An Equal Opportunity Employer.
RCA Establishing Indie W. German Distribution

By WOLFGANG SPAHR

HAMBURG—From July 1, RCA is to have an independent distribution system in West Germany.

Four regional sales managers with offices in Hamburg, Cologne, Frankfurt and Berlin, together with 19 field-service representatives, will market RCA products.

To ensure an accurate delivery, RCA Schallplatten has finalized a deal with Record Service Schallplatten Vertriebsgesellschaft in Ahsdorf, near Aachen, covering storage and delivery by Record Service. It means that records will be pressed centrally delivered to the trade.

Hans Georg Baum, RCA director, says: "Becoming the owner of RCA, WE operates as an independent and adequately managed company, as the name suggests, a service company. Using the most modern technology, it guarantees us that the customer will receive rapid and reliable delivery.

All distribution activities are run by RCA distribution manager Harald Heilmann. To introduce this distribution system, RCA is putting together a catalogue comprising a wide repertoire of pop, folk, jazz, rock and classics.

RCA Schallplatten, headquartered in Hamburg, was founded in 1973. Baum says: "The purpose of setting up the firm was to expand RCA's market share in Germany and to build up the company's own distribution network. This has been achieved by setting up a repertoire of folk music and children's records among other interesting contracts, such as with the Vienna Boys Choir, Gute and Losita, respectively."

When a company was established, the RCA Schallplatten repertoire was distributed by the long-established T.I. Telefunken. Baum says: "The logical development in the further progress of the firm's activity was, inevitably, that it should have its own distribution system aimed exclusively at marketing the RCA repertoire."

Polydor Beats Japan Sales Goal

TOKYO—Polydor K.K. recorded total sales of $31,500,000 during the first half of 1976 (final figures will be out on July 21, 1975—March 20, 1976). The total sales surpassed the company's objective, which was set for $31,000,000, by 1.6%.

The ratio between record and publication (including advertising and record sales) increased by 14.8% when compared with the first half of the previous year.

Prerecorded tapes showed an increase of 26.1% again when compared with the first half of the previous fiscal year.

An important factor is that 67% of the total sales were achieved by domestic repertoire contributed to 32% of the total sales. When restricted to the record sales, domestic repertoire (Continued on page 64)

RCA's Polydor subsidiary has been doing extremely well, according to a recent report, with record sales of $31.5 million in the first half of 1976. The company has increased its market share in West Germany and is planning to expand its distribution network in Europe and beyond.

International Producer Bullish On Italian Musician

By SYLVIA MANASSE

MEDIAN—The conception of the contemporary popular Italian composer, the product of a merger between RCA's Polydor subsidiary and CBS-Sugar, is not as imaginary as it may seem. "I believe it's vital for any real 'feel' for the industry," says CBS-Sugar president Daniel Delo. "When we deal with artists, we try to get as much information as possible about them, their backgrounds, and their career."

"The motivation behind Asher's ideas is to create a new way to approach the business of music," says Delo. "We're not just trying to make music, we're trying to make it."

"We're all the technical facilities to capture all the excitement of the recording process, whether or not we are actually using them."

"That's probably not too expensive, if we don't get a handle on the piracy problem, our profit drop. And if we also have bad economic conditions in Europe and the U.S., which may result in lower prices of our products, and consequently raise our prices, we could price ourselves out of the market and be in real trouble."

"Not wanting to sound like a alarmist, Asher notes there are positive aspects about the industry which outweigh the potential difficulties."

"We were pretty wild in our international markets and we had a good run, but we were too afraid of the economic downturn," says Asher. "We were swimming against the tide. Even now we are not as bad off as we were in our '76 figures."

"Right now I am considering how we've been doing on the whole."

Asher sees a bouncing out of the economic recession in some markets but feels that in many of them it is still too early to sell. "It takes a long time for some of the improvement in economic conditions to be felt in some areas. For instance, Europe and the U.K. are usually four to six months behind.

Growth Is Assured If Industry Deals With Problems

International Potential Is Still Great—Asher

Continued from page 3

and that we can supply that music at a relatively inexpensive price," Asher notes.

But if we are too expensive, if we don't get a handle on the piracy problem, our profit drop. And if we also have bad economic conditions in Europe and the U.S., which may result in lower prices of our products, and consequently raise our prices, we could price ourselves out of the market and be in real trouble.

But not wanting to sound like an alarmist, Asher notes there are positive aspects about the industry which outweigh the potential difficulties."

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**Tokyo Fest Finalists Are Named**

**Tokyo**—Names of the finalist who will be appearing at the 5th Tokyo Music Festival International Contest, which will be held on June 27 at the Imperial Theater in Tokyo, were announced by the Tokyo Music Foundation.

The names and songs they will perform at the contest are as follows:
- From the U.S.A.: Natalie Cole (song: "Mr. Melodys")
- Tanya Tucker ("You've Got Me To Hold On To"); Rufus ("Have A Good Time")
- From France: Isabelle Aubert ("I'm in Love With Your Love Tune"); Le Pointer Sistors ("Bring Your Sweet Stuff Home To Me")
- From Japan: Sharyn Waters, Group Coordinator; Janice Sawada, Goro Nomura, and some speak several languages.

This year, the foundation received 266 applications from 25 countries. In addition to the above 11 names, three winners of the National Contest which will be held on June 20 at the Nakanou Sun Plaza Hall in Tokyo will represent Japan at the International Contest.

A Grand Prix winner of the International Contest will receive a trophy and $10,000. A winner of the Golden Award will receive a trophy and $5,000. Silver Award winners will receive a trophy and $2,000 and each of the three Bronze Award winners will receive a trophy and $1,000.

Both National and International contests will be broadcast on TBS radio and JNN television networks.

**International Tourable**

Phil Holmes has joined Magaret as sales and marketing Manager. Previously held manager of Black Magic, he is known through his twice-weekly show "Extravagana" on Radio Nottingham.

**Japan Disk Volume Statistics**

By ALEX ABRAMOFF

TOKYO—The Japan Phonograph Record Association has released the pre- recorded tapes for March 1976. According to the statistics, the total production of records for the month reached 16,311,000 units ($40.5 million) compared with 5,005,000 units ($16.72 million) for foreign repertoire. This figure represents an increase of 158% when compared with the same month last year.

However, this is a decrease when compared with February 1976, when the production reached 17,376,000 units ($42.49 million) were produced.

The report also disclosed that 9,072,000 units ($31.94 million) were produced during March. This is an increase of 12% when compared with the same period last year.

The total production of prerecorded tapes in March 1976 reached 23,272,000 units ($12.67 million) of which 855,000 units ($1.95 million) had foreign repertoire. This is an increase of 26% when compared with the same period in 1975 and again an increase over the previous month when 21,930,000 units ($11.61 million) were produced.

The production of cassettes (re-recordable tapes) reached 9,798,000 units in March which is an increase of 29% when compared with the same month in 1975. This is also an increase compared with the previous month when 8,285,000 units ($5.06 million) were produced.

The production of reel-to-reel tapes had a drastic decrease of 64% when compared with March 1975, reaching 1,601,000 units ($10.00 million). This is also a decrease when compared with the previous month when 2,005,000 units ($20.00 million) were produced.

**Schacht Music Growing Fast**

Hamburg—Alfred Schacht, owner of SMV Schacht Music, started his own publishing company in 1963, active in the foreign side of the record business. Now he is acting as director of the recently established American office.

With the addition of two more titles to the list, the company's total number of titles has increased to 180.

**Scotch-Melody Records**

MOSCOW—Melody records here has released a two-record set, with one hour's playing time, featuring recorded conversations and narrations by the Russian writer Leo Tolstoy. Thomas Edison visited Tolstoy with a phonograph recording device in 1908. Edison's machine was about 80 recordings of the writer's voice at his estate Yasnaya Poliana in January 1908. Some 38 of these recordings have been well preserved for eventual use on records by Melody. Now a search is going on for other old recordings from nearly 70 years ago.

**U.K. Firms Look To TV For Help**

**Passport** is a 21-track "best of" collection, featuring Moskouk's better-known material and including "White Rose Of Athens," "Never On Sunday," "Turn On The Beat," "Amazing Grace.

Polydor's big push is on "Laughter And Tears," subtitled "The Best Of Nil Sedaka Today," an 18-track compilation which features only his greatest hits, and some of his original 1960s and 1970s hits.

**Decca-BASF in Dispute**

Decca's "stop-selling" decision means that BASF's currently being advertised will not be available.

Customer affected is a three-album box set of "Italian Concerti" by a group of singers from the Coppelia Drottningholm, all of which are priced at $25.98.

On the other side, BASF is said to have sold more than 200,000 copies of the album in the run-up to the contract.

**Polydor Japan**

**Eaton** field show "Drown the Cowboy," a 12-track package of his hits, "Changes One Love," also backed by extensive use of paid screen time.
LONDON

Power Exchange has signed a worldwide management deal with Jamaica-based Sound Tracs Productions, acting as handlers of Tropical Sound Tracs and 2nd Track labels. London songwriters Admiral, Martin andMaroon spending £17,500 to launch all the group Glamour Puts, four girls and signed to Bus Stop Records.

South-east of England being used for test-marketing of a new range of black tape from HCL, which claims to be the largest manufacturers of compact cassettes in the U.K. with over the past 10 years has supplied products exclusively to the music industry. Peter King, who books many U.S. artists for the Hemmle Scott Club in London, says he is currently working on an exchange rate of $1.50 to the pound sterling as a realistic policy.

Main attractions in the summer schedule of the Scott Club include Stag Ott, Dixie Gillespie and Horace Silver... Charity Pride back for a third tour in November, reworking country interest in the U.K. and Dolly Parton set for her first-ever tour of the U.K. May next year, following successes at the Wimbledon Country Music Festival here... Brian Oliver, formerly creative manager, now general manager of Avici Music, following the departure of managing director Brian Chute.

The album "Singsig" is Joe Cocker's first on Adlib in Britain since "Bad Dog" and "American... 1970s, guest musicians on if including Eric Clapton and the manic rhythms of his backing bands to improve in trade in its Bond Street, London music store with commercial re-lease plugs and deal of buying the record for four of... Kat, of Mac and Kate Kis. start tour with three top 10 singles last year, to take a three-month break from the busi-

Alan Price, with small group including Two-taqtine Ork, on tour, playing and featuring songs from his latest album "Shoots Above The Street"... Billy Connolly, Scottish comedian, starts his first feature film in the fall, all shot on location in London... Following seven errors which lasted 45 minutes at the Albert Hall here, Leonard Cohen locks on to two extra concerts at the New Victoria Theatre.

London from Macon featuring only British ac-
tive band for four day U.S. bicentennial festi-
will at JFK Memorial Stadium in Philadelphia next month... New press chief of New York Metropolitan Opera from September is Wendy Hanover, former personal assistant to Beatles manager Brian Epstein. Brian Epstein, first EM single to be a debut with protege Niki Dee.

Ever strengthening efforts to persuade Gary Glitter to come back to pop business... Much enlarged press guest list for journalists anxious to see John Andrews in his London Palladium season.

First hit for Pinnacle Records, subsidiary of the electronics company, is "Tawny" by Float-

rock, a ten-month band... And the label now has licensing deals overseas, notably with about ten countries in Scandinavia, Germany and in France and Belgium in the Netherlands. En- terprise Max Borgan presented by Reader's Digest with an award to mark sales of over $1.2 million of his six-album box set "Singalong With Max" since February.

Shirley Bassey ordered to rest after ripping her back during a dance routine rehearsal for television... London Daily Mirror tells Cleo Lane is "almost certainly the best singer in the world today... Despite can-smash injury to one of the band, StA able to re-arrange U.K. tour.

TOKYO

Thomas Bebben, managing vice president of VIP Corporation, was in Japan to sign a 3-year licensing deal with Victor Musical Industries... Ruddy Shishuva has a brief stay in Tokyo to promote Nippon to the Japanese music in-
dustry... Supertramp was in Japan for their first concert tour and gave two concerts in Tokyo. The act was promoted by idol Artists, Inc.

... A Polydor artist, Geri Negishi, is back from Los Angeles where he recorded his new album "Gini in Los Angeles, U.S.A." at the Larrabee Sound Studio. The album will be released on July 21.

Tokuma Music Industries concluded a master deal for its rock group, Vittl Road Blues Band, with Island Records whereby Island will be re-
taining products of the band on its newly-
labeled, family, the territories excluded from the contract are Australia, New Zealand, South Africa. For East and Japan according to Dennis Nentshis, chief director of international division of Tokuma Music Industries, the group's Canadian and U.S. tours have been finalized for this year. In addition, negotiations are taking place with an Australian agent on the group's Australian tour for next year and Nentshis hopes to finalize the negotiations in very near future. The group's European tour is also planned for the next year. Tokuma is also aiming at breaking another rock group, "Murasaki" worldwide.

Ex-Victor man, Jumpei Morikawa was in Tokyo on business for his new firm, FYC Associ-
es, Inc., Canyon Records launched a new rock label, Set Saw. The first releases from the label are scheduled for June 26 with groups "Navy Blue" by a male vocalist, Clar, and "Run-

down" by Koichi Takahashi by a group, Inakasha.

The first LP from the label, "The Riverine Hon-

key" by Inakasha is scheduled for July 25. The 20th Century Fox of international Publishers Asia, opened on May 25 at the Kyoto In-

ternational Conference Hall. The eighth day of-

vention, which is being held under the auspices of the Japan Book Publishers' Association, is discussing various publishing problems including those in print business of music industry. It is the first of the kind ever held in Asia... Toshiba EMI is releasing a new single, "Rock And Roll Letter-
to' by Bay City Rollers on June 25 in Japan.

FM Tokyo will broadcast a series of two-hour programs, "The Beatles Super Special" every Saturday in June and July. These 233 songs which the Beatles recorded as a group and all these will be featured in the first seven pro-
gress of the series. The last two programs of the series will feature John Lennon and Paul McCarty individually for three achievements after the break-up of the group.

Kenji Sawada of Powlod left for Europe to tour, latest album "The Light Went Out" which was released in England in May 21.

Hiroshi Itoku of Tokuma Music Industries will be the first Japanese artist to perform as a headliner in a small town in Las Vegas where he opens at the Las Vegas Hilton on Aug. 1. Fotos, now the most successful rock and roll artist in Japan, will have four shows at the Las Vegas Hilton, two shows on each Aug. 1 and 2. According to Os-

ama Nagoya of Nagoya Music Production, an agency which manages Itoku. an official contract with the Las Vegas Hilton has already been signed and Her show proceeds. The audience will be able to enjoy Japanese songs on the stage with 1,000 fans who will be going to Las Vegas from Japan will see Itoku's shows.

America will be coming in Japan for the first time in July. The group will have two concerts in Tokyo, one in Osaka and also one in Fukuoka... Ranta Pujula, president of Suntory International, a licensor of the jazz catalogue of Victor Musical Industries, was in Japan as vice president in charge of manufacturing, Herb Bregman, to present the first pressings of five jazz LPs. which two 11 records released on Caliban label to John Yoshihisa, president of Caliban Records.
TORONTO—Gordon Lightfoot, who has kept a pretty low profile the last few years, has hit the news again in a big way with the announcement of his re-signing to Warner Brothers. The 58-year-old singer, songwriter, and guitarist has signed with Warner to release a Canadian Olympic Track & Field Team and the Olympic Trust For Canadian Athletes.

The benefit concert, which will also feature Murray McLauchlan, Sylvia Tyson and Lenny LeBlanc, will take place on Friday (11) at the Toronto Maple Leaf Gardens Concert Bowl. Tickets for the event are set at $10 and $12. Lightfoot informed an informer press reception at his home on May 25 to announce the details of the benefit show.

The idea for putting the Olympic Team benefit together came to me while watching the Bob Hope television special "Montreal," a month ago," says Lightfoot. "This was a benefit for American use in aid of the American Olympic Team, which might have been taped in New York or Los Angeles, through some quirk of the production ended up being taped at the Montreal Forum. I felt a response was necessary on behalf of Canadian athletes and I think it might be, perhaps, best qualified to set the project in motion.

Lightfoot immediately approached McLauchlan, Tyson and Boyd who all agreed to do the show. Bill Ballance of the Toronto Maple Leaf Gardens Concert Bowl free of charge, in addition to much of his staff.

Subsequently, meetings were held with Kenneth Watt of the Canadian Track and Field Association and Donald Simpson of the Olympic Trust of Canada and it was decided that the money would be split between the two organizations.

Carling O'Keefe Breweries was approached and agreed to furnish a sponsor's fee of $10,000 for one and a half hours of the telecast of the concert to be aired a few days after the taping. The CBC waved its production fee and it too will be donated directly to the CTFA and the COA on the same 50-50 basis as the money raised by ticket sales from the concert itself. The television special will be a condensed version of the performance.

Of the gross revenue generated by the project, only the basic costs of production will be covered. As for sound equipment, production personnel and so on will be deducted.

"Concludes Lightfoot, "As everyone knows, the excitement and excitement of the Olympic Games has been overshadowed by the monument problems which have arisen out of the construction of the Olympic site in Montreal. As that is so, the concert we've planned to give is for the direct benefit at ground level, of all of our Canadian athletes, and we expect our net proceeds to be considerable, perhaps, in the neighborhood of $200,000. We also hope that the publicly generated via the show will help Canadians get behind our Olympic program and try to give us full support in the problems of being host country overshadow the enthusiasm of their own athletes."

The Canadian Track and Field Association headed up by Executive Director Ken Twigg and President Hope Clemente indicated their enthusiasm for Lightfoot's project in a letter.

"Proceeds from the benefit will enable the Canadian Track and Field Association to carry out projects that would otherwise have to be abandoned and we are deeply grateful to Gordon Lightfoot and everyone involved for being deeply concerned and assisting us to provide the support that our athletes justly deserve," read the letter in part.

Toronto Mayor David Crombie has announced June 8 as Gordon Lightfoot Day to coincide with the Broadcast Executives Society's third annual Canadian Music Day "a day of Canada Day" that acknowledged Canadian athletes who, through talent and dedication, have elevated Canadian music to an unparalleled height of recognition in our country.

At the end of May Lightfoot was re-appointed to a non-exclusive worldwide recording contract with Warner Brothers. His future recordings will continue to be released on the Reprise label both in Canada and abroad.

"Summertime Dream," Lightfoot's new album produced by Larry Wovenack, is set for a June release.

Sandy Graham, music director for FM 96 (CJFM, Montreal) for the last four years, has left the station to join RCA-EMI of Canada. This is a major coup for the company's Canadian promotion representative. Graham will be responsible for promoting the company's English-language product in the Maritimes and Quebec. Bob Wood, formerly with CHAM in Halifax, has been hired to replace Graham at FM 96.

Marc Morell has been appointed to the position of eastern region promotion representative for Capitol Records. EMI of Canada. In his new capacity, Morell will be responsible for the promotion of Capitol's English-language product throughout Quebec and the east and will work out of Capitol's Montreal office. John Rodin of Capitol Records (Canada) in the summer of 1975 as Arista promotion representative in the eastern region. An announcement will be forthcoming from Bill Bannoon, the national promotion manager of Capitol (Columbia) on the person filling the position vacated by Morell.

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NATIONAL SALES MANAGER

BILLBOARD is BIG BUSINESS
British Rockers In The Early 1960s Dramatically Altered Completely The Sound Of Popular Music In The U.S.

Rock music in the U.S. was in deep trouble in 1963. The new, exciting sounds and trends that had resulted from the creative boom of the ‘50s were now replaced by a kind of non-rock rock. Radio was filled with songs and singers that were pleasant enough but were also almost totally forgettable and in the end contributed little if anything to the development of rock. What happened to the innovators of the ‘50s? Elvis Presley, the biggest star of them all, the man who combined country and r&b at the Sun Studios in Memphis and popularized sounds that had never reached the masses, was out of the Army, turning out movies and singing safe songs. Chuck Berry was trying a comeback after a prison sentence. Buddy Holly and Eddie Cochran were dead. Jerry Lee Lewis, having been removed from the rock ranks in disgrace following his marriage to a 13-year cousin, was making it as a country singer. Little Richard was a minster.

There were others. Fats Domino was not cutting hits any more. Nor were the Everly Brothers, Johnny Cash, Clyde McPhatter, or other Sun stars like Charlie Rich and Carl Perkins.

Of the major talents that had surfaced during rock’s golden age, only Dion, Ray Charles, Sam Cooke, the Drifters and Roy Orbison continued to have steady chart success. And the hit string was almost ready to run out for Orbison, Dion and the Drifters.

So who was controlling the charts in the ‘60s and particularly in 1963? Steve Lawrence, a fine MOR artist but most definitely not a rock star, had a No. 1 single with “Go Away Little Girl.” Bobby Vinton, another MOR star, hit the top with “Blue Velvet,” another in a long string of ballads for Vinton. Self soul groups like Ruby & The Romantics and the tymes and innocuous duets from Paul & Paula and Dae & Grase were also hits.

Bobby Vee was having hits, though not as big as he once had, and Kiyu Sakamoto had a big hit from Japan, Chubby Checker, king of the twist, continued to reach the charts, right along with the Singing Nun.

The list could go on and on, but the fact remains that the music of 1963 and the few years immediately prior was not leaving much in the way of creative bases for the future.

Therefore, of course, exceptions. Del Shannon, probably 10 years ahead of his time, was hitting. The Beach Boys and the Four Seasons were major rock, and Steve Wonders reached the charts for the first time in 1963. Lesley Gore and the Angels cut classic rock singles, as did the Shirelles and Ernie K. Doe. But on the whole, the last few years of the ‘50s were a washout for rock.

Again, there was nothing wrong with the artists controlling the pop charts. They simply weren’t rock artists for the most part. Name groups like the Ventures and Lawrence have gone on to become major names in entertainment. It was not the fault of these people that they were thrust into the rock role. But we had said, rock was in deep trouble.

What was happening in England in the ‘60s? Not much, at least up until 1963. British pop music was made up of rather straightforward group covers. Lots of American hits were big in England. There were a great many British artists enjoying hits with covers of American songs, covers not heard in this country, ever hear of Kenny Lynch, Mark Wynter, Maureen Evans, Craig Douglas, Danny Williams, the Viscounts, Karl Denver or Mike & Grill? Well, they all had huge hits that were simply covers of American charters.

Then there were stars like Billy Fury, Eden Kane, Marty Wilde, Adam Faith and the biggest of them all, Cliff Richard, stars who became long-term successes in England but were basically unknown in America.

Bicentennial Series


By BOB KIRSCH

There were others. Fats Domino was not cutting hits any more. Nor were the Everly Brothers, Johnny Cash, Clyde McPhatter, or other Sun stars like Charlie Rich and Carl Perkins.

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Who, Animals, Unit Four Plus Two, Adam Faith, Dusty Springfield, Yardbirds, Bachelors, Herman’s Hermits, Manfred Mann and a number of others, all within a space of 18 months.

Of these, beyond the Beatles, the Stones, Who, Kinks, Hollies, Moody Blues, Zombies, Animals and Yardbirds was the best music through the Dave Clark Five, the Pacemakers, the Beatles, the Shirelles and the Dakotas, Swinging Blue Jeans, Hollies, Moody Blues, Peter & Gordon, Nashville Teens (none of whom came from Nashville and all of whom had not seen their teens in several years).

The Rolling Stones 1963 from left: Charlie Watts, Bill Wyman, Mick Jagger, Brian Jones, Keith Richard.
British Rockers Helped Change Sound Of U.S. Pop Music

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British rockers have helped change the sound of U.S. pop music. The Beatles, the Rolling Stones, and others have influenced American musicians, altering the pop scene and introducing new elements to the music.

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Whitburn's '75 Charts from Listening '75 shows that the British pop rock scene was highly influential in the U.S. The Beatles and the Rolling Stones, along with other British bands, contributed to the evolution of pop music in America.

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The Beatles, the Rolling Stones, and other British rockers have had a significant impact on the American pop music scene. Their influence can be heard in the music of contemporary American artists, as they continue to inspire and influence new generations of musicians.
Argentina Gold—Ella Roca, on a promotional visit to Spain, received a gold album during a celebration party laid on for the Argentine artist. The award was for sales in all Latin American countries. Picture shows Roca (right) with, center, Reinhard Kruska (Polydor International) and Mariano de Zuniga (general director, Polydor, Spain).

Latin Scene

NEW YORK

Young Latin groups from Brazil, La Fuerza Latina, has been signed by Discolandia and label is to release their album early this year... Jimmy Fallon's Curious Boys will be on set films in October for first personal appearance... Ronaldo Carpio's group, Los Melodias, will be in Los Angeles and San Francisco Nov. 5-7...

Ray Barretto's inaugural concert at the Beacon Theater last week was the most exciting event this side of the Rainforest concert and the Latin N.Y. Magazine music awards show Ray showed new material and light musical group which will probably from the nucleus of signed recording of modern Latin sounds.

Fajardo has returned to Miami after extended stay here playing numerous club dates. He celebrated 25th anniversary in showbusiness with a gala night at the new renovated salsa-disc-club, Salsa's in the Bronx.

Los Terrones, a West Coast group, set for Latin in Mexico with contacts totaling nearly $100,000... and Teresa Velazquez of Ecuador had a highly successful series of engagements in Miami according to Orlando Roa of Discolandia who distributes Teresa's Westcoast... Tommy Munuza of Fama Records and returned from trips to Argentina and Europe discussing vista's entry into the world market with various licenses... Gilberto Mugrin was back in the States for latest Salsera Salsa label after an extended absence from recording. Now album will contain a couple of singles written especially for him by famed Puerto Rican composer Myria Silva and arrangements by both Joe Can and Tito Puente. Four songs by Raul Marin with 6 as it might be a big hit. It's called "Yo Conozco" and ends up with the man saying he's tired of all the thought that he has to lose the slack again.

SAN JUAN—WBMJ recently became the "first fully automated" radio station in Puerto Rico, so says general manager Bob Bennett. Although a couple of local FM stations are also automated, their system is "nowhere as complex as this," claims Bennett.

The computerized Carrusel system purchased from the Headlined Stations at a cost of approximately $60,000, allows the station to be on the air 24 hours a day, 7 days a week; the jokes are sent in by mail, the jokes are played, there is no one to fiddle around with records or answer the phone. The station is automated and virtually all stations are now playing on the air is now taped and aired.

The sound comes out so perfect that there is absolutely no difference," says programming director Raymond Broussard, Moonshadow. Except for radio people of course.

According to Bennett, the switch to automation will save the station two months ago and left the station with only four of the previously employed in this djs, has two advantages.

"One, it allows you to put your best foot forward at 24 hours a day, seven days a week."

To do this the station has retained three of its best known announcers. Mariano Artuz, Johnny Vega and Moonshadow. (A fourth one stayed on as an operator.) Now, "there are no second rate announcers," says Bennett. "Your good announcers are on 24 hours a day, seven days a week when they're on vacation.

Two, the system has complete control. As an example, even in some cases a jock had the tendency to put on some records more than others. With a machine, such a thing simply doesn't exist. He emphasizes. Hence, a more even rotation of records.

There is a third advantage for the station. As Bennett puts it, the turn round on the machine will eliminate the need to hire a lot of new people.

"The problem in Puerto Rico is that they hire a jock and the guy may be 15, 10, with experience with this type of format," says Bennett in explaining how new announcers can be hired. "Where don't get new people if they leave... you're completely out of luck." Bennett states that have been no great problems with the machine, it still needs some modification. For example, the switch of artist commitments, says Bennett, is that "it can't give time out and we'd like it.

The arrival of Murphy the bad boy, as the machine has been dubbed by the station's staff was not with so disappointing an effect on the remaining deejays.

Although an announcement means there will be more time to listen to and find new records as well as improve the programming, the machine says they prefer being in contact with an audience.

"It's a very different concept... we feel as if we're feeding people," says Moonshadow.

It may be sentimental, all right, but certainly audiences may never feel.

"The listener isn't aware of it," and besides as long as they hear their favorite programs, they don't notice anything.

WBMJ Fully Automated FM Station In Puerto Rico

By LORRAINE BLASOR

CIBS photo

CARINA CANTINA—Italian singer and dancer Raffaella Carra is shown with American pop singer Andy Williams while taping tv program in Stevenage, England. Several of these shows Carra did for a series on the Spanish national network called "La Hora De Los Artistas," others included in the series stirred a bit of controversy in local media. Williams effort was given to national artists instead of foreign visitors, were Italian artist Fabio Testi, Gianni Nazzaro and Marcello. On the show with Williams were Albert Hammond and The Goo Goo Chad and a salute to Spanish performing Manolo Sanlucar, Las Grecas, Loisa, Juan Camacho and La Charanga del Tor Hono.

Musart-DILA Distrib Pact

BY MARY FISHER

MEXICO CITY—Discos Musart makes a major switch this month in its distribution outlet in Central America: Through its distributing arm, DISDECA (Discon Latino Americana) and DILA (Discon Latino Americana), Musart was made to expose the label that much more in the market, something which it felt was never taken as much advantage of before.

Another factor which predicted the new deal, made between Musart's executive, Eduardo de Bustamante and DILA's Augusto Durango, is that Musart now will give a bigger concentration of product there. It can call the shots a lot easier, since they reportedly are part owners with DILA. Some of the immediate plans have simultaneous release and distribution with Mexican artists.

A spokesman for Musart predicts that the label's gross returns will now jump substantially because of the new swing. "They (DILA) will put more attention to the line, as they don't have other major product to worry about," a spokesman for Musart's international, and Russ Regan, president of the label.

Although no financial figures were revealed, a part of the arrangement is that Musart will do its own pressing. "Naturally, it will give us a jump in those countries, actually, as far as marketing is concerned, if we have a hit song," the spokesman adds. "Before we lost precious time by sending it to another outlet." Some of the Musart artists who immediately will be released by Musart and DILA's distribution deal via Can't Stop Productions. Lucha Villa and Fernando Valadez, proven to be big in the Central American countries such as his hit "Que Me Mata Pelo" ("To Kill The Chicken"), Lucha Villa's biggest hit in the US.

Apart from the Central American situation, Musart has strengthened its stock in South America with the hiring of Alvaro Arango in Medellin, Colombia. The former international sales manager for Musart's Latin American outlet is now resident of that region and will act as producer and fanning scout for Musart, hitting such neighboring countries as Ecuador, Peru and Venezuela in search of new talent. He also will oversee licenses for Musart in Chile, Argentina and Brazil.

The arrangement with DILA helps Musart, cost of all of the Central American countries with the exception of Panama.

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THE MARSHALL TUCKER BAND—Long Hard Ride, Capricorn EP, Warner Bros. Tucker, close, clever set that spices up rock and tells stories that are novels of their own.

CLINT RHYDE—Nearly Famous, Rock Pick F2210 (MCA). Kind of a long-limbed as a pick. Richard has been a major star in music for the last 40 years and will be here through Thursday. This is a batch of catchy, folk-tinted songs, evenly balanced between easy rockers and ballads, and highlighted by excellent, country-flavored vocal tracks from the artist. Love songs with a bit of a modern twist to them.

SUGARLAND—Bigger Reason, Warner Bros. (B). Sugarland is a two-piece group from Nashville whose country flavor, a flavor that dominates the rest of the album, has been impressive so far. The group has been releasing music since the mid-1990s, with their first album, "Baby's Got Her Name," reaching the top of the country charts. They are known for their harmonious blend of vocals and their ability to craft catchy, relatable songs. This album continues in that vein, offering listeners a mix of country-pop tunes that are both sweet and soulful. The overall sound is polished and professional, with a focus on creating a positive and uplifting listening experience.

GREGGOR LIGHTON—Sunstone Dream-Reprise WS 2251 (Warner Bros.). Lighton's newest release is a mix of jazz and classical music, with a focus on improvisation and collaboration. The album features a variety of musicians, each contributing their unique style and interpretation to the pieces. The variety in the arrangements and the skill of the musicians involved create a rich and engaging listening experience. The album showcases the artist's ability to blend different genres and styles, making it suitable for a wide range of listeners.
Donna Summer

“Could It Be Magic” the first single from the “Love Trilogy” album sold 489,832* albums. How many albums will the new single “Try Me, I Know We Can Make It” sell?

*Effective May 26, 1976
NEIL DIAMOND—If You Know What I Mean (2:43); producer: Bob Crewe, Atlantic, ASCAP. HADLEY & Mir Deodato; writers: Alexander Wilson, Buffalo, Improv 8220. Stronger, more emotional vocals than the rest of the album. Each venture

MADISON—Yellow Roses On Her Gown (2:49); producer: Jack Gold; writer: M. Moore; publisher: American Broadcasting, ASCAP. STEELY DAN; writers: Donald Fagen, Walter Becker. It's a sensitive

GASCA—Country Roads (2:53); producer: Vic Vandall, Don Marlowe, BMI. ALBERT当 the 22.500 floor is already jammed at the Bagdad Theater, the lease will run through the 5,500 floor is also filled.

BUCK OWENS—Hollywood Waltz (2:18); producer: Norm Wi- ne, Hickory House, BMI. ASCAP. Cherry Boar, BMI. WRITERS: John WESLEY RYLES, ASCAP. He's a member of the band. A good song.

JIMMY CLIFF—Red River Rock (3:58); producer: Chuck Predator, BMI. ASCAP. Patrick Nelson, BMI. This is a great song. A great song.

ZOEMLA—Love You Today (3:25); producer: Ron Mostowy and George J. Gray, BMI, ASCAP. Era Dunbar, BMI. OCUS. HADLEY & Mir Deodato; writers: Alexander Wilson, Buffalo, Improv 8220. Stronger, more emotional vocals than the rest of the album. Each venture

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JIMMY CLIFF—Red River Rock (3:58); producer: Chuck Predator, BMI. ASCAP. Patrick Nelson, BMI. This is a great song. A great song.
Wayne Newton's New Album "Tomorrow" Is Today

200 Stations Can't Be Wrong...

"The Hungry Years"—Wayne's single from the LP is on the top charts & moving up.

Produced by John Madara For WAYNCO

Other Albums:

CHL 507
WAYNE NEWTON
The Midnight Idol

CHL 504
The Best of Wayne Newton Live

CHL 513
Daddy Don't You Walk So Fast

AVAILABLE ON ALBUM AND TAPES
A Product of the Wes Farrell Organization
Silly Love Songs
Paul McCartney
Frampton's Album

Get Up and Go
Mountain

Misty Blue
Nancy Wilson
Crazy

Happy Days
Frampton's Album

Shannon
Tina Turner

Sara Smile
Hall & Oates

Boogie Fever
Summer

I Love to Lie
Johnny Wright

Take It to the Streets
Bee Gees

Movin'
 Commodores

I Wanna Love You
Gladys Knight

Baretta's Theme
George McCrae

Kiss and Say Goodbye
无敌乐队

Folded and Fell in Love
Doobie Brothers

The Money and Run
Steve Miller Band

Midnight Feels Right
The Isley Brothers

Afternoon Delight
Eagles

The Boys Are Back in Town
Bon Jovi

Right Back Where We Started
New Edition

Rock and Roll Love Letter
Rush

Tryin' to Get the Feeling Again
Barry Manilow

Get Close
Ritchie Blackmore

Love in the Shadows
Stillwater

You're My Best Friend
The Commodores

What's Happening
Frampton's Album

That's Where the Happy People Go
Doowackin'

Today's the Day
George McRae

Let Me Be Crazy
Chaka Khan

Tell Me If You're Sincerely
David Ruffin

Making Our Dreams Come True
Lionel Richie

I'm Easy
Carpenters

Turn the Beat Around
Stevie Wonder

Dance With Me
Rufus

Strange Magic
Jill Jackson

Thinking of You
Paul Motian

Yes, Yes, Yes
Billy Corgan

Sexton Tones
David Ruffin

It's Over
Bee Gees

Crazy
Bobby Blue Bland

Young Hearts Run Free
Climax Blues Band

Someone's Gonna Want You
David Ruffin

Last Child
Young Sikh

Sophisticated Lady
Lena Horne

Got To Get You in My Life
The Beatles

I Need to Be in Love
Curtis Mayfield

Can't Stop Groovin'
Bee Gees

Someday
Journey

This Masquerade
George Benson

I'm Gonna Let My Heart
The Doors

Do the Walking
The Isley Brothers

I'll Really Love You
Maxwell

When We Wake
Tina Turner

Theme from "What a Wonderful World"
The Isley Brothers

December 1963 (Oh What a Wonderful World)
Impressions

Union Man
Curtis Mayfield

Piece of a Time
The Isley Brothers

Love Roller Coaster
Styx

Love Is Here and Now
Stevie Wonder
Introducing the album that's got a great pair of hits.

Groove Holmes corners the action with his newest album "I'm in the Mood for Love", featuring the great hits, "I'm in the Mood for Love" B-30665 and "This is the Me Me" DB-10671. Groove Holmes means top play wherever he's heard.

FLYING DUTCHMAN
Manufactured & Distributed by RCA
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**STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding pattern. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units (Stated indicated by bullet •). Recording Industry Assn. Of America seal for sales of 1,000,000 units (Stated indicated by triangle ▲). Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
To the entire STAFF of all RADIO STATIONS
To the entire STAFF of all NEWS PUBLICATIONS
To all the PROMOTERS and A.B.C. AGENCY
To CHARLEY NUCCIO & THE ENTIRE STAFF OF ISLAND RECORDS USA and LONDON
To all RECORD DISTRIBUTORS, RECORD SHOPS and DISCOS
To all our many FRIENDS & SUPPORTERS in the MUSIC INDUSTRY
SPECIAL THANKS TO DAVID STEINBERG, MARVIN ZOIT AND CHRIS BLACKWELL
To all our FANS around the world and those who have not come in yet. Hope you make it quick.

BOB MARLEY & THE WAILERS

Personal Management
Don Taylor
60 E. 42nd Street
Suite 1442
New York, N.Y.

Tuff Gong Productions LTD.
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Note: The above list represents the top albums based on sales projections. Sales figures are estimated and subject to change.
Still hard after all these years...

Six years into it, Uriah Heep are responsible for some of the best-sounding, best-selling hard rock coming out of England.

High and Mighty

is the new Uriah Heep album.

Produced by Uriah Heep on Warner Bros. records and tapes.
Cloud 9 Disco Will Open June 12 At Knott's Farm

LOS ANGELES—Knott’s Berry Farm in Buena Park opens a disco, Cloud 9, June 12.

The facility will be located at Knott’s new Rooftop 20 Airfield, disguised within a false ceiling and a section of the airplane hangar. Inside, the disco-ballroom will be plushed decorated with several of the best disco effects, even including, appropriately, a suspended cloud ceiling hanging over the large sunken dance floor, planned for some 800 dancers. Knott’s will feature live rock bands each night at Cloud Nine. The park’s summer hours will be from 9 a.m. to 9 p.m., Thursday through Thursday and Saturday and 1 to 9 p.m. Friday and Saturday. The disco-ballroom will be an extension of a new entertainment area, the Tiki Room, which will be the backdrop to the new disco.”

report that Lee Hazlewood is “back home in Port Arthur, Texas, with his gun in his hand and his foot in the air.”

Mervin Bingert, president, and Sam Diacosauros, manager, of Aquarius Distributing Co. in Hartford, Conn., are grand-prize winners in Playboy Records’ “Great White Rabbit Chase.” The two receive two fully equipped, specially painted white VW Rabbits and a trip to Los Angeles to meet with Richard Joint, who achieved the highest percentage over their assigned sales task.

Mushroom Records group Heart has set its first major American tour, appearing with BTO. Rick Babiarz of the Golden Bear presented Shawn Phillips in his only Southern California appearance of the season...America set to hit the road to Australia and Japan, beginning next month...Mel Torre the latest to head off on a major tour...Heart tours band into Coral Reef on the T.S.S. Fairwind for 10 days of singing. Stitts Cranes presents the show and the cruise.

If you think Ken Norton, Joe Frazier and George Foreman gave Muhammad Ali a hard time, wait until you hear about this one. Down in All’s hometown in Louisville last year, at a place called the Columbia Gym, a police officer organized all the local kids to take their aggressions out in the gym rather than on the streets. Some of the local kids was Muhammad Ali (then Cassius Clay) and Richard W. Burns (then Sonny Liston). Harrison, current leader of the Don Harrison Band and riding the charts with “Sixteen Tons,” was another young man involved. After the procession (though Don continued boxing as a loser, he adds), it was only a matter of time until he ventured into rock ‘n roll.

Samuel Barber received the gold medal of the National Institute of Arts and Letters. Barber is a former president of the ASCAP. The ASCAP, with 35,000 members, is the world’s largest music organization. The ASCAP was organized in 1914. Its members include songwriters, publishers, and music companies, whom the ASCAP represents. The ASCAP composers, who composed for the London Symphony Orchestra, the New York City Opera, and the Metropolitan Opera, were among those who received the ASCAP gold medal.

Cloud 9 Disco Will Open June 12 At Knott’s Farm

LOS ANGELES—Knott’s Berry Farm in Buena Park opens a disco, Cloud 9, June 12.

The facility will be located at Knott’s new Rooftop 20 Airfield, disguised within a false ceiling and a section of the airplane hangar. Inside, the disco-ballroom will be plushed decorated with several of the best disco effects, even including, appropriately, a suspended cloud ceiling hanging over the large sunken dance floor, planned for some 800 dancers. Knott’s will feature live rock bands each night at Cloud Nine. The park’s summer hours will be from 9 a.m. to 9 p.m., Thursday through Thursday and Saturday and 1 to 9 p.m. Friday and Saturday. The disco-ballroom will be an extension of a new entertainment area, the Tiki Room, which will be the backdrop to the new disco.

Private Stock’s Larry Uddat one of the most enthusiastic responses to the newly opened Cloud 9 Ballroom at Knott’s Berry Farm. Uddat, who is the owner of the Cloud 9 Ballroom, described the new facility as a “wonderful addition to the park.”

The Cloud 9 Ballroom is located in the center of the park, with a large dance floor and a stage for live performances. The ballroom is open every evening, and the park’s summer hours are from 10 a.m. to 9 p.m., Thursday through Thursday and Saturday and 1 to 9 p.m. Friday and Saturday.

The Cloud 9 Ballroom is a popular destination for visitors of all ages, offering a unique and exciting entertainment experience. The disco-ballroom is designed to provide a fun and relaxing atmosphere for people to dance and socialize. The decorations are colorful and vibrant, with a variety of lighting effects that create a lively and energetic ambiance.

In addition to live performances, the Cloud 9 Ballroom offers DJ sets and other music-related events throughout the season. The ballroom is open to the public, and admission is free with a park ticket. The Cloud 9 Ballroom is a must-visit destination for anyone looking for a fun and exciting night out at Knott’s Berry Farm.
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