Pirate Plead Guilty In Tax Evasion Trial

By JOHN SIPPEL

LOS ANGELES—Michael Joseph Behar, 42, of Los Angeles, became the first reported major tape pirate to be guilty of evading federal income tax, when he pled guilty last week in Federal District Court here of failing to report taxable income of $1,131,000. This sum was derived primarily from the illegal manufacture and distribution of 8-track tapes.

Assistant U.S. Attorney Jan L. Flodzinski says the joint investigation by the Intelligence Division of the IRS and the FBI disclosed Behar's gross business income from 1970 to 1973 was $2,230,000 of which $1,131,000 was adjudged taxable income.

For the same four-year period, Behar's fraudulent tax returns reported gross business income of $661,000. A net loss of $85,000 was reported for the four years by Behar.

Behar pled guilty to conspiring to commit tax fraud and conspiring to (Continued on page 66)

Copyright's Extension Area Erupts Publishers & AGAC

By MILDRED HALL

WASHINGTON—Controversy has began over the new copyright law's little publicized right given authors and composers of existing works to terminate certain renewal contracts entered into before Jan. 1, 1978.

The option to terminate a publisher or other grant holder contract would apply only to the 19-year period of extra renewal life granted by the copyright renewal, bringing the total duration up to 75 years for existing copyright.

There are limiting conditions, including a minimum of two years advance notice to the publisher or licensor. (Continued on page 66)

Stress New Acts, Campus Radio Urged

By ALAN PENCHANSKY

CHICAGO—College radio stations were urged to downplay Top 40 and superstar product in their programming by large and small record companies attending the seventh annual Loyola Radio Conference here Nov. 5-7.

The labels requested more emphasis on new acts and acts not being exposed through commercial radio from the 634 students representing 104 colleges in attendance.

Representatives of at least 20 record companies attended the annual gathering, meeting with the youthful broadcasters in hospitality suites at the Sheraton-Chicago Hotel, and in scheduled sessions at Loyola University's downtown campus, including the session that drew the largest attendance of the weekend, "What Does A Record Company Expect From You?"

Originally scheduled for one room, this "meet the industry" forum, had to be broken into four smaller sessions, when it became apparent just how many students planned to attend and how many label reps wished to participate.

Addressing the conference speakers in these sessions were: Bill Haywood, national ad promotion director, Phonogram-Mercury; Walter O'Brien, national FM promotion (Continued on page 42)

Punk Rock Grows In N.Y.

By ROMAN KOZAK

NEW YORK—It is 3:30 on a cold November morning and New York's street demons and night crawlers are making their way to shelter. But in the Bowery section of Manhattan the music goes on.

Onstage are the New York Dolls, brief media sensations a few years back, who, minus the glitter, are back underground, literally, playing in the basement of a club called On The Rocks.

The audience, pie-eyed absorbing the monochromatic din, is 200 odd strong, including the gentleman (Continued on page 66)

College HiFi Courses Due? 

By STEPHEN TRAUMAN

NEW YORK—The success of the second Indiana Univ. of Pennsylvania HiFi Stereo Expo last month and the interest of the EIA/CEG could result in the first accredited curriculum for consumer electronics to bring on the university level in the next few years.

Pioneered last year as a "mini CES" by Frank Viggiano Jr., instructor in the university consumer service department, this year's Oct. 27 event drew 8,000 students and area guests, one-third more than the initial run, he notes.

At least a half-dozen audio manufacturers, six area retailers and several rep firms helped to make the second run a bigger "hit" than the first. Particularly good were the Bose discussions on speaker systems. Vigg (Continued on page 49)

Old Pop Hits Reviving Via Country Mart

By JIM FISHEL

NEW YORK—A strong push by publishers aimed at reviving pop standards via the country market has resulted in a surge of chart activity. More than 40 tunes have thus far hit the country singles charts in the past six months because of this push.

Publishers of these tunes have been actively asking artists and producers alike to use pop hits from their catalogs and the rush to record these songs appears far from its peak.

Perhaps the single label most involved in reviving pop hits with its country roster is ABC/Dot. According to Jim Foglesong, the label's president, it's something the producers and artists came up with.

"An artist may get an inspiration from an old song, maybe something that's happening for someone else—and he comes up with something that fits today's music," he says. "A lot of rock sounds of 10 years ago are

(Continued on page 56)
Swim teams listen to his music to psyche up for competition. High school and college marching bands play his music at halftime. People who say they don't like jazz buy his records. People who say they only like jazz buy his records.

Obviously, Chuck Mangione is one of the crossover geniuses of the Seventies. A reviewer for Rolling Stone recently wrote, "For the second time I've been asked to explain the Mangione phenomenon... it's all very simple really. Mangione's approach is unpretentiously wholly musical, at a high level of pop."

"Main Squeeze" is the reason the music of Chuck Mangione communicates with rock fans. With jazz fans. With disco fans. With people who just love music.

On his new album "Main Squeeze" Mangione has recorded the most powerful and inspired music of his career. Backed by some of the greatest rock, jazz and R&B session musicians in the world, "Main Squeeze" features the expressive genius of Mangione on flugelhorn and spotlights his incredible talent as a composer and arranger. It is an album that is brilliant in its craftsmanship, imagination, and ability to evoke feelings.

One realizes after hearing it that Mangione the Magnificent has more under his hat than meets the eye.
MCA Expanding Into R&B With Schwaid

LOS ANGELES—MCA Records has made its first commitment into the r&b field in many years as an exclusive, worldwide agreement with Bob Schwaid, president of Rollers, a newly owned independent black production company. (MCA’s entry into soul was reported last week in Inside Track.)

All product will be on MCA Records and distributed by MCA while carrying the Rollers logo.

“We believe that no record company today is complete without a total commitment to black music,” says MCA president Mike Mainland.

“We see this in terms of a solid sales effort backed by extensive marketing and promotion.

“We have been watching this market very carefully for a number of years and feel there is now the product and the air in the radio and retail market. Rollers offers us a potential new challenge to our efforts.”

The first three groups in the Rollers deal scheduled for release in January are: Kathy Bess, a soul group; and LP’s whose names are unannounced at this time.

The roll the group will be produced by Tony Sylvester, former member of the Mann Hummell Group produced by Billy Jackson who has pre

INDUSTRY VIEWPOINTS

MCA’s Black Invasion Seen As Aid, Impetus

By JEAN WILLIAMS

LOS ANGELES—MCA Records, the last major label to enter the black music field, may force other companies to strengthen their fields and take a second listen to their own product.

Mike Mainland, MCA’s president, has proclaimed the label’s major commitment to black music, pointing out that this commitment will be carried out through extensive sales, marketing and promotion.

Other labels and soul radio stations have realized the growth potential of black music and increased their efforts accordingly.

Sarney Alexis, president of Mo
town has said that “the only thing that is disturbing to a black independent company like Mo
town is that the majors are trying to make acquisitions of the artists we have created and built up.”

“And they use dollars and that’s hard to compete against.”

On the other hand, says, “if you have good product, it should not bother you just because another major label goes into black product. I think it’s a little peculiar that any record company not to have taken a look at the black market before today.”

“The more hot product available as an industry, the more expansion will be seen in terms of the share of the marketplace,” says LeBaron Taylor, vice president, CBS Records.

“The very fact that MCA is coming into the black music business means that the market will stretch to accommodate.”

Hold 7 Men in California Tape Raid

LOS ANGELES—Seven men, ac
cused of selling pirate tapes, were being held on $1,000 bond each follow
ing their arrest Sunday (7) at a Ceres, Calif, flea market by a joint enforcement of FBI agents from Sac
to and Stanislaus County agencies.

Scherer was caught as a witness by Michael R. Yost, assistant field agent for the Record Royalty Revision Assn., which is spearheading the battle for higher rates on behalf of writer and publisher organizations.

GEMA adheres to the principles of the contract as announced by the in

Parsons, a former agent in charge of sales for ABC Record & Tape, sees these locations as good prospects for promotional disk pred

Some, says Fischer, are mass merchan
dizes who have never taken the

(Continued on page 10)

Labels Don’t Fear Superstars Knocking Out New Titles

LOS ANGELES—Are labels holding back releasing important new superstars due to the already available array of superstar pack
ages now attracting consumer dol

The answer appears to be no this season. In past years there was some hesitancy on the part of man
ufacturers to hold off releasing major new artists during the Thanksgiving Christmas holiday season.

But this year, a Billboard survey indicates a more open attitude with respect to the buying holiday period which compete with blockbuster titles.

Label after label contacted indi
cates releasing as much new product as it can begin the pro
duction of December and in some cases a little beyond that.

CBS, for example, makes it a rule not to release any product after Dec. 1, but it will make an exception with a new Neil Diamond LP which was cut live at the Greek. Theater here last summer. It will be released several
days prior to Dec. 27 television special by Diamond on NBC.

At Audiofidelity, which distributes BASF, the label plans issuing a new George Duke work, “Liberalized Man,” within the next few weeks.

At Audiodisc, another super
class, the label plans releasing a new George Duke work, “Liberalized Man,” within the next few weeks.

The same feeling prevails at Pyra

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(Continued on page 10)

Oz Opens Its Magic In Atlanta

By GERRY WOOD

ATLANTA—Clicking more than 9,000 times, Oz, the new intimate jazz supper club located at 111,1K Land of Records and Tapes opened its doors here Nov. 6.

The club recently made the rounds on the second Oz outlet to open in the Southeast next March.

Patrons are encouraged to purchase a ticket for the scenes in “The Wizard Of Oz.” (Billboard, Oct. 23, the unique record-tape store is the biggest start that gives credence to its $3 million annual gross. Daily business peaked through Wednesday (10) are running 20% higher than projections.

“We’re offering a high price per room and the dollars that went into the register,” emcee Steve Libman, general manager of Southland/Emerald City Records, Inc., the one-time landlords of the fantasy

The club mounted “productions” for the characters and the charts and any new albums for at least the first week of relase.

Oz officials feel the outlet will be more of an LP/tape market than a singles center. The top 200 pop singles and 500 jazz and soul singles are being stocked for sale at 96 cents each.

How can the store, located in a suburban Atlanta area, turn a profit with its high overhead and low prices? “We literally make no money,” says Libman, adding that David’s “is essentially a real estate deal on the property.

The 11,000 square foot building, 4,600 of the footage is leased to a vast array of many bookstores, a few of the hotel, a new York sub

Oz offers an interesting deal on the tape, as well and features many artists and various access lines. The theatre-like building of the building

Wash, & Fire, Bee Gees, Electric Light Orchestra, Beach Boys, KC & the Sunshine Band, and the Rolling Stones.

On another front, the premium field, which is always in style in with holiday buying, Oz also carries Frontier’s special market operations indicate it has seasonal LPs using its copying operation.

Emrie Dominy of the special markets division reports three premium LPS for the Christmas season. The CD-1 is to be sold for $4.80 and a feature price of $3.84 Tapes at $7.98 for a shelf price of $5.97 and feature price of $5.27. The feature price goes to $4.95 in the Advents and the chart and new albums for at least the first week of release.

Oz opens its magic in Atlanta.

(Continued on page 16)
French To View Videodisk

By STEPHEN TRIMM

NEW YORK—The Thomson Group of France, one of the major global electronics companies, confirms it will introduce the first optical video disk system in the institutional market next year, and a less complex player for the home market by 1990.

Convinced of the success of the first International Videolect Programming Conference that opens here Monday (15) with a demonstration of the newly designed DVD (Telefunken-Deka) videodisk changer (Billboard, Nov. 6), this news from the two European systems has furthered the electronic duplication of videodisk plans of RCA and Philips/MCA out of the marketing foreground.

The Thomson player will have a limited round of invitation-only demonstrations for potential U.S. licenses here early next year, according to Warren Singer, vice president, scientific and audio/video products, for the one European system marketing the institutional system.

Thomson-Brandt, the consumer electronics group in the U.S., will market the consumer version, he notes.

At least 1,000 prototypes players will be available by 1990.

Assistance on this story provided by Billboard correspondent Henry Kahn in Paris.

In utilizing a low-voltage laser optical read-out, the disc, which is 12 cm in diameter, and a flexible, transparent disk, will be built at Thomson's Best, France, factory sometime in 1989. The target price is about $2,500, equivalent to the cost of a Sony U-Matic in that country, and Singer emphasizes that prices will be similar to those of a conventional videodisk with comparable video playback hardware.

Details on the Thomson system were revealed in a recent paper given at an international technical conference in Helsinki by Georges Brousal, chief of the Thomson corporate technical staff.

Although the specifications of the 12-inch 6.24 mm thick disc, manufactured by those of the Philips/MCA Versatile 30 frames/second at 1.800 p.m. for U.S. and Japanese NTSC standards, and 2400 frames/sec. or "bits" on each 30-minute record—the transmitter through the disk optical read-out system is incompatible with the reflective readout of the rigid 12cm-thick Philips disk. It has two sound channels, and is quad-capable as well.

CROCKER TRAIL IS NOW TUESDAY

By ALAN PENCHANSKY

NEW YORK—The trial of Frank Crocker, accused of lying to a federal grand jury investigating charges of payoff, has been rescheduled for Tuesday (16) in Federal Court in Newark. It was originally scheduled for Nov. 23.

Crocker is accused of lying to the grand jury on Sept. 15, when he denied receiving any money from Ellis Wood, an ex-convict, an independent promotion man, and Harry Coombs, promotion man for Gamble and Hamilton International.

In this issue

Executive Turntable

David Glassgold replaces as chairman of Warner Bros. chairman and becomes president of Warner Communications Inc. company board chairman. He will remain in Los Angeles, as president of Warner Bros. David Glassgold promoted to chair vice president/general manager of Atlantic/Atco Records, New York. He was president of Gospel Music Group; Tom Caronia promoted to director of classical operations, East Coast, for Capitol Records, New York. Formerly, the East Coast sales manager, Caronia will now report directly to Raoul Montano, general manager of the Angel label. Barry Glassgold is named classical regional manager, East Coast, of Capitol and EMI, New York. He was sales manager for EMI Records, New York. Formerly, Glassgold was manager of marketing activities for Capitol Records.

Return To Chicago Roots For Label

CHICAGO—More than 150 NARAS members and specially invited guests attended a Phonogram Mercury presentation here, Monday (6) entitled "Find Em. Record Em. Sell 'Em. Make 'Em Stars".

The 47-minute audio/video showing, hosted at Mercury's IBM Plaza headquarters detailed the full scope of the label's operations, and focused on Mercury's recent efforts to reaffirm its Chicago identity: "We've come full circle very happily, to our beginnings and to the city's roots," said Irwin Steinberg, president of Phonogram/Mercury referring to the label's signing of the Chicago-based Chi-Lites. Steinberg's words of a half-dozen taped voices to the audience listened.

"This company now is giving full representation to the city of Chicago, exhibiting the strong black roots which the city of Chicago has always enjoyed," Steinberg continued.

"That's where we began," he reminded the listeners.

Using the Chi-Lites, "Happy Being Lonely," a compilation of ten songs, the program traced the steps involved in creating an LP, from signing an act, through production and manufacture, in-store merchandising and radio promotion.

Merit Sharing DistriB Space

DETROIT—Merit Distribution, independent label distributorship, is now sharing 2,500 square feet of an office and warehouse space at 15780 Schuler with Consolidated One-Stop, owned by the Cruise family.

Both John Schlee, founder of Merit, and Mitter feel the consolidation under one roof is a natural traffic builder. Mitter, who has four employees, serves about 120 primarily retail accounts in Michigan and Ohio.

And Motown Records has confirmed opening a new domestic branch here (Billboard, Oct. 23). Mitter previously had the line. Barney Axer, Motown president, says: "We might be interested in handling other independent labels, but for the time being, our business will be Motown exclusively."

Larry Rochon, former Merit employee, a manager of the branch called Hitville Distribution, with Gordon Prin, Hitville vice president, and Moonow and Canada, overseeing.

First published view of a prototype of the Thomson-CSF institutional video disk system emphasizes educational mart approach with interaction of disk and live instruction. Sleeve from which the flexible 12-inch 30-minute disk is extracted within optical player is seen in left foreground.
Boney M.'s “Daddy Cool.”
It's heating up charts all over the world.

In Germany, Boney M.'s single, “Daddy Cool!” has been certified gold and been No. 1 for five weeks. The album has already sold more than 100,000 copies.

In France, “Daddy Cool” has sold over 200,000 singles. “Daddy Cool” is No. 1 in Belgium and No. 3 in Holland. “Daddy Cool”—breaking throughout the rest of the world: Italy, Scandinavia, South Africa, everywhere it's been released.

And now Atco Records announces the release of Boney M. in the U.S., Australia, Canada, Japan, New Zealand and the United Kingdom.

The single? The phenomenal “Daddy Cool,” Atco 7003, of course.

A hot new record from Atco Records and Tapes.

SD 36143 Produced by Frank Farian

Boney M. Take The Heat Off Me
Trinidad & Tobago Disk Meccia? Developing Caribbean Island Music Industry Overweö

NEW YORK—An ambitious effort to involve both government and private enterprise is being orchestrated on the island republic of Trinidad & Tobago to create a recording mecca aimed at attracting top acts from both North and South America.

This past summer, the Trinidad & Tobago government, at the urging of the small recording industry that now exists on the island, moved to actively participate in the development of a viable music industry.

Part of the government's plan for long-range participation in the program will involve long-term, low-interest loans to investors, made through the Development Financing Corp. and the Caribbean Development Bank.

The government will also explore ways and means of reducing the frustrating amount of bureaucratic red tape now confronting local music industry executives wanting to import state-of-the-art recording equipment into the country, and will also look into the prospects of spending both government and more local and international participation in this ambitious venture.

However, before launching on its promotional programs, Trinidad & Tobago is already aiming at a sizable recording industry first plans to expand its operations to include mastering, pressing and even distribution—something the country has not had a single company do in the past, according to Dr. O. Seccombe, the minister for information and cultural affairs, who handled the negotiations for Trinidad & Tobago.

Here, a German-born recording engineer, has practiced his craft in such far-flung regions of the world as USSR, Lebanon, Tanzania, and Peru, before moving to Trinidad. In Europe he worked with such established outfits as Polydor, BASF, MPS and Metronome. He moved to Trinidad three years ago and is currently serving as general manager of the now Record Specialists (TDL) Ltd. before joining the new Share Sound Studio, a 24-track facility open to young executives relatively and young middle management and operating personnel.

The purpose of the company is to allow the young generation of NARM executives to meet and share ideas with the next generation of music executives and as a number of other music publishers including Tonma Music head by Nickkau.

NARM's Young Turks Club Elects 12

NEW YORK — The Young Turks Club of NARM has elected 12 members who will serve as a liaison between the club and NARM's board of directors and the professional staff.

The Young Turks Club, numbering 55 members, was established as the NARM mid-year conference in Chicago in September. The club is open to young executives relatively and young middle management and operating personnel.

The purpose of the company is to allow the young generation of NARM executives to meet and share ideas with the next generation of music executives and as a number of other music publishers including Tonma Music head by Nickkau.

Phonogram/Mercury Sees A Classical Holiday Man

By ALAN PENSKY

CHICAGO.—No pure Christmas List will fill the Phonogram/Mercury list of Christmas records for the 1975 holiday season. Instead of the usual formula, the Phonogram/Mercury list this year will include a variety of classical music selections.

"We've long ago given up on Christmas records because the problems involved in putting them into stores and eventually selling them is often too great," explained Alan Abramson, the label's president. "It's almost not worth it," Abramson concludes.

According to Abramson, the label's only actual Christmas product is a "carrivory" from last Christmas, the Old Farmers' Notes, "Happy Holidays.

"We'll be making it available," Abramson promises.

On the classical front, Abramson points out that Phonogram/Mercury has been offering more classical records than others in the past, and this year's selection is no exception.

The $330 MIL IN MAIL SALES

CHICAGO—Mail-order sales of records and tapes in 1975 reached $330 million, according to a report released by Music Trade, Co. Inc., a direct-to-consumer consulting firm based here. The report is based on a total mail-order volume in the U.S. reached $16.9 billion in 1975, up 15% over the previous year. During the same period, European direct mail sales rose 13.8 to $101 billion, the report states.

By RADCLIFFE JOE

scheduled to go into full operation by January, using both private fund-

ing and government loans reported repu-
tially.

Nickkau is convinced that this new push will not only result in attracting more attention to the island but will also serve as the catalyst for an international breakthrough of Trinidad and Tobago, cyp-

les and steelband music such as now enjoyed by neighboring Jamaica.

In addition to government offered incentives, Trinidad & Tobago is already offering tax breaks to international recording talent to the island, the ad-

ividuals are also said to be motivated by the island's generous promotional campaigns. Share Sound, for in-

stance, is offering a package that in cludes use of the recording studios and accommodations for about two to a group of about 12 at a

price of about $150,000 for about six weeks. It will also arrange live concerts and/or television appearances on the island if the group is interested. Reports say that the government is considering offering tax breaks to individuals offering to record albums on the island including Record Specialists (TDL), Carib-
ban Record Co. Inc., Record Co., Ltd., and St. Petersburg Recording Co. Ltd., and Smo Reporacing Studios. They offer recording facilities on the island to music publishers and record labels. Share Sound will be the first 24-track studio in the island. There is a request for a minimum of $20,000, and a number of music publishers including Tonma Music head by Nickkau.

committees are: Don Anthony, Tape Cen


On "The Musician's Monday," an instrumen-
ney Rotstick, Record Store, Chicago, and Tim Stone, Distributors, Hollywood, Calif.
ANNOUNCING
A GREAT WAY TO SELL INCREDIBLE MUSIC:
“A&M’S HOLIDAY GIVEAWAY”

A&M’s holiday promotion is designed to create additional excitement and sales by providing consumers with a special incentive to purchase selected A&M product. With “A&M’s Holiday Giveaway” retail customers have the opportunity to win a FREE album or tape or get 50¢ OFF the price of that album or tape.

The “A&M Holiday Giveaway” game cards will provide consumers with 18 million chances to win.

WIN A FREE ALBUM in A&M’S HOLIDAY GIVEAWAY!

Just scratch off a panel under your favorite album.
If it says FREE, it’s our Holiday gift to you!

Aside from actual game cards, there will be posters, counter cards, and mobiles available for in-store use. Quantities are limited. And the “Giveaway” is on a first come-first served basis.

Contact your local A&M distributor for details or the Merchandising Department, A&M Records, 1416 North La Brea Avenue, Hollywood, California 90028.

HAPPY HOLIDAY GIVEAWAY FROM A&M RECORDS
Columbia Industries’ Qtr. Up

NEW YORK—Reflecting the major impact of the sale of its music publishing division to EMI, Columbia Pictures netted the strongest first quarter of fiscal 1977, with total corporate revenues slightly below the comparable 1976 period.

For the three months ended Sept. 25, Columbia’s net income after taxes was $18.46 million or $2.24 per share, compared with $2.734 million or 33 cents per share the prior year, according to president Alan Hirschfeld.

Included in the current quarter is a gain of $14.834 million ($1.80 per share) from the sale of the two Screen Gems publishing arms, and an extraordinary credit of $1.567 million (19 cents per share) from a tax loss carry-forward. The comparably 1976 period included $193.000 profit (2 cents per share) from operations of the music publishing division.

For Arita, significantly higher domestic sales in the July-September period were offset by significantly lower foreign revenues, particularly in the U.K., notes Elliot Goldman, executive vice president. Worldwide sales were $87.7 million, a minimal 1.5% gain from the $5.783 million in the 1975 period. The Bay City Rollers LP launch was delayed in the U.K. until September to tie-in with simultaneous release here, and a number of other new U.K. albums did not have their anticipated success, Goldman explains.

Conversely, he reports that every U.S. release has met or exceeded goals the last three months, and recent albums by Lou Reed, Patti Smith and Melissa Manchester are off to good starts. They should help to offset the delay of the new Eric Carmen LP, anticipated this fall but now rumored early next year.

Corporate revenues for the first quarter were $89.763 million, just a shade below the $89.741 million in 1975 fiscal. Hirschfeld points out that while the company experienced significant operating results, they were below those of the prior year essentially due to more successful theatrical product in release last year.

He also reports that the company has reduced its bank debt by more than $23 million in the first quarter, and increased its net worth to approximately $50 million.

MCA Inc. 9 Mos. Sales, Net Drop; Music Off 52%

LOS ANGELES—Despite a significant drop in music division earnings, parent MCA Inc reports only a 3% decline in net profits for the first nine months of 1976 when compared with last year’s equivalent period.

For the nine-month period, combined music operation sales fell 24% to $75,845,000 from $98,812,000. Profits were off 52% at $33,828,000 from $68,216,000 for the identical period last year.

The third quarter music earnings were down 62% from $6,956,000 in 1975 to $2,619,000. Music sales dropped 30% from $33,057,000 to $23,196,000.

For the three months ended Sept. 30, net income was at $9,230,000, a 3% decrease from the record first nine months of 1975 when income was at $71,462,000. Revenues declined slightly to $54,749,000 from $57,662,000.

For the three months ended Sept. 30, net income was at $9,230,000, a 3% decrease from the record first nine months of 1975 when income was at $71,462,000. Revenues declined slightly to $54,749,000 from $57,662,000.

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A CBS Dividend

NEW YORK—The CBS board has declared a cash dividend of $0.20 per share on CBS common stock, payable Dec. 10 to shareholders of record on Nov. 26, an increase of 8% cents per share or 20% over the 4½-cent quarterly dividend paid since the fourth quarter of 1975.

Corporation Income Halved Because Of CB Confusion

LOS ANGELES—An unusual financial picture was presented by Lafayette Radio Electronics Corp. shows that during the first quarter of this fiscal year the firm’s net income was halved to half of what it was in the comparable period last year, although its first quarter sales were off from $1.25 million to $1.16 million.

The report indicates net sales for the company at $20.2,000 for the quarter ended Sept. 30, 1976, down from $21.2,000 for the same quarter a year ago. The firm’s net income, however, plummeted from $1,200,000 (18 cents per share) in its first quarter of 1975 to $200,000 (9 cents per share) in its first quarter this year.

The firm, one of the nation’s largest developers and distributors of consumer electronics equipment, indicates that its sales drop was due to a general softening in consumer spending along with consumer confusion related to citizen band radios.

Larry Petersen, a spokesman for the New York-based firm, explains that his company is not in a position to determine whether to purchase the 23-channel CBs in stock or wait for the introduction of the 40-channel units which Lafayette plans to offer early next year.

The dramatic income loss, according to the firm, was due to exceptionally high operating expenses which offset an improvement in gross profit margins.

But Petersen indicates that the firm’s high costs were not a direct result of the opening of four new stores (bringing the total of company-owned outlets to 121) at the beginning of the year, which contributed to $15 million in sales.

The expansion “a minor factor” in the income loss.
By Popular Demand: MANILOW'S NEW SINGLE IS "WEEKEND IN NEW ENGLAND"

From Barry Manilow's Platinum-Bound Album "THIS ONE'S FOR YOU!"

Read the rest of the story on the charts!
ABC Racks’ Cards

Continued from page 3

plug into records. He identifies others as airports and other high-traffic complexes which are not normally considered for rack installation.

The card program is the special concern of ABC’s new special products division, given its separate status only a month ago. Lou Mellini is manager and Karen Layland director of marketing.

The new adult birthday card, a kind of musical “press-conference” roast, will be issued in at least 80 versions, each featuring a different male name, says Mellini. Women’s names will come later.

Like the other ABC cards, written message and disk will come packaged in an illustrated self-mailer, and list at $1. Price to outlets for all cards is 50 cents per, with display fixtures supplied at no additional charge.

The Mellini titles, also keyed to individual names, are available in 80 versions in the “friendship” series, and an additional 25 express sentiments appropriate to romance, longings, congratulations, or even an invitation to lunch. McKuen sings and speaks and some of the disks are elaborately scored.

Fischer says ABC is gearing to ship at least one million of the cards in the remaining weeks of 1976. A special point-of-purchase display with sound film cartridges continually playing excerpts of the cards will be prepared for larger locations, according to Layland.

The Captain Zoom series, designed for children’s birthdays and which now encompasses 100 different names, is recording the two million mark in sales, says Mellini. Transcription copies in German, French and Spanish are also available for licensing abroad through ABC.

The most popular names? Jennifer for girls, and Michael for boys.

Tracking sales has so far failed to show up the least popular, those that may eventually go whatever cutout route awaits disk-card overruns.

SOULFUL JUKEBOX—Picking the winner of a jukebox in a contest promotion run by WHUR and Soul Shack in Washington, D.C., are RCA’s Dr. Buzzard’s Original Savannah Band. From left at drawing are: Darnell and Storyteller Jr. of Savannah; WHUR deejay Eddie Lemon; WHUR music director Jesse Fox; Mickey Sevilla and Cory Daye of Savannah, and WHUR deejay Tony Carlton.

N.J.’s Antipiracy Law Now Enforced

NEW YORK—In the first police action since New Jersey’s brand new antipiracy law went into effect, Trenton, N.J., lawmen have arrested and charged three men with enticement and alleged illegal duplication of sound recordings.

The police also confiscated about $50,000 worth of metal parts and pressing equipment allegedly used in the manufacture of the unauthorized duplications.

The defendants, arraigned in Camden County Court, N.J., are Vincent DeRosa, Woodbury, N.J.; James McCarthy, Lindenwald, N.J.; and Anthony Cibation, Philadelphia. Bail for McCarthy and Cibation was set at $10,000 each, while DeRosa’s bail was set at $25,000. If convicted, the men face prison terms of up to seven years and/or fines of up to $2,000.

Lieberman Promoting ‘Rare Wax’ Idea

CHICAGO—A printed campaign is being planned to support “Rare Wax,” the experiment with “esoteric” product in racked outlets that Lieberman Enterprises recently inaugurated (Billboard, Nov. 6).

Steve Salberg, director of advertising for the rack supplier, says the newspaper ads will likely appear by Dec. 10, a Friday.

Supporting the ad campaign are a number of labels involved in “Rare Wax,” including Alligator, Biograph, Folkways, Flying Fish, Mark 36, Paladin and Taconic. The program, instituted in 50 of Lieberman’s prime accounts, cracks the rack distribution barrier for these and other small labels specializing in folk, blues, bluegrass, jazz and nostalgia.

First reports on the effort, merchandised in locations under a “Rare Wax” banner, point to nostralgia titles as the strongest sellers. Lieberman says the program’s fastest moving albums have been those on Paladin featuring the Skatalites, Burns & Allen, Abbott & Costello and Amos & Andy.

A&R Men

When you need material you should check us out.

We write. Arrange. Publish. We have pipes to good, commercial music you wouldn’t even dream of. Let us help you.

A&R Men

SUDDEN RUSH MUSIC

750 Kappock Street
Bronx, N.Y. 10463

(212) 884-6014

PAC K AG ED TOURS GOOSE

U.K. ECONOMY

By JOHN HAYWARD

LONDON—The concert industry here has come up with its own answer to the bleak economic climate—a return to the package tour concept of the ’60s.

The latter part of this year and the spring of next see three major package tours hitting the roads of the U.K. and Europe, heavily backed by record companies.

The first takes place from Nov. 27 to Dec. 2 in Britain, a string of European dates, when Capitollen artists Bonnie Bramlet, Grinderswitch and the Marshall Toff

Promo Is Plane OK

NASHVILLE—Capitorn Records officials describe the “Capitorn Airborne Campaign” into eight cities as one of the most successful promotional efforts in the history of the Macon-based label.

Radio, press and retail accounts received advance preview of the new LPs by the Allman Brothers Band and Elvin Bishop during the art tour that hit Washington, D.C., Philadelphia, New York City, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati.

Following the Cincinnati preview, several of the Capitorn executives traveled to Los Angeles for a party kickoff. Elvin Bishop’s three right hand stand at the Roxy Theatre. Among the 250 persons attending were DeOzzi, Warner Bros. president, national promotion director, took to the stage to present Bishop with his gold album for “Struttin’ My Stuff.”

Playboy Ties To Radio For Poll

LOS ANGELES—Playboy Magazine has teamed up with 30 leadin rock FM stations and Top-40 stations for its annual Playboy music poll. The radio stations range from KLKO here to WTOK in Baltimore and WSHE in Fort Lauderdale, Fla. Other stations include KSLQ in St. Louis, KSFX in San Francisco, WFIL in Philadelphia, and WOKY in Milwaukee.

This year, the poll seeks best male and female vocalists, composers, and groups in rock, plus the best guitar and keyboard performances in pop-rock as well as bass player and drummer.

In jazz, Playboy also wants to know the best performers on woodwinds, vibes, percussion, country music fans can vote for a picker.

Best records of the year in r&b, pop-rock, country, and jazz will be selected, as well as the performer for the Playboy Hall Of Fame.

Previously, Playboy selected its musicians to be honored from ballots without the publication. Last year, it expanded to also capitalize on the radio listening audience.

By visiting selected retail outlets such as Licorice Pizza, Music Plus, or Wharehouse stores in Los Angeles (Continued on page 30)
Just Leave It To

To Come Up With

SOMETHING SPECIAL!

Their new album includes their new smash single,

HOT LINE (4336)

and nine other songs performed by the entire Sylvers family!

THE SYLVERS – PERFORMED ON TELEVISION FOR A COMBINED AUDIENCE OF OVER 150,000,000 VIEWERS!

October 9 Don Kirshner’s Rock Concert — NBC
October 10 Cos — The Bill Cosby Show — ABC
October 30 American Bandstand — ABC
November 7 Sonny & Cher — CBS
November 25 Van Dyke & Company — NBC
ACT LIKE NOTH

For the first time in

a new album

After Blood, Sweat & Tears, Blues Project, Lynyrd Skynyrd, Nils Lofgren and The Tubes, it's easy!

"ACT LIKE"
NOTHING'S WRONG

Produced by John Simon & Al Kooper

CONTAINS:

(Not Just) One More Time
In My Own Sweet Way
Turn My Head Towards Home
Hollywood Vampire
The Diamond Ring
She Don't Ever Lose Her Groove
I Forgot To Be Your Lover
Missing You
Out Of Left Field

Everythings Right On United Artists Records and Tapes
LIVE CONCERTS SPECIALTY

Pablo Records To Bow a Sister Label

NEW YORK—Pablo Records is gearing up for a sister label, Pablo Live, which will debut in January. The new label will specialize in live jazz concerts—everything from past to current—with the first four releases showcasing John Coltrane, Johnny Hodges, Milt Jackson and an all-star bash. Coltrane was captured live in Europe with his most renowned quartet. Recorded in 1961, the saxophone giant is joined by McCoy Tyner, Jimmy Garrison and Elvin Jones in this two-record set.

The Hodges package (two records) was recorded in the late 1950s and showcases the saxophonist in the company of Lawrence Brown, Ray Nance and Harry Carney, among others. The most current of these releases is a live date featuring vibesman Milt Jackson with Cedar Walton, Teddy Edwards and others, recorded in Japan.

The final release is a three-record set recorded in Japan in the 1950s and showcasing Gene Krupa, J.C. Heald, Ben Webster, Benny Carter, Roy Eldridge, Oscar Peterson and Ella Fitzgerald, among others.

Label owner Norman Granz says he has a stack of live tapes from his numerous concerts through the years. Future releases on “Pablo Live” include two sessions scheduled to be recorded next year—a live set by J.J. Johnson with Nat Adderley and the Pablo Jazz Festival (featuring most of the current roster like Ella Fitzgerald, Dizzy Gillespie, Count Basie, Clark Terry, Milt Jackson, Eddie “Lockjaw” Davis, Zoot Sims, Joe Pass, Louis Bellson).

While Granz is concentrating on this new series of LPs, he is still (Continued on page 16)

FOR SALE

12 Ektographic E-2 Projectors,
6 Mackenzie Dissolve units,
600 period slides of movies and Big Bands of the 30’s & 40’s

Call Rick/
Hungry Tiger Inc.
(213) 989-5770

General News

6 Months For Pirate

LOS ANGELES—Second-time violator of the federal tape piracy statute, Shane Mason of Pomona, Calif., who bolted an appearance before the U.S. marshal here (Billboard, May 15), is now serving a six-month term in a federal penitentiary.

When Mason violated his probationary sentence by pleading guilty to three different counts of tape piracy before Federal Judge W.J. Ferguson here, and then fled the appearance before the marshal, Judge Matt Byrne, who heard the first offense trial, issued a bench warrant.

Federal agents apprehended Mason in Denver and he was returned here. Mason is now serving the six-month term, and in addition, he will serve another three months for contempt of court. Prior to fleeing, Mason had served 90 days for his first piracy offense.

Weiser For CMA

NASHVILLE—Norm Weiser, president of Chappell Music, has been elected chairman of the board of the CMA while Dan McKinnon, president of McKinnon Enterprises including K5ON, San Diego, is the newly elected president of CMA. Weiser and McKinnon were elected at the CMA’s quarterly board meeting held in Nashville Thursday (11).

LOS ANGELES—Caribou Records has pressed 1,700 units of a unique illustrated vinyl sampler LP of its full releases for distribution via CBS branches to radio stations and key accounts.

The LP, produced via the PIC process, has a 12-inch paper illustration showing through both sides of transparent vinyl. The illustration is a sharply detailed action photo of a Caribou in a Colorado winter. The titles and artists on each cut are lettered across the snow.

A smaller version of the photo is being used as the Caribou LP label. Each unit of the illustrated sampler had to be hand-pressed. “All the bulbs from the different companies involved in the preparation aren’t in yet, so we don’t know our final costs,” says Mark Hardley, Caribou promotion and marketing vice president. “But it is clearly too expensive to use for a regular commercial release.”

Caribou became aware of the PIC process through its use for special souvenir EPs sold at Disneyland. The process rights are held by the Alex Adams Co., here and Caribou.

By NAT FREEDLAND

FBI Raid Greads
400 Tapes In Ky.

BOWLING GREEN, Ky.—Raids by FBI agents on two locations in this state netted about 400 allegedly pirate tapes with about 1,000 more expected to be turned over to federal authorities soon.

The raid were staged at a storefront location on U.S. 31W near Smith’s Grove, said to be operated by Jerry Barnc, who, authorities said, was conducting a pirating operation, and on National Enterprise on the U.S. 31 Bypass here, said to be operated by Jerry Milam.

Both individuals agreed to turn over to the FBI all additional tapes in their possession.
On October 21st, 1976, the entire Exec Crew of the Capricorn Airborne Division donned their goggles and hit the skies on the first musical mission to break the song barrier. Slipping into power drive, they barnstormed the entire radio and record retail community of the city of Baltimore with the superpower sound of when Bishop's House and Boy Makes Good set the scene-to-be-released When The Whispers, Check The One Dollar Gas from The Alabama Stratoliner Band. An end of pitch was deemed aerodynamically sound and the record crew applauded by everyone. The test flight was a success.

A new member joined to include Capricorn's first Irish acquisition East Street, course headings were set and the Exec Crew caught a tail wind for Philadelphia, New York, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati. Eight cities in mid-week. And all record breakers.

But the admiring critics can't be satisfied with a partial victory. This week their sights are set on Minneapolis, Chicago, St. Louis and Memphis. And next week— who knows?— the Capricorn Airborne Division could be winging its way into your backyard with even more harmonious high altitude antics.

All from Capricorn Record, Macon, Ga. Where no one flies by the seat of their pants.
MCA Black Music Entry Seen As Impetus To Industry

• Continued from page 3

moderate more product," says Primm Robinson, national rb&pop promotion director at ABC Records.

"The more product in the stores, the more product I am going to sell if my product is good," says Otis Smith, a vice president of ABC Records. And Henry Stone, president of TK Productions, says, "I have seen Capitol, Warner Bros. and other labels come into the black music business and MCA's coming in will not affect the industry or TK at all."

On the other hand, Ron Moseley, vice president of special markets, RCA Records, says: "MCA's coming into the market with rb&pop product will hurt us if we are not providing the proper promotion and packaging of our product. We are going to have to work harder." "It's great that MCA is into black music; this will lead to more jobs for blacks," proclaims Hosea Wilson, vice president at 20th Century Records. "I don't feel that MCA will adversely affect sales of our product because we have quality product and will merit our position in the market," notes Larkin Arnold, a Capitol Records vice president.

And Tom Draper, vice president at Warner Bros. Records, says: "MCA moving into the black music business is going to help the sale of black product in the overall marketplace."

In the '50s and '60s when MCA Records was known as Decca Records, it was involved in black music. However, this is the first time it will concentrate its energies in the contemporary black market.

As MCA begins to build its black artist roster, other labels during the past year have been strengthening and increasing their black product in some cases by more than 150%.

Columbia Records has signed several dozen acts while Atlantic and RCA have dropped acts but at the same time picked up an equal number. ABC and TK are signing acts but cautiously and Capitol has signed 10 acts during the past year.

Warner Bros. has increased its roster by more than 150% including its contemporary jazz acts, and Capitol, a recently reactivated label headed by record veteran Henry Allen, is constantly searching for acts. While Motown is signing new acts, it is also developing those acts presently signed to the label.

Twentieth Century is the only label surveyed to drop acts. "I have cut my roster because I don't have the manpower to work the product and my budget will not stand the increase at this time," says Hosea Wilson.

Although most labels say their rb&pop sales are up, the national singles pop chart does not reflect an increase of black hits in proportion to black acts signed. As a matter of fact, Billboard's Top 100 chart for this week has 30 black acts as opposed to last year when there were 31 black acts for the same period. Billboard's Top 200 L.P. chart this week has 59 black L.P.'s as compared with 55 a year ago.

"At Columbia, we have total growth in the black music area," says Taylor. "We are now selling several times the amount of black product that we were selling several years ago." The Billboard charts indicate an approximate 75% increase for Columbia's rb&pop product this year over 1975.

Most labels along with radio programmers admit that Columbia at this time is the leader in hot product but at the same time, stations say that because of Columbia's hot streak, its product is not automatically aired because it carries a Columbia sign.

"My listeners are not into what record company released the product," says Jim Maddox, program director at KDAY, Los Angeles. "They are not necessarily into what artist recorded the record either.

Pablo Bows Label

• Continued from page 14

pushing ahead with the Pablo label which will cover 100 L.P.'s by April 1977.

He says the label plans to release 24 L.P.'s in 1977, including six per month (in January, April, June and October).

New releases between now and January include titles by Joe Turner, Eddie "Lockjaw" Davis, Harry Eskin, Dizzy Gillespie/Benny Carter, Count Basie (jam session), Duke Ellington (in various musical settings), Zoot Simms, Joe Pass, Paulinho da Costa (Brazilian percussionist formerly with Sergio Mendes) and Dizzy Gillespie (in a commercially-flavored disco-jazz entry).

No LP Holdback

• Continued from page 3

To freshen up the songs, Capitol goes back into the studio with an orchestra to blend in with the old vocal tracks. The label's two other premieres are for Ron Howard in Chicago which merchandises the music through supermarkets and an old L.P. offering. "The intention is to do a non-exclusive basis for sale in their areas.

Chi RCA Moves

CHICAGO - RCA Records' branch office here is moving from downtown's historic Dearborn Building at 610 S. Dearborn to suburban Oak Brook. New address for the branch is Suite 300 East, 1415 West 22nd St., Oak Brook, Ill. 60521 (phone: 312-896-8375).

RCA To Sell Tabu

NEW YORK - RCA Records is distributing worldwide Tabu Records, a new label founded by Clarence Avant. The label is concentrating on new artists, producers and writers. First release is "Wake Up And Be Somebody" single by Brainstorm.
A new single from the same album that gave you "Devil Woman" (Gold)

I Can’t Ask For Any More Than You

PIG-40652

Produced by Bruce Welch
Wipe the windows, Check the oil, Dollar gas.

"The Allman's should never record any way but live. If you ever had any doubt, Wipe the Windows, Check the Oil, Dollar Gas will reconfirm the fact that The Allman Brothers Band is the best jazz-oriented boogie band ever assembled."

—Roy Stamps "Texas Music Magazine"

Sounds Of Stations Will Be Compared At Radio Forum Meets

By CLAUDE HALL

LOS ANGELES—An AM radio station that sounds better than any FM radio station in its market, CKLW in Detroit, and four in Brazil, has won an engineering competition during the ninth annual International Radio Programming Forum at the Beverly Hotel in New Orleans Dec. 1-4.

The Forum, chaired this year by Paul Drew, vice president of programming for RKO Radio, is already drawing attendance throughout the radio world, not only from the U.S. but from Brazil, Canada, Australia, New Zealand, England, and elsewhere.

One part of a Thursday (2) afternoon radio sales workshop will focus on AM radio spectral density and its enhancement. Among the engineers on hand to talk radio audiences will include John Harvey Rees of Hope, Bennett Blackthorn of Puerto Rico, engineering consultant Jim Loupas of Chesterfield, Ind.; Eric Small of Eric Small & Associates, San Francisco; and Mike Derrough, inventor of the Derrough audio process.

President, president of HBB, will have an operating radio station in the workshop and will draw on a composite state of the art of audio process equipment, including product of Jack Williams of Pacific Recorders and products of Systems. A Marshall time modulator will be operative, as well as a harmonizer from Eventide Clockworks, an MCI tape recorder, and a TDF modulation monitor that allows anyone to monitor the competition and compare it with their own station.

Earle says that CKLW will not be the only major market radio signal under close study. Buttebaugh has air checked stations in New York, Chicago, Detroit, and Los Angeles. "A station-program comparison of some of the major stations in these cities will be produced before your very ears," Earle says.

"We have a one-third quarter octave real time spectrum analyzer that will display response, rms-peak value, along with amplitude density from demodulated segments from these various stations. All stations being sampled for this demonstration are under the same strain.

The chief of engineering for the Forum this year is Bruce Earle, general manager of KFAS in El Paso, in combination with Ed Buttebaugh, chief engineer of CKLW in Detroit. Earle has been busy tuning up equipment—some of it never demonstrated anywhere before—representing all aspects of radio.

Wipe the windows, Check the oil, Dollar gas.

"The Allman's should never record any way but live. If you ever had any doubt, Wipe the Windows, Check the Oil, Dollar Gas will reconfirm the fact that The Allman Brothers Band is the best jazz-oriented boogie band ever assembled."

—Roy Stamps "Texas Music Magazine"
bread
announcing their brand new single,
"Lost Without Your Love"
(...they're together again)

Larry Knechtel  James Griffin  Mike Bolts  David Gates
On Elektra Records...As Always
Queen

announcing
a singular event

"Somebody To Love"

"Rock & Roll In The Royal Tradition"

ON ELEKTRA RECORDS

NOVEMBER and DECEMBER to REMEMBER (1972)
Billboard Singles Radio Action
Based on station playlists through Thursday (11/17/76)

Northeast Region

Top Adds:
1. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
2. Steve Miller Band - "The Joker" (Reprise)
3. Vanilla Fudge - "Rearview Mirror" (Capitol)
4. B.J. Thomas - "Raindrops Keep Fallin' On My Head" (United)
5. T. REX - "The War" (RCA)

Prime Movers:
1. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
2. B.J. Thomas - "Raindrops Keep Fallin' On My Head" (United)
3. T. REX - "The War" (RCA)
4. Edwin Starr - "War" (Philadelphia)
5. The Who - "Baba O'Riley" (Columbia)

Breakouts:
1. J. Geils Band - "Smokestack Lightning" (Columbia)
2. Aretha Franklin - "Chain Of Fools" (Atlantic)
3. The Who - "Baba O'Riley" (Columbia)
4. Edwin Starr - "War" (Philadelphia)
5. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)

Mid-Atlantic Region

Top Add ons:
1. Guitars - "Don't Let Me Be Misunderstood" (Atlantic)
2. Stevie Wonder - "My Cherie Amour" (Motown)
3. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
4. The Who - "Baba O'Riley" (Columbia)
5. Edwin Starr - "War" (Philadelphia)

Prime Movers:
1. Stevie Wonder - "My Cherie Amour" (Motown)
2. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
3. The Who - "Baba O'Riley" (Columbia)
4. Edwin Starr - "War" (Philadelphia)
5. Guitars - "Don't Let Me Be Misunderstood" (Atlantic)

Breakouts:
1. Guitars - "Don't Let Me Be Misunderstood" (Atlantic)
2. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
3. The Who - "Baba O'Riley" (Columbia)
4. Edwin Starr - "War" (Philadelphia)
5. Stevie Wonder - "My Cherie Amour" (Motown)

Southeast Region

Top Add ons:
1. Bee Gees - "You Should Be Here" (Atlantic)
2. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
3. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)
4. Al Green - "Let's Stay Together" (MCA)
5. The Temptations - "Ain't Too Proud To Beg" (Motown)

Prime Movers:
1. Bee Gees - "You Should Be Here" (Atlantic)
2. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
3. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)
4. Al Green - "Let's Stay Together" (MCA)
5. The Temptations - "Ain't Too Proud To Beg" (Motown)

Breakouts:
1. Al Green - "Let's Stay Together" (MCA)
2. The Temptations - "Ain't Too Proud To Beg" (Motown)
3. Bee Gees - "You Should Be Here" (Atlantic)
4. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
5. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)

Mid-West Region

Top Add ons:
1. Al Green - "Let's Stay Together" (MCA)
2. The Temptations - "Ain't Too Proud To Beg" (Motown)
3. Bee Gees - "You Should Be Here" (Atlantic)
4. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
5. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)

Prime Movers:
1. Al Green - "Let's Stay Together" (MCA)
2. The Temptations - "Ain't Too Proud To Beg" (Motown)
3. Bee Gees - "You Should Be Here" (Atlantic)
4. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
5. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)

Breakouts:
1. The Temptations - "Ain't Too Proud To Beg" (Motown)
2. Al Green - "Let's Stay Together" (MCA)
3. Bee Gees - "You Should Be Here" (Atlantic)
4. Diana Ross & The Supremes - "Stop! In The Name Of Love" (Motown)
5. Stevie Wonder - "Fingertips Part Two" (Tamla Motown)

West Coast Region

Top Add ons:
1. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
2. B.J. Thomas - "Raindrops Keep Fallin' On My Head" (United)
3. T. REX - "The War" (RCA)
4. Edwin Starr - "War" (Philadelphia)
5. The Who - "Baba O'Riley" (Columbia)

Prime Movers:
1. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
2. B.J. Thomas - "Raindrops Keep Fallin' On My Head" (United)
3. T. REX - "The War" (RCA)
4. Edwin Starr - "War" (Philadelphia)
5. The Who - "Baba O'Riley" (Columbia)

Breakouts:
1. The Who - "Baba O'Riley" (Columbia)
2. Elton John - "Sorry Seems To Be The Hardest Word" (MCA)
3. B.J. Thomas - "Raindrops Keep Fallin' On My Head" (United)
4. Edwin Starr - "War" (Philadelphia)
5. T. REX - "The War" (RCA)
A new single

"Someone To Lay Down Beside Me"

/w "Crazy"

From her platinum album

"Hasten Down The Wind"

On Asylum Records and Tapes

Produced by Peter Asher

A November and December To Remember
# Billboard Album Airplay Chart

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

**Western Region**

**Top ADD-ONS**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

**Top REQUEST/AIRPLAY**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- LED ZEPPELIN—The Song Remains The Same (GTM)

**Breakouts**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

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**Southwest Region**

**Top ADD-ONS**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

**Top REQUEST/AIRPLAY**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- LED ZEPPELIN—The Song Remains The Same (GTM)

**Breakouts**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

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**Midwest Region**

**Top ADD-ONS**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

**Top REQUEST/AIRPLAY**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- LED ZEPPELIN—The Song Remains The Same (GTM)

**Breakouts**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

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**Southeast Region**

**Top ADD-ONS**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

**Top REQUEST/AIRPLAY**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- LED ZEPPELIN—The Song Remains The Same (GTM)

**Breakouts**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

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**Northeast Region**

**Top ADD-ONS**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)

**Top REQUEST/AIRPLAY**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- LED ZEPPELIN—The Song Remains The Same (GTM)

**Breakouts**
- JACQUELINE DICKSON (The Pretender (Kyпson)
- GREG HARKINS (Dare (Streisand))
- ORIGINAL SOUNDTRACK—All This And War 2 (20th Cent.)
- ALANIS MORissette—Jaw's Right (Ozzy Osbourne)
- ALGONQUIN—The Time Of The Cats (UFO)
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| Country | 115 | $60.00 |
| Soul | 100 | $60.00 |
| Easy Listening | 110 | $60.00 |

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Please reserve the following RSI Top 10 package(s) for me, to be shipped December 3, 1976, with a supplementary package sent automatically in January, 1977:

- Hot 100 1976
- Country 1976
- Soul 1976
- Easy Listening 1976
- Total 1975 Top 10 Packages: Records which reached #10 or higher on the Billboard singles charts from January 4 through December 27, 1975. (Inclusion of every Top 10 record not guaranteed). Available for immediate shipment.
- Country 1975 (120 records)
- Soul 1975 (127 records)
- Easy Listening 1975 (116 records)
- Total 1974 Top 10 Packages: Record which reached #10 or higher on the Billboard singles charts from January 5 through November 9, 1974. (Inclusion of every Top 10 record not guaranteed). Available for immediate shipment.
- Country 1974 (95 records)
- Soul 1974 (92 records)
- Easy Listening 1974 (74 records)

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- Massachusetts: 5% Sales Tax
- New Jersey: 5% Sales Tax
- New York: 8% Use Tax

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Tax: $ __________
Station check or purchase order is enclosed in the amount of: $ __________

SHIP TO:
NAME:
STATION CALL LETTERS:
STREET ADDRESS:
CITY, STATE, ZIP:

ORDER FORM

Please add following taxes where applicable:
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Ohio: 4% Sales Tax
Massachusetts: 5% Sales Tax
New Jersey: 5% Sales Tax
New York: 8% Use Tax

Total cost of services ordered: $ __________
Tax: $ __________
Station check or purchase order is enclosed in the amount of: $ __________

SHIP TO:
NAME:
STATION CALL LETTERS:
STREET ADDRESS:
CITY, STATE, ZIP:

Bubbling Under The HOT 100

101- LIVING TOGETHER (The Os), Whispers, Soul Train 10737 (KX)
102- LITTLE JOE, Red Willow, Sunday 144 (Kettte)
103- SHE NEVER KNEW ME, fool Williams, ABC 76758
104- MIDNIGHT SOUL, Patricia, Quincy Jones, A&M 1978
105- GET YOU SOMEBODY NEW, Laf, Epic 56092
106- FREE, Dennis Williams, Columbia 3 0429
107- MONTY NINE AND A HALF, Turnan, Atlantic 3302
108- SUPERMAN LOVER, Johnny Guitar Wat-son, CMI 1037 (Anthem)
109- ITS SO EASY (Listen To Me), Donnie Laine, DRT 8910
110- LAID BACK LOVE, Major Harris, WQOT 4402 (Atlantic)

Bubbling Under The Top LPs

201- THE BEST OF ROD STEWART, Mercury SRM-2759 (Phonogram)
202- STUFF, Wanda Dee, BS 7568
203- MARY RAY PLACE (De Lovett Dagger), Tu-ner: At The Copa Lounge, Columbia PC 4523
204- RUSH, 2112, Mercury SRM-1-1010 (Phonogram)
205- EARL RUSH, Living Inside Your Love, Blue Note BN 6465 (United Artists)
206- AL STEWART, Past, Present & Future, Atlantic 1019
207- ENGLAND DAN & JOHN FORD COLEY, 1 Hear The Music, A&M SP 6411
208- BONEY HUMPHREY'S BEST, Blue Note BN 6465 G (United Artists)
209- PHILIP SNOW, Shelly SRL 5017 (ABC)
210- STETTELY SPIN, Rocket Cottages, Chris CRL 1123

Fred Winston is the new afternoon drive personality at WMAQ in Chicago as program director Bob Pittman takes himself off the air. Pittman says that WNIS, the FM station, will be switching to contemporary format and he's looking not only for an assistant program director and music director to report to him for the station, but also a disk jockey staff. He says he doesn't know what kind of contemporary format the station will have, he's currently studying the market in that regard. Probably the station will target 18-34 men. He's also looking for records for the music library. Winston, before I forget, was at WLS in Chicago before Larry Lujack walked back in.

Among the latest registrants to the ninth annual International Radio Programming Forum in New Orleans Dec. 1-4 are Bill Drake of Drake-Chensuets Enterprises, Los Angeles; Tom Kelly of KFMB in San Diego; Pat Popolo of United Artists Records, Los Angeles; Mike Leventon of Kirshner Entertainment, New York; Mike Callbert of WMGS in Rockville, Md.; Clint Nichol, Chuck Chandler and Jim McLaughlin of CHED in Edmonton, Alberta, Canada; John Sebastian of KDWB in Minneapolis along with KDWB general manager Gary Stevens; Adrian Turcotte of ASC Music Research, Los Angeles; owner Joe Amaturo and program director Mike O'Shee of WFTL in Fort Lauderdale, Fla.; Dan Griffee of RKO Radio, New York and Ray Smither and Larry LaSage of the Imagineers, Fort Lauderdale, Fla. You can still register. Radio personnel may register for $160 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Non-radio personnel may register for $200 to the same address.

*Continued from page 18
**Sounds Of Stations**

- **Continued from page 18**
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**Continued from page 18**

around guys like Charlie Murdock did not even get a chance.

**WQBQ** Dick Starr, Lee Sherwood, Jim Dunlap who’s still at WQBQ, Robe Yonge, Rick Badder, and now at WAXY Fort Lauderdale.

H: Did you hope to get into radio when you were young?

A: No, I was an education major at Miami. But one day, when I was a sophomore and taking a psychology class, I was talking to my friend about being a psychologist and I thought it was going to be the world’s best job. I knew that I should have majored in something else.

And about that time a friend of mine, kind of a nutty dude, drove up on a motorcycle. I asked him what he was doing and he said, “That’s the most exciting, unique job I know.” He was majoring in radio and television, and I thought maybe there’s something there.

I went home that weekend – my folks were living in Fort Lauderdale at the time – and walked into the living room. My father, Joseph McDermott, was watching the 6 p.m. news on TV. He looked up as he walked in and said: “You know, you could do better than this.”

I thought: well that’s a coincidence. When I got home on Monday, I went over to the radio department and changed my major.

H: How did you get a job at WQAM?

A: First of all, I’d been with friends and never got hired, they didn’t know me.

I don’t remember the instance, but I’d had a falling out with WFU. I went to WQAM, knocked on the door and I got a job.

They needed an all-night man, which was the position I wanted because I was in school. And I got hired. Like the day after I got hired.

Fate must have been helping me there.

The best I can recall, Robe Yonge was becoming the idol of Miami and he and I went on a tour of the country.

They were trying to move me into a better slot to make better use of his audience. I was 18 at the time that 52% of the audience was on the air for five or six hours a day and was working on Jack Sanford, the general manager, to get shorter hours. So, I went to WQAM a step ahead of the axe.

But how long did you work at WQAM?

A: About 1½ years.

I went to WQAM in Orlando which was then a rocker. My wife was sick and tired of me being on the all-night show and was fixed on getting me off of morning shows. I was there about a year.

H: Had you already picked up the name by this time?

A: Yes, I tell you what happened. I sing and pick which a lot of people do, playing the old country records, the guitars. Not that I’m good, I just like to play them. Anyway, just before I got into radio while in college, a group of kids asked me to come to a dorm and heard me playing. He had a brother who was a songwriter in New York. The brother got some demos during the Christmas vacation. Any kind of recording session was very expensive, so I wanted the name of Joseph Emmett McDermott wouldn’t cut it for a recording.

So, I told them that, for as long as my name was on my name, the name Mac Allen was born.

I got into radio, I continued going back to using McDermott on the air, but realized a guy by the name of Jack McDermott had been in radio in Miami for years. Every three months, I made a promise to myself that the next job I got would mean my name.

After WQAM, where did you go?

A: I went to WABB in Mobile. Ala. I went through a stage in my life – I guess everybody in radio goes through a stage where you feel you’ve seen it all before, what was on the air. I had a marriage go down the tubes. I felt it was time to get out of that and go through a period of not being too interested in what kind of job I had as long as I was doing it.

Not that I had bad jobs, because I wasn’t, I was fortunate, I went to Mobile and plugged into the morning show there. I was a morning man basically and ups my life on the air as a morning show. There was a place there, about a year, then I went to Denver.

There was a daytimer in Denver area – KOXJ, Dick Aragon. And I was program director there. We rocked it for a short period of time. At that point, the only rocker in town was KVMN. I think there were about 23 stations in the market. Ten were full-time and the rest were part-time. Then the general manager, “I think that if we can get we can be number 10 or 11 in the whole market, we’ve got to win a pretty good stroke. In our first book, we went there and then we wanted to go to number 9. Shortly thereafter, they sold the station. I think, they brought in the general manager and left.

I’ve always been interested in engineering. Kind of fascination and how they’re built. I felt I had a chance to get a first plane license at RAI in Sarasota, Fla. I had a friend there and he put me up if I’d do some work on the weekends at the station.

After a while we worked with me in Denver. Another guy who was with me in Denver was Ron Hansman, another Alabama friend. I was the Daniels Band organization with Joe Sullivan.

For KOXJ, I did some weekends at KLZ-AM in Denver and some other stuff. Max Flood was program director of that station, and it was probably the forerunner of the album-rock format. About 1967 was in Denver totally about a year and a couple of months.

The day I was leaving I got to Florida, a graduate of high school. Said he was looking for a morning man, he’d heard a tape on me, offered me a job. I told him I love to have a job, but I wanted to get that first phone, which I thought was impossible. It was 200 was up on page, I told him I’d like to consider it.

Also, I had a theory in those days, I used to tell my kid, ‘Forget hard-core programming—just jock it a year.’

You can do that when you’re in your 20s and don’t have any responsibilities, I got through RAI—remember, I was terrible in school—I would look for a job and get a sort of lay up feel. Right? Just raise some hell and have a good time and do my jock thing. But about a year and a half at RAI, the guy from Nashville called and said: ‘Well, we’re ready for you.’

To this day, I don’t know how he tracked me down. So, I went to WQAM in Nashville, then a rocker, do the morning show that would have been in 1969, I guess.

Then, they changed the station and went country on AM. Called us all into the office and told us what they were going to do. They had changed the station to a new format, and

They said, “Do you want to stay?” I love Nashville. Alas, I have been here right now. I love the terrain and I love the people. I didn’t have another gig and they would have had me do the job. I played country for about two weeks and then, suddenly, told myself, ‘Just consider that this stuff’s trend, it’s great.’

Things transpired and I wound up as program director of KDVR as well shortly thereafter.

Our FM was a beautiful music station, the format was easy, and I assessed the situation and took the rock FM route. It took us a year to put it together and I knew the FM off the ground. But it has been very successful over the years.

By the way, Nashville was a tough place to go country in those days. Surprisingly, Nashville in those days was bluegrass country.

H: I know. Isn’t it funny. For instance, WSM at night does extremely well with country music and has been a center of country music, but they’ve always been reluctant toward country music in the ’70s.

I had the privilege of working for Acuff-Rose Music here in Nashville, how about it.

Next week: Going to Sonderling.

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Rick

RA/ars
LOS ANGELES—Elmer Valentine, the nightclub operator here, is edging gingerly toward re-opening his famed Whisky club as a full-time rock venue. "Trampeter Don Ellis' big jazz band is now playing every Monday night at the 300-capacity club on the Sunset Strip. And Valentine has booked two local bands not yet recording, Venus & The Razor Blades and the Quick, for four nights over the Thanksgiving holiday weekend.

"I feel that punk rock, which is so hot in New York now, may well be due to hit Los Angeles," says Valentine, "I want to try booking this type of act on weekends and different kinds of music on midweek nights."

However, Valentine has no further firm bookings and stresses that he will take things one step at a time in starting up the Whisky again. "I expect to try various different musical directions in keeping the room alive this time," he says.

The Whisky was the most important Sunset Strip showcase in the east coast's California. It specialized in hard rock 'n' roll rather than the softer sounds of individual writers which later came to dominate the marketplace.

Unable to maintain consistent record company support for clout of hard-rock acts, Valentine shuttered the Whisky as a permanent nightclub in the spring of 1975. He concentrated on booking the nearby 500-seat Roxy, of which he is a part owner. With a wide booking policy and flexible pyrotechnics, the Roxy has become one of the most important nightclubs in the country.

Meanwhile, Valentine began renting out the Whisky as a cabaret theatre for musical revues, some of which had fairly successful runs. Now he is taking another shot at the rock market with the Whisky's full-time name.

BIG BAND CONCERTS
Florida Firm On With 10 Promotions

By SARA LANE

MIAMI—Andre Associates presented a successful series of concerts at Dania's plush Jai Alai Palace in the late summer and early fall months. "Originally we had scheduled 12 concerts, but were only able to present 10 since the last date we could get at the Jai Alai Palace was Oct. 23," says David Derrick of the firm. "When we first came up with the idea, we didn't expect to be as concentrated on the South Florida market to see where we could fill the void," Derrick explains. "And we found in the area's middle-aged to senior citizens, people still active who weren't related to today's music trends."

Derrick and his partners at Andre Associates, Ron Dade and Larry Andre, hit upon the idea of bringing back the sounds of the big band era.

Woody Herman, Jimmy Dorsey, Stan Kenton, Maynard Ferguson and Buddy Rich of Paragon were to people in their 40s, 50s and 60s, "This South Florida area is filled with people of all ages, and many of these people can afford to go down to Miami Beach to see big names during the week, whereas others who can't--and there are those long, hot summer months when no entertainers are as well received by this very large group of people."

The lavish jai alai facility was the natural choice for the bands, which white it was normally closed. Jai alai in Florida is seasonal with Northern frontons closed in the winter months and Southern facilities closed during the summer's off-season.

Despite a slow start, business is good (Continued on page 34)

Paragon Preps For A New Trend
Predicts Veer To Abstract Music Coming In 5 Years

By SALLY HINKLE

NASHVILLE—With the opening of Paragon West in Los Angeles and the signing of such artists as Sea Level, Mike Greene, Mac Gayden and Skyboat, Randall Bramblett and Dave Dixon, the Paragon Agency in Macon, Ga., is preparing for what it believes will be a new trend in music.

Alex Hodges, Paragon Agency president, foresees the music trend leaning toward more progressive, abstract music within the next five years. Hodges saw the trend in what is now considered Southern rock, and aimed in the development of such groups as the Allman Brothers Band, the Marshall Tucker Band, Lynny Skynyrd, the Charlie Daniels Band, Wet Willie and the Outlaws.

"Much of Paragon's success is attributed to faith in 'unknown' artists," states Hodges.

The agency expansion to L.A. will bring more in-depth company service to current clients. "A new level of growth may be attained by being closer to managers, recording company personnel, as well as producers who live in another section of the country," says Hodges.

Terry Rhodes, agency vice president, and Darrin Matess, Rhodes' administrative assistent, are heading the operations in L.A., 2925 Sunset Blvd., which is now in full operation.

Paragon has assembled a roster of some 40 artists in its short history and Hodges estimates the 14-member staff will produce some $8 million in volume for its artists in 1976. This represents another successive increase over the past ten years and cement Paragon's reputation as one of the leading booking agencies in the nation.

Bee Gees Donate Garden $ 5 To Kids

NEW YORK—The Bee Gees, touring the U.S. for the first time in three years, will donate the entire net profits from their sellout Dec. 2 Madison Square Garden concert to the Police Athletic League here, which works with children.

The Bee Gees, whose latest LP shipped gold and whose previous album went platinum, were honored for the donation at a Nov. 10 Gracie Mansion luncheon with Mayor Abe Beame.

L'HOMMEDIEU THE KEY
Concert Market Booming In D.C.

By BORIS WEINTRAUB

WASHINGTON—Sam L'Hommiedieu remembers when Washington was a weak concert market. That was about five years ago, when he and his wife, Betty, owned a little D.C. nightclub called the Celar Door, first went into the concert promotion business.

Now, says L'Hommiedieu, "the concert market here has grown tremendously and is stronger than ever."

Since Boyle and L'Hommiedieu first began promoting concerts in 1971—the first one was headlined by Gordon Lightfoot, the second by Cat Stevens—Cellar Door Productions have been doing an amazing rate. It has promoted, says L'Hommiedieu, at least 200 concerts in the Washington area, in Maryland and in Virginia. Since Jack Boyle moved East to oversee the firm, it has also become the leading promoter in that state, too.

 Boyle adds that the firm has done its share of operations remains in Washington. In fact, it remains in a few tiny offices over Celar Door, the nightclub the firm still owns.

Cellar Door Productions has exclusive promotion rights to the Capital Centre in Largo, Md., just outside Washington, which seats almost 19,000 and has become one of the major rock venues in the East. It also has a partnership with Bill Washington of Dimensions Unlimited to promote concerts at the outdoor Carter Barron Amphitheatre, which is owned by the National Park Service.

In addition, Cellar Door promotes in Kennedy Center, Constitution Hall, Lerner Auditorium, Gaston Hall and the International Gym at Georgetown Univ.

"This area has grown faster than the rest of the U.S.," says L'Hommiedieu. "There is a lot of radio competition, so they are interviewing artists all the time. I had Frank Zappa on the other night, and he was interviewed on three stations. There are a lot of people in the nightlife area, college and high school, and they have the money to spend on tickets. And there is good music being played here, in the Star and the Post, of our concerts. All this adds up to growth."

Since the Capital Centre opened in December 1973, the Cellar Door firm has promoted in the arena and done remarkably well. Just about every major rock act has played there, and crowds have been sizable as L'Hommiedieu counts some 25 sellouts this season.

L'Hommiedieu says that Washington's sizable black population has made it possible for him and Bill Washington to showcase many black acts in the Capital Centre and elsewhere and consistently do well.

"We have a lot of confidence in Bill," he says, "of those acts. He does a lot of white shows with us too. If he says we should do a show, we do it.

One of Cellar Door's strong points is that it can start to develop an act locally by booking it into its own club. Then it can bring the act along by promoting the act in medium-sized halls and finally breaking into the arena.
The Boston Globe

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—PRODUCED FOR THE BOSTON GLOBE BY HT PRODUCTIONS—
Lani Hall Coming Out Of Retirement

By ED HARRISON

LOS ANGELES—After six years as lead singer for Sergio Mendes & Brasil '66 and two solo albums known only to followers, Lani Hall, Ms. Herb Alpert is pursuing her career again beginning with the forthcoming release of "Sweet Bird" on A&M.

"I cut 'Sandown Lady' and 'Hello It's Me' without any real intention of following up," says Hall. "I didn't promote the albums at all. There were no personal appearances, no interviews, nothing. They just died.

She left Mendes in 1971 because for her the excitement was gone. "I got so into Brazilian music that I felt I knew more about it than the Brazilians I was playing with and I no longer wanted to go on the road.

Her new album, produced by Alpert with arrangements by Michael Cimbaloff, draws material from Barry Manilow, Joni Mitchell, Andy Petree, Michael McDonald, Rick Roberts, Bill Quantum and "Chorus Line."

"Tunes that touched me deeply may be my first consideration," says Hall.

Hall, 31, says that the birth of her daughter has been a source of her inspiration. "That's the reason I'm doing this album," she says. "My whole attitude changed. I started to reevaluate what I wanted to do and I really wanted to sing. I was happy just practicing.

"When I began recording 'Sweet Bird' I asked myself whether it would be enough to record it and say goodbye to it like the other two albums. Towards the end it became serious and didn't really want to say goodbye to this one."

Alpert, who closed a flagellum solo on one cut, has coached Lani and helped revitalize her career. "Herb helped me tremendously to expose my voice. It took a while to become an uninhibited singer and much more expressive," says Alpert. "It was harder being objective about the album because of the dosenseness from the start to finish. I heard Lani sing in the shower and didn't want to settle for less than she has of capability. I wanted to capture that carelessness and for her to be totally free to let loose.

Despite her past endeavors, Hall feels like she's starting fresh. "I feel like I already have a connection with Brazil '66. But since the new music has nothing to do with anything before, I feel like a newcomer. The difference in this album is that I've opened up now as a singer and a woman.

Hall will make her first stage appearance in more than a year (she appeared with Alpert's new band last) when she plays the Ivanhoe in Chicago Nov 29, and the Bottom Line in New York on Dec 4. She will also be making television appearances on the "Mike Douglas Show" and "Donah" to help promote the album.

Jai Alai Palace Concerts

picked up and Derrick says he and his partners learned "an awful lot" about the concert promotion business, a field along with their multi-faced corporation which specializes as hotel, resort and restaurant consultants.

"Surprisingly enough," he says, "we had large groups of younger people in the audience. Herman, Kenton and Rich have young musicians in their groups and a lot of kids turned out to hear them."

Ferguson and Kenton sold out. Derrick maintains that Rich could have sold out one night appearance. They had booked him for two consecutive evenings. Other headliners included Country & Western singer Randy Trice, Woody Herman and Jimmy Dorsey Band, Duke Ellington Band, Four Freshmen and the New Christy Minstrels.

Tickets were priced from $5-$10 for all concerts with the exception of Ferguson who had a $12 ticket. In addition to listening, audiences could dance. A movable stage was built in a 30,000-seat area on the jai alai playing floor.

"This too was an attempt to bring people to the concerts. There are so few places to dance in South Florida with the exception of a couple of major hotels," Derrick says.

Andre Consultants is now looking at other Florida areas for concerts, not limiting itself to this particular format.

"We may branch out a bit and book more contemporary groups for appeal to a slightly younger audience," says Derrick. "And we are planning another series like this past one at Dania again next year.

"No Split, But The Band Halts Its Live Dates"

LOS ANGELES—The Band has decided to stop performing live as a group after 16 years, although it will continue to record together. The quintet's final national appearance was on NBC-TV's "Saturday Night" recently. A live farewell appearance is being set for Winterland in San Francisco over the Thanksgiving weekend with special guest stars associated with the Band to sit in.

The group came together as the Hawks, backup band for Canadian rocker Ronnie Hawkins. Later it gained an international reputation as a touring group behind Bob Dylan.

The individual members of the Band are currently busy with separate studio production projects.
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Talent

Ralph MacDonald
Avery Fisher Hall, New York

The new hall at Lincoln Center here set off the music of MacDonald to best advantage. Billed as "Ralph MacDonald And Friends," the three-hour event was the major stage premiere of a veteran New York studio percussionist and singer.

Nearly 50 musicians helped out, including background singers, a backup band, a horn section, a string section, and a steel band. The orchestra was conducted by William Fairbank, and featured solo artists included vocalist Pat Austin, Bob James on keyboards, and Grover Washington Jr. on saxophone.

But the evening was MacDonald's, whose songwriting skills include such credits as "Where Is The Love?" recorded by Roberta Flack, and "Trade Winds" by Rod Stewart. These and more were performed as well as long sections from MacDonald's "Sound Of A Dream."

MacDonald is not a percussionist who flails away at a battery of malletmakers to make his point. Instead, the music brings out the nuances of his rhythmic jazz music.

And although the sessions were being recorded for "saxophonist saxophonist" Wachtman, an "Mr. Magic," his fluid style and surprising chord changes handed the disparate elements into a strong and totally successful live preset take.

High points of this was "Cuban Breakdown" when all the elements came together perfectly for a truly magical moment.

ISLEY BROTHERS
WILD CHERRY
BLACKSMOKE
ROSE ROYCE
FORUM, Los Angeles

The Isleys brought their polished R&B show to a rare date in Los Angeles Oct. 24, bringing out funk as a closed in unison. Perpetuating the performance with occasional explosions, balloons and fireworks, the band went on way through its many hits, past and present.

The near-capacity crowd, which stood up and cheered whenever the Isleys came on, remained enthusiastic throughout the performance. The best received numbers were ones with which the audience were familiar, such as "Fight The Power," "Who's That Lady?" and "Live It Up" as well as current hits from the J. R. Jack LP "Harvest,

WOW, more melodic songs were well received, such as "Hello, It's Me." In "The Love Of You," and "Let Me Down Easy." A good rendition of "Summer Breeze" was included and allowed lead guitarist Emeric's a chance to display his virtuosity. In the course of the evening, he demonstrated various skills such as playing behind his back and playing with his teeth.

The Isleys were preceded by Wild Cherry, the Epic band which "plays that funky music." Led by Robert Parisi, lead vocalist and guitarist, the band ran through such numbers as "Don't Go Near The Water," "I Feel Satisfaction," and "No Place To Run." The band slowly warmed up the audience, which was beginning to dance in the aisles once Parisi mentioned they had forgotten to play a song and moved into "Play That Funky Music." The audience went wild.

Blacksmoke led into Wild Cherry with cuts from its recent Gasoline LP titled "Black Smoke," playing numbers such as "Turn This Thing Around," and "What Goes Around Comes Around." The band gave an enthusiastic performance for its hometown LA.

The concert was opened by Rose Royce, a band that records for Whistler Records and is featured on the RCA "Car Wash" soundtrack album. The band only played a short set, but was well received, performing titles including "Keep On Keeping On" and "Working At The Car Wash" from the "Car Wash." LP.

Graham Parker
Ross, Los Angeles

The only real with Parker's set Monday (8) was the sound. Partially due to the excitement and anticipation for headliner Richie Havens, who was recently reviewed in Billboard, Parker's set was limited to a half hour.

Parker, a dedicated Englishman, with an appearance resembling a cross between Reed and Bruce Springsteen, got the crowd rocking from his first song on:

"Earth In A Black Coral, Orange T-shirt and Dark Glasses." It's apparent that his visual stage demeanor is as much part of the show as the music.

His singing is intense with his husky vocals enlisting a raw, gut urgency in both lyrical context and presentation. On stage he moves back and forth, pointing his guitar in every direction.

Parker performed songs from his two Mercury albums, "Ravin' Wind" and his latest "What's So Special." He's a singer with this whole group, every once in a while letting out the lyrics in a deep throbbing way, and "Back To Schoolhaus," a falsetto singing into a microphone with his bass and supporting guitar.

On, "Don't Ask Me Questions," a high energy rocker, Parker locked up the audience, dressing with his hands and exclaiming "My Lord, don't
Engelbert Humperdinck debuts on Epic.
“After the Lovin’” is only the beginning.

It started when “After the Lovin’,” Engelbert’s chart-staggering single, moved in on the AOR charts, then rapidly crossed over to Top 40. And now, hot on the heels of this undeniable hit, comes “After the Lovin’.” That is, his debut album on Epic. It’s out, and will be a super success as well.

“After the Lovin’” is Engelbert Humperdinck at his best. The album is filled with the fiery energy that his fans love him for. And that same energy will spark new and renewed interest into everyone who hears it.

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“After the Lovin’” by Engelbert Humperdinck. New to Epic. And we’re going to make beautiful music together for a long time.

On Epic Records and Tapes.

ALBERT HUMPERDINCK
AFTER THE LOVIN'
**Talent In Action**

Continued from page 56

and in questions in his distinctive raw vocal style.

Parker finished his set with "West Treatment," "Soul Swing," two up-tempo numbers that had the crowd dancing in its seats. Graham Parker is one of the most exciting new additions to emerge on the rock scene. His enthusiasm and fearlessness are qualities not seen from him in the future.

MICHAEL MURPHEY

Pavilion Theatre, Chicago

Murphy's two shows here, Oct. 19, faced competition from the third game of the World Series, and delay in release of the artist's new album, on Epic, which should have been in stores to lend support.

Nonetheless, for his first performance, Murphy nearly filled the 5,720-seat theatre largely with established Murphy fans. The parlor got their money's worth, but it was not a performance to win converts for the soft-spoken country rocker.

These familiar with Murphy's material could overlook that this was the second show, but this reviewer at times, strained to make out the lyrical content, understandable to be one of Murphy's strengths. Murphy's lack of luster singing was occasionally sharp, but certainly can also be blamed on the sound he was provided.

The set opened with two songs that featured Murphy on piano, "Caroling In the Fires," and "Rhythm in The Rain," after which he switched to the amplified acoustic that accompanied him most of the evening.

Two songs from the new album, including the title cut, "Flowering Free Forever," were next listed in a medley. Murphy and the little sing, a psychedelic Beatles-echo throw back, was opened by his visit to a camp on Navajo land.

Murphy gave the crowd the "Wildlife," which they certainly had come to hear, but quickly began to sing "Rocky Mountain High," in a parodic false start. The band began over and Murphy's best known song emerged unashed.

The set concluded with "Geno's Cadillac," another Murphy favorite. That he is still an out-of-the-ordinary performer can be seen as a capricious, novel, stylish, with the audience on its feet clapping and dancing.

ALAN PENCHANSKY

NEIL YOUNG

Dudley Chandler Pavilion, Los Angeles

Undaunted by the elaborate production and stage presentation, Neil Young continued to perform in his usual standard concert format these days. Young brought the wildly crowd immediately to its feet with a musical response now. He simply walked out onto the stage with guitar in hand.

His voice apparently back to normal. Young delivered a representative but scanty performance containing only a few of his most popular songs mixed with a sample of new and previously unreleased material.

Young divided his 90-minute 18 song show in half beginning with a solo acoustic set. The characteristic flat voice and introspective lyrics, though barely audible over the overblown show of audience enthusiasm, filled the theatre as he moved between guitar and piano, providing a simple and delicate backbone to his songs. He played the same old songs, released as a "tobacco," a song of long personal political significance and "Far From Home," that dealt with a broken love affair, caused by losing a trucker, all stuck up in this era of his unusual themes of romantic disillusionment, soul-searching and despair.

But with his personal material, Young was never too generous. For this first half he chose to play only "Old Man," "After the Gold Rush," "A Man Needs A Name," and "Sugar Mountain," which he appropriately closed. Considering how many songs he has performed these songs, his delivery was still fresh and sincere.

Following intermission, Young returned backed by the guitar, bass, drums and Crazy Horse. The hard driving of these songs laced with dynamics appeared by Murphy's more restrained efforts provided a wonderful contrast to the soft-spoken nature of the classic Young.

Young's second set highlighted the artist's infectious guitar picking, though rough and rasping, Unchanged, Young's singing guitar power.
IN FRESNO, CALIF.
University, FM Tie Aids Concerts
By ED HARRISON

LOS ANGELES—A unique cooperative advertising setup between California State Univ. at Fresno and commercial radio station KFYE 94 FM, is helping the school promote innovative cabaret concerts.

The concert series, entitled the 94 FM Showcase will be in operation since October 1975. The concerts are held once a month with KFYE, the largest rock station in Central California, supplying five to eight free ad spots daily announcing and promoting the shows which are held in a 550-seat residence cafeteria building.

The program, believed to be the first of its kind on a regular monthly basis, is the mastermind of Gary Bongiovanni, college program director and national liaison coordinator for NECAA and Brad Lusk, KFYE promotion director.

"The program has been incredibly successful so far,” Lusk says. "It gives us a chance to test market acts we feel are breaking and judge campus reactions.

Among the most successful shows were Kenny Rankin, Tim Weisburg, Flying Burrito Bros., Cecil & Moomie, Sons Of Champlin, Cold Blood and the Brecker Bros. Ticket prices are $2.50 and $3.50 in advance.

There is a lack of small, fast

Campus Dilemma; Open To Anyone?
By EARL PAIGE
SAN DIEGO—Professional promoters will continue to invade campuses but no every campus is a candidate for the professionally run events.

That was the consensus heard here at NECAA’s recent Far West Regional Conference. Indeed, even where campuses welcome professional promoters it may not happen.

Jeff Dubin, UC Berkeley coordinator, who set up several of the seminars here, lists four reasons why campus talent people need outside promoters: 1) financial assistance, 2) provide entertainment not otherwise available to students, 3) build up the reputation of the campus facility, 4) the learning priceless since professional promoters have no reason to avoid.

Other members of the panel were Greggy - Greggy, UC Berkeley; Allen Tinkley, 74, UC Berkeley; Marc Bernan, Good Consultants; David Thayer, Columbia; and Jim Curnutt, 74, Consultants, UC Santa Barbara.

Exclusivity is an absorbing subject. Dubin said he just doesn’t believe in it and that the one or two times Bill Graham brought it up he said, “It’s out of your league.”

Schools need to get various acts and therefore need to spread out their promotions. "I can’t get the Who from Pacific,” Dubin said. He said he had Graham and David Allen talk a deal on the day with the same act and he let the agency decide.

"Graham won,” a delegate announced.

"No, Allen,” Dubin replied.

There are many problems, both for schools and promoters.

As for why promoters grow wary, Thayer said there’s a “such a hassle” working with different organizations on the same campus. Schools seem to be losing out in attracting promoters even though with the inviting 18-24 demography are just what the pros want. "There’s so few students yet," says Thiel.

"Students fall by the millions, saying they’re the wrong size. I don’t know who." Thiel

On the other hand, "we have kids, we’ll go in for $1,000-$1,500, acts, said Tinkley, because some acts can’t warrant the expenses of concerts any other place.

Berman agreed. "Sometimes there is a problem booking outside with a Monday here and a Tuesday there. There’s so few venues in many areas and often the campus facilities are the only alternatives.

Tinkley said it depends on certain acts. "We’re different. We promote only about six acts in 200 locations. It depends on the area (as to whether we prefer to go on campus). In Pennsylvania you can work 30 days and never be on the same campus consecutive days and never have a date less than 30 miles from the others.

Curnutt talked of the promoter’s problems in some instances. "The promoter may have to hire 100 NASA people, 35 uniformed police, 20 mounted police—total cost $23,000 just to secure the area.

"It is a bit of a nut job," Curnutt said.

Tinkley is also a promoter. "I was 

Talent In Action
New On The Charts

Keane Bros.

for three years the Belstar Family stuck gold on 20th Century with "Heartbeat—It’s A Love Story," the label has another shining act with another highly polished FM record that though aimed at the youth market, has little in common with the rather crude bubblegum records of the past.

The Keane Bros. are 12-year-old Tim and 11-year-old John, sons of Bob Keane, who owned a number of LA-based labels from 1951 until 1969—Keane DJ’s, Delphi, Mustang and Brecon—which he had such well-established acts as Richie Valens and Sam Cooke as well as later-to-be-stardom stars like Barry White, David Gates, Frank Zappa, Leon Russell and Jim Walker.

Having known Russ Regan for years, Keane brought his sons to 20th about five months ago. His son—which is not the first few sessions but features equally potent hooks of harmony—look on radio in Michigan, and will be a hit on a national album due this year. "Debby" will be the only outside tune on the album, with seventh grade Tommy writing the rest of the songs. Producer is David Foster who helped on Gary Wright’s smash hits album this year.

The duo isn’t rushing into publicity, but is doing lots of television guest shots. They appear on the Bill Cosby series and several weeks ago, with John Stagliano set for early December. The lads will also do "Dinah," "Wonder Woman" and the Howard Mountains show. One discussion is a weekly "Partridge Family" type show of for 20th Century’s for decision which would star the boys and begin airing next fall.

The Keanes were three and four when they started to sing together with Tommy now a bit on piano and synthesizer, while John is a lead drummer. The brothers live in LA. A suburb of London, with an 8-track studio situated between their bedrooms.

Their manager is David Gershenson in L.A. (213-787-2145). He stayed in touch with the boys early until 1957 and Joe handles Joanne Sommers, the singer with the big hit with "Johnny Be A Baby" in 1965.

new Rock Book

SAN FRANCISCO—Sharon Laws, a New Rock Book
new music editor for Rolling Stone magazine, is lending her expertise to the current music scene with a new book for the upcoming season of Delli Books. It's called "Asleep at the Switch," a paperback original.

www.americanradiohistory.com
CAPITOL HAS ALWAYS DONE THINGS RIGHT!

Helen Reddy & Jeff Wald
NEW YORK—After being shuttered for several months due to violations of several city ordinances, the Le Jardin discotheque, one of the prime movers of the disco boom in this country, has reopened as Jouissance (Ultimate Pleasure) under new management.

The "new" club does not seem to have suffered unduly from its forced closure, instead, manager John Contini claims business is so good the establishment has moved from a two to three-day operation to accommodate demand, and is contemplating further expansion of its business hours.

But Jouissance has undergone subtle changes. Before its closure, it operated with a clientele that was about 60% gay. Today, its clientele is about 80% straight, but Contini assures that the gays are returning, and eventually Jouissance hopes to re-establish the 60% to 40% gay-straight ratio.

Contini attributes Jouissance's success to the fact that many disco lovers are growing tired of what he calls the "warehouse" atmosphere of some of the larger clubs catering to mass audiences. "People are turning to smaller, more intimate rooms that offer more personalized attention," he says.

Jouissance is geared to intimacy and relaxation. The new sound system, custom-built by the New York Sound Co., is directed at the center of the room where the dance floor is located. Once the dancer steps off the dance floor, the music immediately assumes a subdued quality.

The decor in the club's lounge further underscored the intimacy and relaxation. Featured are palm trees, shrubbery, hammersocks and sofas. The stage, according to Contini, is handpicked for courtesy and friendliness.

Jouissance's lighting, supplied by Solid State Lights, further emphasizes the theme of intimacy and relaxation. They are soft, indirect and custom-mixed to the decor.

From continuous disco lights that (Continued on page 48)

NEW YORK—The Robert Stigwood Orpheum Co. will produce a movie that is believed to be the first full-length feature movie based on the impact of discotheques on the contemporary culture of the U.S.

The film, tentatively titled "Saturday Night," will feature John Travolta, Midland International Records artist and star of the TV series "Welcome Back, Kotter" in the lead role. It will be loosely based on a New York Magazine article which appeared in June this year, and will tell the story of a New York disco-own- er, who also writes the screenplays for "Serpico" and "Joe." John Alonzo wrote the screenplay.

The story line of the movie will revolve around Vincent, a 19-year-old paint store employee of Brooklyn parents who discovers himself one Saturday night in the discotheques around the Bayridge section of Brooklyn.

The Stigwood Organization is still negotiating with songwriters and choreographers for the music and dance steps to be used in the film. The soundtrack will be available on RSO Records and Paramount Pictures will release the movie.

The film which will go into production on Feb. 14, will be shot on location in Bayridge, Brooklyn. RSO is hoping to have it ready by the end of the year.

Among other films the Stigwood Organization has produced are "Jesus Christ Superstar" and "Tommy."
Discos

**Now On Disks**

NEW YORK—Discotech fans forced to stand around in tight, inebriated little knots at their favorite discos because they never learned the fine art of doing the Hustle or the Bus Stop can now cast off their inhibitions, thanks to Groove Sound Records which has released the first disco record as a solid disk.

Titled “Learn To Hustle,” the record features step by step instructions for the wobble and more popular disco dances including the Walk, the Bus Stop and the Hustle. Lessons are accompanied by dance instructors Jeff and Jack Shelley.

Groove Sound is mounting a major promotional push on the record. Used as a “discoscope,” it would help to keep the disco theme alive. The promotion will feature radio spots tied in with a group of sponsors, live高档 disco demonstrations to be sponsored by record outlets using teams of dancers to demonstrate the moves.

Participating record outlets include the Harmony Hut, N.J., and the Tom Goodby chain of record shops.

**Disco Mix**

*Continued from page 44*

“Anyway You Like It,” is one of an ABI tune with a new theme. The original “Dream Express” by the Honeybees from England is being released by Chelsea Martin via the AMI label. The product on Chelsea’s subsidiary label, Rubytek, is fast and sustains its momentum. There are training wheels on just the bars and built differently each time. The song has a lot of excitement.

“Too Shy” is released now the Winter Lewid LP. There are two solid disco cuts in “Saturday Night Stepping Out” and “On The Top” which are one of the best hits ever. The release was a bit late, “We Got You Under My Skin,””. The first cut has a great rhythm break.

The cuts could be defined as Broadway soul.

The Soul Train gang has a new LP on Soul Train Records and this is a record of good cuts. The television version of Soul Train Themed is presented in both vocal and instrumental versions. “Gently Golden” features the Philadelphia sound, is melodious, and has a nice, happy, bouncy feel to it. “How Much Longer” is another instrumental with a strong arrangement by Norman Harris. The group is at its best with the cut, displaying a lot of strong harmony. The rhythm is strong and the horns are used all over which is stronger than the group’s last LP.

End Records, 254 West 54th St., New York, has released a 12-inch, 33 1/3 r.p.m. disco on a group called Sense Motti. The song, “Sensory Overdrive,” is a very nice, “Funky Con Sabi” and was remixed by N.Y.C. staff producer Jimmy LaWood and Darby Lee, with Lee doing great lead vocals.

Its producers have taken a three-minute tape and made a four-minute song without it coming bursting.

The song in basic and simple and it belong down and goes up and down. The rhythm is based on drums and it’s an interesting type of line that sometimes sounds like ‘Old Devil Moon.” The chorus is strong and the effects are in there and its strong, overall jazz flavor. Several djs have already received parting presents of the tune and they are strong.

**Club Reopening**

*Continued from page 44*

expenses stimulus, spanners and sometimes garish lighting.

Just as a general member- ship club, open to anyone over 21. It is also a straight discotheque, featuring some of the frills of backgammon and blackjack and record shops found at some other clubs.

It recruits members through direct marketing as well as through radio spots on such N.Y.C. stations as WPX-FM and WBLMs. The WPX-FM promotions include a disk as an upgrading party for such classic movies as “Grease & Dolly.” The WPX-FM promotion and record club regulars are invited.

The club’s deejay is Dave Todd, who also serves as publicity coordinator for R&C Records. Todd, according to Contini, is allowed a free hand to cater to the broad and diversified musical taste of the club’s unique clientele.

There is a $7 admission charge to Jouissance which includes 2

**Studio Track**

**By JIM McCULLAUGH**

LOS ANGELES—Sara Vaughan’s working on a new LP for Atlantic at Davison Studios here which will all Bebop material. David and Marty Patch are producing while Tom Knox is handling the console. The Volunteers are also starring a new album there for a Baltimore label and Jim Mason producing and Knox slated to engineer. Don Costa just produced an LP for UA with Umberto Gatica at the board, and Fleetwood Mac, producing themselves with Ken Callait engineering, did an overdubbing for their forthcoming LP.

Producer George Martin continues tracking and overdubbing on Jimmy Webb’s upcoming Atlantic LP at Cherokee. John Mills is engineering, assisted by George Turko. America is slated for Cherokee in December. The studio has also just added their second Triad A console.

Producer Gordon Mills and engineer Greg Venable overdubbed and mixed a new Tom Jones LP for Epic at Barnum Recording Studio.

Keith Olsen has been producing Rick Nelson & The Stone Canyon Band’s upcoming LP and also Fools Gold’s second LP with both Keith and David Darrow engineering, all at Sound City.

One Step Up Recording Studios here is changing its focus somewhat and becoming more of a public studio, says co-owner Norman Ratner. The studio has the new Moistureless console on the West Coast, it claims.

George Daley is wrapping up production of the Richicchi Walker Band at Saslaw’s Recording Plant.

**Directory Published**

NEW YORK—Martin Audio Video Corp. has just published its first major product directory, a 2-page catalog of more than 300 products from 30 manufacturers of professional audio equipment.

Martin Audio’s Norman Kassel reports this is the first in a series of directories that will eventually cover the complete professional audio/video product line. Subsequent volumes will be released at regular intervals.

The directory is available from Martin Audio, 320 W. 46 Street, New York, N.Y. 10018, which is now being distributed at Mediasound. Together art also published an album for George McCrae on OK Records.

At CI Recording in N.Y., jazz woodwind guitarist Ken McIntyre has finished an LP engineered by Bill Campbell and produced by Niles Winder, head of Steeplechase Records in Copenhagen.

**Start Newsletter**

LOS ANGELES—A monthly newsletter giving news, views and information on the entire music business has been inaugurated by Uni-Sync, Inc., North Hollywood, which will focus on labels and people involved in the live music industry.

Uni-Sync manufactures professional stage and recording equipment and accessories under the Trademark Series and the publication will be filled with requests to performers, educators, engineers, promoters, contractors, architects and audio products dealers.

NEW YORK—After six months of successfully revolutionizing the entertainment styles of the young people of this city, the Electri- 

cal Warehouse discotheque is expanding to nearby Columbia, S.C. The club is scheduled to open for a mid-December, opening, will occupy 25,000 square feet of space (almost three stories) in the former occupied by the Greenville club in a 100-year-old shirt manufacturing plant. Like the other three, it will offer live rock acts from colleges and universities in the area, will be in the 18-26 age group.

Hal Leonard and Griffin, president of the Electric Warehouse, the Columbia club will incorporate a record shop and a bookshop/idea tique. Both subsidiary estations will emphasize disco-re
ted products.

The new club will also feature a 12-foot-long by 10-foot-high neon light chain with the name of Columbia University inscribed on it. The room can accommodate close to 4,000 patrons.

The new club will open for a week, Monday through Saturday and will feature special promotions such as drawing prizes for the most fashionable shows. There will also be special fund-raising shows for students or classes including Columbia Uni.

Decor at the new Electric Ware- house is being structured along the same casual lines as used at the Greenville club where nail legs and whisky drums are used as chairs and tables.

Steve Griffin: “We intend to de
cel our new club into the same sort of high energy discotheque as our others. Which, in the first six months of operation, attracted more than 30,000 people.”

**Sound Waves**

**by JOHN WORAM**

NEW YORK—With the introduc- 
tion of the ATR-770 tape recorder at the recent AES convention here, Ampex is now in a position to supply 1¼-inch tape recorders on three levels, according to sales engineer Jim Stephenson.

He points out, however, that produc- tion of the popular AC-440 series will continue indefinitely. The company did not show the AG-440 at the convention, leading some ob- servers to conclude that it was being phased out of the Ampex product line. However, Ampex has no such plans, and the machine continues to enjoy a healthy sales position.

On another point, Stephenson re- ports there have been inquiries about a new 16 or 24-track recorder that would utilize the technology seen in the recently introduced ATR-100 in 1¼-inch tape for- mats only since the machine’s trans- port system is not suitable for wider formats. Therefore, 8, 16, and 24-track machines will continue to be produced in the well-known MM-1200 series format.

And, in the magnetic tape depart- ment, Ampex’s Warren Simmons re- ports that the company will intro- duce a top-of-the-line cassette in a private label program, for profes- sional recording studios. The casset- tette will carry a label identifying the studio at which they were re- corded, rather than the usual manu- facturers’ identification. According to Simmons, this limited edition series is intended for the studio that requires a top-quality cassette for in- house production use, such as refer- ence copying or for clients and artists.

At the Agfa-Gevaert booth, the company once again showed its FEM-465 master tape. According to announcements made at the booth, the tape offers a print through improvement of some 10 dB, and costs about 25% more than competi- tive brands.

At this time, Agfa does not sell cassettes and other consumer-ori- ented tape products in this country. However, the company does sell bulk cassettes for the starting work, and offers a new longer length reel in bulk quantities. The addi- tional length is made possible by an improved design, which is made possible by an improvement in hub design.

Capitol Magnetics, regional sales manager Gene Silvestri reports that the company’s Q919 format tape will soon be available in 1 and 2-
CHICAGO—Suspicion among some consumers that London LPs are not identical to British Decca pressings of the same titles continues to be explained here by Laura's Discout Records, a twin-outlet classical and import specialty house that makes a practice of anticipating London releases with imported Decca pressings.

In October, for example, the Laura's outlets, one in Evanston, the other in Chicago's Loop, were featuring Decca's five record, Solti-conducted "Meistersinger" at just over $8 per disk. This much-awaited boxed opera, bearing the London logo, in only one showing to move out to dealers.

Jon Schuman, general manager of Laura's, explains that the chain is in the practice of importing a wide variety of foreign titles, many of which later appear on domestic labels.

But it is the Decca, Solti-conducted LPs, particularly those recorded with this city's orchestra, that have stolen the greatest domestic thunder—often at prices not too tough that of the domestically-controlled issue.

Schuman says his clientele appreciates the early availability of the recordings. But, he says, they also prefer what he describes as the superiority of the Decca pressings.

"We go to almost any length to provide our customers with the quality they demand. He states. "They're willing to pay more money to get a better disk.

However, the existence of any quality difference between Decca and London pressings (also imported from England) is hotly denied by London executives.

Schuman, on the other hand says he has had the opportunity to A-B compare the various pressings on identical turntables.

This claim is characterized as "sheer fiction" by John Harper.

LONDON or DECCA?

CHICAGO—Suspicion among some consumers that London LPs are not identical to British Decca pressings of the same titles continues to be explained here by Laura's Discout Records, a twin-outlet classical and import specialty house that makes a practice of anticipating London releases with imported Decca pressings.

In October, for example, the Laura's outlets, one in Evanston, the other in Chicago's Loop, were featuring Decca's five record, Solti-conducted "Meistersinger" at just over $8 per disk. This much-awaited boxed opera, bearing the London logo, in only one showing to move out to dealers.

Jon Schuman, general manager of Laura's, explains that the chain is in the practice of importing a wide variety of foreign titles, many of which later appear on domestic labels.

But it is the Decca, Solti-conducted LPs, particularly those recorded with this city's orchestra, that have stolen the greatest domestic thunder—often at prices not too tough that of the domestically-controlled issue.

Schuman says his clientele appreciates the early availability of the recordings. But, he says, they also prefer what he describes as the superiority of the Decca pressings.

"We go to almost any length to provide our customers with the quality they demand. He states. "They're willing to pay more money to get a better disk.

However, the existence of any quality difference between Decca and London pressings (also imported from England) is hotly denied by London executives.

Schuman, on the other hand says he has had the opportunity to A-B compare the various pressings on identical turntables.

This claim is characterized as "sheer fiction" by John Harper.
the youngest son of a famous family is today the biggest independent record company in Italy
It All Began When Giovanni Ricordi Had A Brilliant Idea Back In 1808!

The success of Dischi Ricordi S.p.A. since it was added to the Ricordi group in 1958 has been such that the group currently derives 30% of its $30 million annual turnover from record and tape sales.

The philosophy of the group is to go into greater depth in the three traditional businesses in which it is involved—music, printing and record shops—but not to diversify into other areas. Furthermore, all expansion projects are financed from within the group.

The group’s printing interests go back to 1808 when Giovanni Ricordi, a gifted engraver, founded the company on the strength of a brilliant idea. In those days there was no copy right law and music publishing was simply a matter of printing and selling sheet music.

Says Ricordi managing director Guido Rignano: "Ricordi had the great idea of buying up all the orchestral scores of La Scala and making printed copies of the scores available to theaters all over Italy on a rental basis.

"The group is still involved in this activity today and we hire out sheet music to theaters and concert halls all over the world. We have huge stocks of printed music covering all Italian operas, numerous foreign operas, concerts, symphonies and chamber music."

In its early years the Ricordi company rapidly became a focal point of all music life in Italy, publishing the works of such celebrated composers as Rossini, Verdi, Donizetti, Puccini and Respighi. Today Ricordi is just as actively involved with many leading Italian contemporary composers.

"In a century and a half, says Rignano, "Ricordi has participated in all aspects of music publishing, has made a major contribution to the framing of Italy’s copyright law, was a founder of the Italian performing right society, SIAE, and was one of the first shareholders in Italian radio." (Italian radio is now government controlled.)

Among Ricordi’s current activities as a major publisher of serious music is a revised edition of the immense chamber music repertoire of Vivaldi and the issuing of revised editions of other compositions of Vivaldi and certain 19th century operas.

Ricordi’s revised edition of Rossini’s “Barber Of Seville” is now in general use throughout the world. The company was also responsible for the revised edition of Rossini’s “Cinderella” which was performed by La Scala at the Washington Opera House as part of the U.S. Bicentennial celebrations.

Since Giovanni Ricordi was an engraver, it was logical that the company, as it developed, should become increasingly active as a printing house. As the music business evolved, so the music publishing operation of Ricordi drew more and more of its income from performance fees and grand rights rather than from the sale or rental of printed music.
DISCHI RICORDI COMES OF AGE
An 18-Year-Old Company With A Century And A Half Of Tradition Behind It

Dischi Ricordi, the record company founded 18 years ago as a logical extension of the music activities of one of the oldest and most respected independent music groups in Europe, celebrates its coming of age this year secure in the knowledge that it stands today as one of the most dynamic, vital and creative record operations in Italy.

Guido Rignano, the record group managing director, says: "The company has extraordinary vitality. In a relatively short period it has attained the highest level in every department—technical resources, buildings and equipment, studio technique, creative ideas, sales organization and business efficiency. The company enjoys an excellent reputation both domestically and internationally and has cordial and productive relationships with all its business partners, both licensees and licensors."

Although Dischi Ricordi, the newest-born of the Ricordi family of companies, is the affiliate of a group which has a history going back to the beginning of the 19th century, there is absolutely nothing backward-looking about Dischi Ricordi's philosophy. In fact it has been a persistent characteristic of the company that it has always been in the vanguard of musical trends and developments and has regularly set the pace with creative innovation.

Lucio Salvini, general manager of Dischi Ricordi, recalls: "When the record company was first founded in 1958, its first releases were opera recordings—a natural enough beginning in view of the group's deep involvement in operatic music stretching back over a century and a half."

Those first releases included a uniquely memorable La Scala recording of Maria Callas as Luigi Cherubini's 'Medea.'

But it was the firm intention of Dischi Ricordi to become a broadly based record company with a wide ranging repertoire covering all segments of the music world.

Salvini: "Our entry into the field of recording coincided with significant changes in the style and lyric content of Italian popular songs. A new wave of singer songwriters was emerging, producing songs with significant and socially important lyrics. Dischi Ricordi was instrumental in achieving exposure for many of these artists, talents which became part of Italian pop music history."

There has always been a strong tradition of freedom of artistic and intellectual expression in the house of Ricordi. The record company's responsiveness to the new generation of singer songwriters— at a time when many of their songs were banned by the Italian state radio— naturally resulted in something of a procession of these artists to the Ricordi building in search of recording contracts.

"Because we gave these artists their first chance," Salvini says, "the word spread to other artists in the same movement who were attracted by the possibility of being given total freedom— something which perhaps was not so easy found at that time among the other companies. The Ricordi group has always been in sympathy with liberal ideas ever since its foundation."

In support of this, Rignano recalls that towards the end of the fascist dictatorship in Italy, Mussolini, who had a mania that everything of importance should be located in Rome, ordered the company to transfer its headquarters there from Milan. The Ricordi group— whose head office was the famous Piazza del Duomo— abruptly moved its main activity to the capital but, as Mussolini himself later admitted, the office was quickly abandoned and the company moved to Milan.

Through those singer-songwriters of the late fifties— artists like Gino Paoli, Giorgio Gaber, Inzo Jannacci, Luigi Tenco, Umberto Bindi and Sergio Endrigo—Dischi Ricordi's impact on the Italian music scene was substantial and it set a pattern which was to be followed for the years to come.

"Before the advent of the new wave of singer songwriters," says Salvini, "Italian pop music was dominated by songs with banal and sentimental lyrics. In some ways it was comparable with the state of the British pop scene before the advent of the Beatles. The commission which judges the suitability of songs for broadcasting over the state radio was used to songs whose lyrics depicted a romantic dream world where problems did not exist."

"When the new singers came along, their down-to-earth lyrics, portraying real life situations with passion and anger and jealousy and injustice, created considerable problems for the commission. Some of Gino Paoli's records were banned from the radio because it was alleged that he sang out of tune."

"But what was really happening was that there was a conflict between the new generation of songwriters depicting life as it really was and the writers who were still producing sentimental pictures of a totally artificial world. Furthermore, the new songs were often musically unconventional and their singers often possessed voices which were far removed from the richly melodic Neapolitan tradition."

One of the first Italian singers of protest songs was Ornella Vanoni and Ricordi also had tremendous success with Milva and Virpi Gocci. Milva was successful both domestically and internationally and she won a reputation as one of the few women to have become popular internationally.

"Our next three-year plan," says Ricordi managing director Guido Rignano, "provides for continuous expansion in the realm of software, with the greatest growth coming from record and tape sales and music publishing. We also plan to add to our chain of retail stores."

Since 1960 when Rignano joined the group, the sales of the record division has increased by 3,000%— and with Ricordi's creative and commercial flair plus the enthusiastic team spirit which pervades the record and music publishing divisions, Rignano is anticipating sustained growth over the years to come, despite the depressed state of the Italian economy.

With a background in finance and international trade— he has a degree in economics— Rignano's initial involvement with Ricordi was exclusively in the financial area. In 1962 he became general manager and in 1964 managing director of the group, presiding over all divisions.

Records Made By Specialists Should Be Sold By Specialists

Each division has a general manager and this post, instead of the record and pop publishing divisions are concerned, is held by Lucio Salvini. Each division also has a financial administration head who, in turn, reports to Rignano.

This means that the general managers are responsible for every department in their division except accounting— but they have to work strictly with agreed budgets.

Rignano is president of the Italian association of record producers (AFI) and is also a member of the board of directors of SIAE. His main activity with the AFI has been the development of a scheme to tackle the alarming piracy problem in Italy, and the initiation of negotiations with the large number of unoffi- cial, free radio stations for the payment of neighboring rights to record companies.

"Piracy in Italy has assumed dramatic proportions," says Rignano, "and we have organized a special office to coordinate the fight against piracy.

"As far as the free radio stations are concerned, Italy's ratio- tion of the Radio Convention last year means that by law these stations must pay 2% of their income to record produc- ers. But the problem is how to police this situation— there are literally hundreds of these stations and many of them are back-room operations with no income."

As managing director of Dischi Ricordi, Guido Rignano has as one of his major preoccupations the responsibility of maintain- ing the constant growth pattern of record sales. Building on the great creative inspiration of Ricordi's own producers and those of its represented labels, plus a highly efficient force of 60 sales representatives, the task of ensuring continuous expansion is not as onerous as it might otherwise be.

"We are most emphatic in our belief that it is wrong to have different teams of salesmen calling different groups of labels. To send three or four salesmen from one company into the same shop, one after the other, is confusing for the retailer," says Rignano.

"We have seen the Italian record market develop to a point where it became necessary either to reduce a salesman's range of repertoire or to reduce his territory. We prefer to take the latter course because we want our salesmen to be in- volved in all the product we distribute. Furthermore, with a limited number of outlets, one to which a salesman can de- velop a much more fruitful rapport with the dealers he serv- ices.

"Other factors mitigating against too wide a territory are the high cost of traveling and the disruption of home life. The life of a salesman is a hard one and our philosophy is that he should be free to go home to his family after a hard day's work rather than in forced stays in motels or in hotels."

One new development on the sales front is the creation of a special sales force to service non-traditional outlets such as photoengravers, bookstores, motels and gas stations.

"We believe," says Rignano, "that our salesmen must spe- cialize in recorded music — so we don't ask them to sell any- thing else. There are too many people involved in the produc- tion of a record not to have that record handled at sales level by experts at their job. We want our salesmen to think primarily and solely in terms of recorded music—that is our philosophy and our success over the years has totally vindicated it.
being with you “makes” a difference to us

DISCHI RICORDI S.p.A.
How Ricordi Preserves The Vital Independence Of Record And Publishing Divisions

"This is a business where the most successful people are the ones who make the fewest mistakes and it is our considered view that maintaining this strict independence between record company and publishing company gives our publishing division far greater credibility with small record labels. Otherwise, when it comes to promoting our songs to small labels, they would be tempted to assume that all they were hearing were songs which had been rejected by Dischi Ricordi."

Salvini says that one of the big problems facing the publisher in Italy today is the fact that it is almost impossible to have a song recorded by a major artist unless a co-publishing deal is signed with that artist's publishing company. "In Italy today, this is the rule rather than the exception and you have to be in a strong position indeed to be able to avoid such co-publishing arrangements."

The sheet music market in Italy is limited but substantial sales are obtained in the case of big hit songs. Another factor which keeps sales at a minimum is the fact it has been the practice for years in Italy for publishers to send out free of charge—or for a nominal fee—lead sheets of popular songs. Publishers obtain a large part of their income from performance fees, so this orchestral service is regarded as a good investment.

The folk music market in Italy is limited but substantial sales are obtained in the case of big hit songs. Another factor which keeps sales at a minimum is the fact it has been the practice for years in Italy for publishers to send out free of charge—or for a nominal fee—lead sheets of popular songs. Publishers obtain a large part of their income from performance fees, so this orchestral service is regarded as a good investment.

The joint publishing/publishing division was set up in the early fifties and at that time the company signed a number of gifted Italian writers including Renato Carosone and Carlo Donida. Ricordi's distinguished reputation as a publisher meant that soon after it became involved in popular music, it was much sought after by foreign publishers offering sub-publishing deals.

"One of the first foreign catalogs we acquired," says Salvin, "was that of Warner Bros., which we have now represented in Italy for more than 25 years."

When Dischi Ricordi was founded in 1958, it meant an immediate growth in the publishing division because so many of the artists signed to the label wrote their own songs. Salvin is opposed to the idea of a publisher being simply a royalty collector. "We are totally against this," he says, "first because of our long tradition in creative publishing and secondly because friendly competition among record and publishing companies is desirable."

The independence of record division and publishing division is even carried to the point where a singer-songwriter signed by the publishing division will have a perfect right to sign with another record label.

Says Salvin: "We find more and more that artists want to sing their own song, and the publisher today has increasing opportunities to become a producer."

"If I sign a songwriter and he wants to record his own songs, then I, as his publisher, am in the best position to produce him and not necessarily for the Ricordi label. I consider it pointless to keep an artist on our label if we haven't the facility to promote him properly. I feel he should be allowed to sign with another label."

Lucio Salvini, general manager, Dischi Ricordi S.p.A.

Lucio Salvini, 39 year old general manager of Dischi Ricordi and of the popular publishing division, came to the company as press manager in 1962 after working as a journalist for five years, mainly as a foreign correspondent.

In his journalistic career, as well as writing for various newspapers and magazines, he also wrote a children's book and a television play.

After joining Ricordi he took on responsibility for publicity and then became head of promotion. He later took on the additional responsibility of catalog acquisition and for the last four and a half years has been general manager of Dischi Ricordi, reporting to Guido Rignano. He has been head of the pop publishing division for the last two and a half years. "We have always made a point of keeping the record and publishing companies completely independent," says Salvin. "Our publishing division has to work with all record labels and must be free to offer songs to the artists to whom they are best suited."

The popular publishing division of Ricordi was set up in the early fifties and at that time the company signed a number of gifted Italian writers including Renato Carosone and Carlo Donida. Ricordi's distinguished reputation as a publisher meant that soon after it became involved in popular music, it was much sought after by foreign publishers offering sub-publishing deals.

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Setting The Pace In Subpublishing

Total familiarity with the music in all the represented foreign catalogs and an informed awareness of the material best suited to the Italian market are the key factors in Ricondi’s success as a subpublisher of leading foreign catalogs.

Heading up the international publishing division is Vittorio Somalva, who joined Ricondi two years ago after 11 years with the company including 5 years as the Managing Director.

“International publishing today,” says Somalva, “is one of the most exciting areas of the music business. It involves a great deal of foreign language music, but it is also important to me to support and promote music development around the world.”

Somalva spends three-quarters of his time acquiring foreign rights in Britain, Italy and the U.S., and the rest, he says, requirements vary: some years, the focus is on expanding the catalogue’s foreign rights portfolio, other years, the emphasis is on acquiring new material from established and upcoming composers.

To acquire attractive and lucrative copy rights you have to show that your company is better equipped and better connected than the competing companies.

One productive approach is to position a department which is constantly expanding and which promotes some of the most important American and British catalogues.

In this case, the catalogue of Rock City is a good example. The catalogue of some of the most important American and British publishers: Rough Trade, Mute, the Beggars group, and several others.

If you have a catalogue in a medium which is constantly expanding and which promotes some of the most important American and British catalogues, you will have a better chance of succeeding in the market and of not being moved by the catalogue of someone who is already established.

The days of the cover version are over, we must think in terms of original recordings and the distribution of the catalogue is a way to ensure a fair share of the market.

Of course,” says Somalva, “if the record division is charging a big international record, I will try to get the publishing as well as for Italy.

One important element in Ricondi’s subpublishing activity is the imprint of leading foreign catalogues.

In the pop publishing division of Ricordi boasts something like 300 imprints of leading foreign catalogues, and it includes three of the biggest hits in the world.

“Al Di La”, written in 1961 by the celebrated team of Mogol and Donzani, is a hit for the Ricordi label in the U.S.A. in 1962 when it was on the Hot 100 chart for 14 weeks and reached the No. 6 spot. It was also the winning song of the 1961 Grammy Awards.

Mogol and Donzani were responsible for a number of other international hits including “Uno Dos Tanti” (adapted by Lieber & Stoller to become “I Have Nothing”) and “Gli Occhi Mei”.

The English versions were released by the Ricordi label in Italy and by the Polydor label in the U.S.A.

Another successful songwriter team is Albrett and Ricordi whose “Rico Via” written for Drupi, sold more than a million copies in the U.S.A. The English version was released by the Ricordi label in Italy and by the Polydor label in the U.S.A.

Success With Wide Range Of Projects

Ricordi’s international dept. from left to right: Angelo Vogo, label manager, Vittorio Somalva, international publishing division manager, Fabio Santin, marketing director; France Dedeviti, label manager. Not shown, Rici Ciotiero, who handles the export and licensing office under the supervision of Mimma Gussoni.
When Decca Ricordi S.P.A. was founded in 1958, its first productions were opera recordings. Since those early days, although the company has released recordings of serious music on licensed labels, it has initiated no productions of its own. Now, however, in the year of its majority, Ricordi is returning to serious music production with a number of original recordings of important works.

Last month Ricordi introduced a new recording of the Brandenburg Concertos by La Scala Orchestra conducted by Claudio Abbado and this recording was presented at a special concert at La Scala to commemorate the 100th anniversary of the leading Italian newspaper “Corrieri della Sera.”

The Ricordi recording is the first in a new program of serious music recordings planned by Ricordi. J.S. BACH 6 Brandenburg Concertos Conducted by C. ABBAO/D.J.S. BACH 6 Brandenburg Concertos Conducted by C. ABBAO/C.M. VON WEBER Vol.1 Conducted by D. CIANI

R. SCHUMANN Conducted by M. ARGERICH BERIOZ/LISZT Conducted by BRUNO MEZZENA

Dischi Ricordi

Continued from page DR-3

R. SCHUBERT Performed by TRIO DI MILANO
R. SCHUMANN Performed by MARIA TITO
S. SCARLATI 12 Sonate performed by MARIA TITO
W. A. MOZART Vol. 1 Performed by B. CANDINO
W. A. MOZART Vol. 2 Performed by B. CANDINO WEBERN/SCHEINBERG Performed by QUINTETTO ITALIANO

“When specialized shops are increasing in number, a diminution of general retailers is taking place, as the expansion of available catalogs creates space problems for many outlets which cannot count on an adequate area. In such a situation, instead of creating various sales echoes, we decided to reduce each salesman’s area and therefore the number of shops he has to visit, in order to improve the service,” Renzo Benini, 51, Dischi Ricordi’s sales manager (he joined the firm 20 years ago as a salesman and a jazz expert), outlined the company’s policy.

At present, Ricordi employs around 60 salesmen, divided into two groups, one for traditional outlets, the other for tapes only in non-traditional outlets like gasoline stations. The average number of outlets visited by a salesman is 40-50 in five days. Incentives are based on sales competitions with attractive prizes. In 1974, 25 salesmen and their wives were sent to the U.S. on a 10-day tour. In 1975, eight salesmen were offered a trip to Bangkok. At present, the salesmen are divided into 10 competing teams, each composed of personnel from various parts of Italy so that chances are equal (Northern Italy is a much larger market than the South).

Occasionally, the salesmen carry the goods with them but in most cases they take orders. Retailers may also telephone directly to Ricordi’s head office. Shipments from the warehouses (situated in Milan, Rome, and Palermo) are effected through all channels, according to need and circumstances.

Air freight is generally used towards Sardinia.

All kinds of incentives are used for retailers (‘there is no rule, as no rule could be valid more than 15 days,’ says Be- nini). Special campaigns, discounts, stickers, posters, press announcements and so on. No distinction is made between large and small outlets as to discounts, though certain promotional campaigns are structured according to the retailer’s various size categories. In such cases, discounts are usually proportioned to avoid any disadvantage for smaller outlets.

The Italian market’s trend is towards LPs. States Benini: ‘The cassette has partially substitued the single, reaching a wide circulation especially in the South of Italy, but the album is a much more satisfactory product for the consumer. We have noticed that while the LP is subjected to seasonal trends, the cassettes enjoy a short, summer life. As of Aug. 31, 1976, our sales were 43% albums, 23% singles, 34% tapes.”

DANIELE CAROLI

JOYEUX ANNIVERSAIRE A RICORDI

COMPAGNIE PHONOGRAPHIQUE FRANCAISE NOUVELLES EDITIONS EDDIE BARCLAY

(Continued on page DR-15)
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PE 86 - PE 88
1/8" magnetic tape

For Soundtrack
MF 5 PE - MF 5 AC
16 mm, 17.5 mm, 35 mm magnetic film
In 1958, Ricordi's first recording studio was set up in the company's office building at Via Berchet, explains Walter Patergnani, technical manager and chief engineer at Ricordi's present studio. "When we started we only had an Ampex mono recorder; later, we added our own home-built consoles with more and more tracks and were among the first in Italy to employ a 3M 8-track machine. In 1974 we eventually moved to the Via Barletta studios which are composed of three recording rooms, plus the copying/editing and the duplicating departments."

Studio A, the largest, can be used for orchestras up to 70 members. The equipment includes Studer 16-track recorders and a Siemens 24-input board with all the necessary filters and compressors. Studio B is designed for group recordings, with highly refined equipment including Studer 24-track recorders and a brand-new Cadac 24-track 32-input console, plus two racks of up-to-date filters, compressors and expander.

Studio C, the smallest, is used for demo-tapes and for small group recordings; it employs a 16-track Ricordi board and Studer 16-track recorders. The copying/editing department, whose machinery includes a Studer 8-track recorder, is available for cutting and to make tape copies and masters for cassette duplication. Dischi Ricordi's and artists of other companies, both Italian and foreign, have worked in the studios. The list comprises Italian rock groups such as PFM, Banco and Maxophone, singers like Drupi, Edoardo Bennato and Melva, foreign musicians like Derek Bailey, Gerry Mulligan and Nicky Hopkins (the British pianist was featured as guest star on an album by the LaBionda brothers), classical musicians such as Sylvano Bussetti and Claudio Abbado and Italian jazzmen such as Giorgio Gaslini. Ricordi's studios employ five sound engineers.

Walter Patergnani, chief engineer, Ricordi's recording studio.

Giuseppe Maurelli, administrative manager.

Recording studio.

Congratulations

Dischi Ricordi

Siamo felici di lavorare con Voi e Vi auguriamo un sempre maggiore successo.

Daniele Caroli

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Rua D. Veridiana, 203
SAO PAULO
(Brazil)

VERONICA MUSIC EDITIONS B.V.
Oude Enghweg 24
HILVERSUM
(Holland)

EDITORIAL MUSICAL
LATINO AMERICANA S.A.
Laguna de Mayrana, 258
MEXICO 17. D.F.
(Mexico)

INTERSONG (PTY) LTD.
Newkirk
132 Kerk Street
JOHANNESBURG 2001
(South Africa)

ATV MUSIC LTD.
12 Bruton Street
Mayfair
LONDON W1X 7AH
(England)

AIR MUSIC SCANDINAVIA AB
Oxenstiernsgatan 37
102 53 STOCKHOLM
(Sweden)

LES NOUVELLES EDITIONS
EDDIE BARCLAY
44 Rue de Miromesnil
PARIS 8e
(France)
**Dischi Ricordi**

- **Continued from page 9.**

(continued from previous page)

At the same time the company was consolidating its position as a builder of outstanding solo talent. Mia Martini, for example, won the Venice Song Festival, twice won the Festival di Sanremo Contest—the national competition in which 24 specially selected records are put into each of the country's 30,000 jukeboxes and are voted on by the public—and was voted Italy's No. 1 female singer in the "Musica e Dischi" poll.

Another massive solo success was that of Drupi who made an impressive international impact with a song written by Enrico Riccardi and Luigi Alberetti—"Vado Via." Savini takes up the story:

"The Drupi story is an illustration of something that happens so often in our business. This artist recorded for several companies over a period of five or six years without success, then he came to us and we entered him in the San Remo Festival with "Vado Via." The song got the lowest number of points on the first night and thus failed to reach the final. As a matter of fact, "Vado Via" never became a hit in Italy—but it made the charts in many other countries.

"It was only the second song; sung in Italian, to make the Billboard Hot 100—the first, of course, was Domenico Modugno's "Volare." It made the No. 2 spot in the British top 50 and was No. 1 in France throughout the summer of 1973. It sold to the tune of 250,000 copies in the U.K. and 300,000 in France, a total of more than one million worldwide. It was a big success in Japan.

"In the U.S., the song was released by A&M and it was a large extent due to the intensive promotional drive of that company that the record broke in America. When it became a regional hit in Cincinnati, A&M took a full-page advertisement in the Cincinnati Enquirer, showing Drupi's latest building, flying the Italian flag, with the caption: Cincinnati, capital of Italy. That helped to bring the record to national attention.

"When Drupi has his own Italian chart with every subsequent release and is today one of Ricordi's most important artists.

The talented Sergio Endrigo, who made his recording debut with Ricordi, is now back with the label and is adding a new gloss to an already glittering reputation by writing and producing children's songs for a record and book package in association with Gianni Rodari. Apart from his outstanding compositional abilities, Endrigo has a talent for investing his children's songs with educational lyrics, specifically aimed at children in the four to eight age group.

One of Endrigo's biggest recent successes was "Ci Vuol Un Fiore."

About a year and a half ago Ricordi added British singer Mal to its artist roster and his debut single, an old song written by one of Italy's most celebrated writers, Carlo Emolo, and originally performed by Vittorio Di Sica, was an instant success. Titled "Parlami D'Amore Maria," it sold more than 400,000 copies in Italy.

Maintaining the Ricordi tradition of songs of social significance currently is Edoardo Bennato who is one of Italy's most important "protest" singers. Says Salvini: "Bennato's recordings—he is now working on his fourth album—are a good illustration of Ricordi's production philosophy. We are not interested in run-of-the-mill, middle of the road material and we always try to establish artists who will last, who can prosper as artists in their own right without having to rely on hit singles."

It is also Ricordi's policy to keep its artist roster and releases to a minimum, so that a maximum amount of effort, energy and ingenuity can be expended on promoting the artist and his or her repertoire.

**Ricordi's press and promo team. From left to right:** Daniela Besana, Luciano Gia- cotto, Fatima Ruffini.

"We concentrate on a small, carefully selected group of artists in whose potential we believe and then we do all we can to develop and get recognition for their talent. Three new artists whom we are convinced have a big future are Corrado Castellani, Gianna Nannini and Andrea Mingardi."

"And last but not least, we have recently signed the popular female singer Patti Pravo, one of Italy's most accomplished and established talents."

"Talent is the most important asset of any record company, but hand in hand with Ricordi's growth and development in the artistic field have gone comparable development and expansion in other essential departments—the sales division, promotion services, duplicating plant, recording studio, retail stores and of course publishing, in which Ricordi has been an illustrious name for decades.

"This structured growth as a vertically integrated music company has enabled Ricordi to offer highly integrated and efficient services to third party labels."

**Says Guido Riggiano:** "We saw the market evolving into two complementary sections: the large manufacturing companies producing their own product, and the small and medium-sized companies which would concentrate their energies entirely on the creative side, leaving the pressing and distribution to the larger companies.

"With escalating costs and the present economic problems, small and medium companies could well find that operating as a complete producing, manufacturing and distributing company would impose an intolerable financial burden.

"It is our view that the small and medium sized companies should only involve themselves in the creative areas of production and promotion; so we offer all services, from master tape to sale, to companies smaller than ourselves and the results have been extremely satisfactory. In fact this policy has made us the No. 1 independent distribution chain in Italy and we represent a number of important companies, including Produzioni Associati, a company which now has its own outlet in the U.S., Carosello, Ariston, Cinevox, Inthingo and Dischi Eme.

"Riggiano adds: "In developing our record division, we have learned a tremendous amount from the American industry about motivation and team spirit. This American expertise has produced impressive results in terms of sales and efficiency.""

Ricordi's efficiency and experience in all facets of the record industry have been much sought after as a licensee for foreign labels. Says Salvini: "The way in which Dischi Ricordi has been built makes us the logical counterpart for a foreign label. We have a good organization and we are the largest independent company acting in a market where all the big record operations are branches of multi-national groups such as Polydor, EMI, CBS and RCA.

"It is frequently the case that foreign companies don't particularly wish to be represented in Italy by their competitors."

"Ricordi signed a deal with CBS in the fall of 1962 and continued to represent the American company in Italy until four years later when the CBS Sugar group was founded. There were also licensing deals with MGM and WE.

"In both these cases," says Salvini, "Ricordi was selected because of its complete independence and its international outlook. "Naples has no place in our business."

Today Ricordi represents many important labels, including A&M, Albatros, Anlaica America, Buddah, Cipracorn, Kama Sutra, Mainstream, Ole, Speciality and Vanguard from the U.S.; Black Lion, Bronze, Chrysalis, DJM, Dark Horse, Island, Mantiscore, Pye, Transatlantic and Virgin from the U.K. Ban- day and Riviera from France; ECM from Germany; Hispavox from Spain and Sonnet from Sweden.

Ricordi's Rome promo and a&r branch office. From left to right: Mirela Paolisi, Pietro Santarelli, Maria Grazia Domani, Rita Tochi, Gabriele Varano, Gianni Sansiut, Maurizio Catalano.

Important independent labels distributed are: Disco piu', Real Music, Arion. Ricordi also distributes on non record outlet Decca tapes. Ricordi's efficiency and experience in all facets of the record industry have been much sought after as a licensee for foreign labels. Says Salvini: "The way in which Dischi Ricordi has been built makes us the logical counterpart for a foreign label. We have a good organization and we are the largest independent company acting in a market where all the big record operations are branches of multi-national groups such as Polydor, EMI, CBS and RCA.

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DISCHI RICORDI!

we are proud to have been with you
during your eighteen years of activity
and more we will be in future assuring you
our friendship and cooperation
for ever better results
MOLTI SALUTI A DISCHI RICORDI DI TUTTI I SUOI DI DISCHI A&M
BEST WISHES TO DISCHI RICORDI FROM ALL YOUR FRIENDS AT A&M RECORDS.

18th Anniversary
DISCHI RICORDI s.p.a
AS ONE OF YOUR SUPPLIERS WE WISH YOU SUCH A GOOD FUTURE
AS THE PRESENT IS

The best system
for MANUFACTURING of any
kind of record sleeves,
for musicassette inlay-cards and
8-track cartridges labels
PRINTING,
as well as PRINTING or
MANUFACTURING of posters,
any printed matter and
special packages.

SONET LOVES MUSIC
RICORDI LOVES MUSIC
SONET LOVES RICORDI

SONET GRAMMOFON A/B. Stockholm, Sweden
SONET PRODUCTIONS LTD., London, England
This warehouse covers 4,500 square feet and employs 38 serving all of Northern Italy; a Rome warehouse serves the South and a Palermo one supplies Sicily.

CREDITS: Editor, Earl Paige; creative direction, Mike Hennessey; European editorial director.

AUGURI!
AI NS. DISTRIBUTORI
DISCHI RICORDI
Ducale S.p.A.
Industrie Musicali,
Brebbia (Varese),
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FROM Edizioni CURCI
Congratulations and continued success
GIORGIO GABER TONI SANTAGATA
ASTOR PIAZZOLLA NICOLA DI BARI
PALLADIUM MOMO YANG
MEMO REMIGI TOPO GIGIO
TOTO COTUGNO ALBATROS
DOMENICO MODUGNO

FROM CAROSELLO and ITS ARTISTS

Congratulations and thanks for your support in making our records great.

Edizioni CURCI CAROSELLO Records & Tapes
Galleria del Corso, 4
20122 MILAN, Italy.
The Store Chain: One Of The Largest Record Shop Operations In Europe

The Ricordi chain is composed of 20 music stores, three in Milan, three in Rome and one in each of the following towns: Bari, Brescia, Catania, Florence, Genoa, Naples, Padova, Palermo, Piacenza, Turin, Treviso, Trieste, Varese, Verona. Another store will be opened within a few months in an important centre in Northern Italy. Giovanni Verga, sales manager of the chain of stores, explains that its expansion would have been quicker had it not been for bureaucratic difficulties and the trading licences and for problems in finding adequate premises in a central situation in the towns concerned. At present, the chain employs around 200 people, including the main staff (the administrative department and sales management have their seat in Milan).

The stores sell all companies' records and tapes, sheet and book music, musical instruments, hi-fi components and general audio hardware, including tape recorders and radios. Hi-fi is also sold through the publication of a catalog which includes special price combined equipment and Ricordi directly imports Sound and Wolfec components and Shaker, Cabasso and Hans Deutsch speakers. The shops also deal with several piano makes (Hoffmann & Kuhne, Romisch, Forster, Zimmermann, Nordiska, Feurich, Euterpe), some of them exclusively. They hire out pianos and such activity is highly successful. At present they have 3,000 pianos out for rent and the figure makes them the leaders in the field; the customer gets new instruments of his own choice. The chain's turnover has been constantly increasing— which shows the consumers' interest in music products is expanding.

Ricordi stores are the most important commercial organization of its kind in Italy. Its sales are split thusly: records and tapes 45%, musical instruments 25%, audio hardware 20%, sheet and book music 10%. As regards the general Italian market, the chain holds 4% of records and tapes sales, 3% for musical instruments, 2% for audio hardware and 15% for published music.

DANIELE CAROLI

Above, Giovanni Verga Ricordi's shops chain manager. Below Ricordi's shop, Corso, Buenos Aires.
18° ANNIVERSARIO

DISCHI RICORDI

Tante, tante congratulazioni
per 18 anni di successi
ed
auguriamoci non meno di 18 anni
di continua collaborazione tra
le nostre società.

GRAFICA POZZOLI—INZAGO (MI)

Telef. 954488—954036
Among the Dischi Ricordi family is being distributed
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Congratulations on your 18th Anniversary

from:
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Pop Concert Orchestra
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Jean-Claude Borelli
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Nacash Brothers
Sciuturi
Viva La Vita

Discos Piu S.p.A., 20143 Milan, Italy. Via Ascanio Sforza 41 -
Telephone: 8391810. 8394385.

We heartily congratulate the Dischi and Edizioni Ricordi
on their significant achievements and express our most sincere
wishes for a prosperous future, looking forward to the
pursuance of their profitable co-operation with our Company.

S.A.S.E.A. S.p.A.
Milan

DISCHI RICORDI S.p.A.
is celebrating its 18th anniversary.
Best wishes and hearty welcome among all adults.

La Grafica Cremonese
Cremona - Italy

S.A.S.E.A. S.p.A.
Distributor of BASF Magnetic Tapes in Italy
THANKS TO OUR FRIENDS
ALL OVER THE WORLD

from DISCHI RICORDI S.p.A.
Pa. Expo Could Spur College Hi Fi Course

*Continued from page 1*

Viggianno notes, "Exactly the type of educational involvement we are looking for on a long-term basis."

The entire idea was an outgrowth of the instructor's home equipment course that involves two hour lectures and a two-hour lab every week geared to making students aware of intelligent approaches to consumer buying.

Viggianno has already had preliminary talks with Jack Wayman, EIA-CEG senior vice president; Gene Koschella, director, industry development; and Bill Kueca, communications director, on expanding the concept to the national level, but through an organized curriculum, since a hi fi expo is not practical for every campus.

He is to meet with Koschella and Kueca of the EIA-CEG, sponsor of the Winter and Summer CES, next month to explore development of a curriculum for a course in consumer electronics on the university level, probably for credit as a free elective.

Viggianno emphasizes it must be a certified-type program, aimed at (Continued on page 32)

YEN IMPACT?

New Importer Study Group

LOS ANGELES—A manufacturer-based group called Ason, of Electronic Importers has been formed here which will study financial problems common to its members.

First order of business, according to Robert Woolheater, treasurer and controller for the Craig Corp., and president of the newly formed trade group is the yen, and how its fluctuations affect importers.

To date members of the group in- clude Craig, Poly-Comm, Peavey, Magnetics, Sony Corp., Akai, Lloyd's, Sanyo, as well as Craig. Annual dues are set at $500 and the group hopes to attract members of East Coast as well as Midwest firms into its fold which share import considerations.

Other areas of interest to be ex- plored in future months, according to Woolheater, include taxation, regulations, customs, duties assessments and warranties.

The association also hopes to maintain a working relationship with the different federal and state governmental agencies, individual members interface with, adds Woolheater.

Marty Hoover, Sounddesign West's controller, is vice president of the group. Charlie Snyder also is a vice president.

PHILA. HOELO DRAW

"Stereo Discounters' Expo a Hit"

By MAURIE OROENEKER

PHILADELPHIA—With 50 exhi- biting manufacturers and more than $100,000 in time payment sales alone, Stereo Discounters' first annual "super stereo spectacular show and sale" was counted a success for Oct. 28-31 run at the center-city Philadelphia Hilton Hotel.

Aimed at stimulating sales for the 13-store Timonium, Md.-based chain in a normally slack period before the holiday buying season, the event was backed by a $30,000-plus multimedia campaign. It included the three daily newspapers seven radio and three television stations; in addition to area campus papers, notes Ray Smith, general sales manager.

Set up in the hotel's 30,000- square-foot exposition hall, the local show was planned by Ed Morretto, the chain's vice president, assisted by John Paul, regional buyer for four of the Stereo Discounters out- lets in the immediate area. It was the outgrowth of two earlier container shows ideas by the Maryland State Fairgrounds and in the warehouse, both in Timonium.

The heavy advertising and pro- motion campaign began the week before the opening, the event is credited by manufacturers and retailers alike for the excellent turnout, No official count was available, but ticket proceeds from the $1.50 admission were do- nated to the Delray Development Center for Handicapped Children.

In addition to the $100,000-plus in time payments, over 100 items were set up for cash and credit card purchase as well, with the final tally unavailable.

DEALER AID

JVC Concert Guide Promo

NEW YORK—JVC America, the hi fi/home entertainment arm of Victor of Japan in the U.S., is launching the "JVC Music Concert Guide" promotion as a monthly highlight of touring top performing artists.

The full-color, multi-page pamphlet includes information on concert dates and locations, in addition to FM radio broadcasts of interest to the hi fi buyer. Edition also will include background data on new artists provided by ABC Records and CBS Records, both co-sponsors of the JVC Campus Futures U.S.A. promotion which kicked off at Hofstra College here last month.

That's what they wanted," And the heavy opening night crowds prompted Paul to observe "we did more business in four hours than some of our stores do in three days." A sampling of the specials included: In addition to the "7-15" promotion, Marantz 2270 AM/FM stereo receiver at $287; Synergistic's $475 Model 2 speaker system (with半年 Seiki's $520 model STD-1510 cassette deck at $129; J.L.'s in-dash AM/FM/8-track model 840 at $99 and model 604 cassette unit at $89; 2-channel Sharp CB-800 or Royce 1633B transceivers at $68 each; and Garage Sale special, model 125-SB turntable with dust cover at $56. Only a few near items were shown, (Continued on page 51)

PA. EXPO COULD SPUR COLLEGE HI FI COURSE
CES: Winter Space SRO; Summer Schedule Settled

NEW YORK—The EIA/CES, which took over management of the Winter and Summer CES effective with the upcoming Jan. 13-16 Chicago show, is in the enviable position of an SRO Winter event, and 50% of available space for next Summer CES applied for already.

Dates and location for future Summer events were finalized by the EIA/CES board, with the move from Chicago to Las Vegas now in 1980, rather than 1978 as previously announced, then changed (Billboard, Oct. 16, Nov. 6).

This Winter CES run at the Conrad Hilton has 325 exhibitors assigned and a waiting list of more than three dozen firms, reports show manager Bill Glasgow. This may necessitate use of the adjacent Blackstone, which has at least 27 standby exhibit spaces available, but he is waiting on receipt of final payments for reserved space before opening up the new area.

For the first time in its five-year history, the Winter CES will use all available exhibit space in the Hilton, including the Novo Hall, East Lobby.

By grouping with equipment category, more than 100 CB and accessories exhibitors are in the East Hall, Lower Lobby, and the fifth floor is reserved for audio components firms' demonstration and hospitality.

The 1977 Summer CES also is shaping up as the biggest in its 11-year run, with more than 400,000 net square feet of space at McCormick Place and nearby McCormick Inn, which will host a separate audio only exhibition. Space assignments already are being made for the June 5-8 event.

Although the EIA/CES board had approved a 1978 shift to Las Vegas, dawdling with NEWCOM, society vice president Jack Wayman explains that when the advisory board representing 27 exhibitors looked into the situation, the Convention Center preferred an early June run and the key hotel commitments were unavailable.

At the same time, he says Chicago Mayor Richard Daley worked with McCormick Place management to clear the desired early June dates for 1978. As a result, the board approved Thursday-Sunday, June 8-11, 1978, and Monday-Wednesday, June 3-5, 1979 in Chicago, and Tuesday-Friday, May 13-16, 1980 in Las Vegas, when it will follow NEWCOM, as had been planned for 1978.

Both ERA and NEDA, the national rep and distributor groups which co-sponsor NEWCOM with the EIA distributor parts division, are disappquited at the postponement of the move by CES. They are resigned to the two-year delay in implementing a long-planned effort to lighten the key show schedule, and spokesmen for both again express approval of the shift.

Harary Spicing L.A. Hi Fi

- Continued from page 49

With the first 25 accepted models are: Alpine Electronics; Romani Industries; Channel Master; Commando Communications; General Electric; Hyn-Gain de Puerto Rico; Krao Enter-

prises; Lafayette Radio & Electron-

ics; Matsushita Communications In-

dustrial Co. (Panasonic); Midland International; Pathcom; Pace Communications Division; Peerless-Simpson; Pioneer Electronics Corp.; Radio Shack; RCA Corp.; Regency Electronics; Sears, Roebuck & Co.; Sharp Electronics; Teakettle Electronics; Toyota Motor Sales U.S.A.

All had one model approved, except for Radio Shack with three, and Krao, Sears and Teakettle with two each.

In the period from Sept. 10 to

Nov. 1, a total of 485 CB units were submitted in time to meet the FCC “guarantee” of either approval for Jan. 1 sale, or notification that the unit had failed the testing and had to be resubmitted.

An FCC spokesman notes that the commission hopes to test additional CB units submitted in the first two weeks of November, emphasizing that the Jan. 1 guarantee does not apply to those late filings.

Bringing more life to your driving With “TEN” stereo sound

Sit behind the wheel joyfully listening to your favorites as clearly as though you were in the center of a concert hall. New models by “TEN” give you some beautiful possibilities to choose from, in 4-channel stereo, cassette and cartridge radios, radio combo, or a variety of radios and stereo radios.

New stereo sound sources by “TEN”

Cassette Car Stereo SP-440
- Ultra compact 120 x 45 x 145 (5mm)
- Easy installation in dash or console
- Front forward and eject buttons
- One-touch auto loading device
- Automatic switch-over of radio player power source

8-Track Car Stereo SL-450
- 4-1/2" give high reliability and vibration resistance
- Vertical handle for good tape guide stable stereo sound
- Lighted program indicators show which program is playing
- Easily installed in dash or console

Cassette Car Stereo with AM/FM (Stereo Radio) DP-470
- Easy in-dash installation in any 12V negative ground auto
- Motorized vertically adjustable shafts between 130-160mm
- Automatic and Manual tape EJECT and FF/REW
- Mono/Stereo changing switch
- Power and Stereo indicator lamp equipped

Cassette Auto Reverse Stereo Car Stereo DP-470
- Tape reversing automatically also when using FF/REW
- AM/FM/FM stereo radio receiver
- Auto-motorized system and slip mechanism for stable performance
- One button stops and ejects cassette tape power on
- In-dash of any 12V negative ground auto comes with 2 x 130mm and 160mm

Design and specifications change without prior notice.

FUJITSU CALIFORNIA INC.,
1135 East Junis Street, Carlsbad, California 92008 Telephone: (714) 685-0534 (Day) 685-9023 (Fax)
Stereo Discounters Has ‘Hit’

with the emphasis on clearing out existing merchandise before the in-flux of new equipment for the big buying season. Clarion showed in its new in-dash AM/FM/MPX/CB five-pushbutton combination at $255; Dynaco called attention to its two new octal/equalizers at $349 (SE-10) and $349 (SE-10E) and Audiovox revealed it will have three new 40-channel CB combos early next year.

Dave Sykes, head of the Audiovox automotive speaker division, notes the new modular 40-channel CB controls will be in the microphone, connected by an under-dash cord to the in-dash radio, giving the appearance of an ordinary car stereo unit as an anti-theft measure. He anticipates they will be priced as high as $425 for the top-line AM/FM/MPX/CB with 8-track or cassette.

In the accessories area, Nortronics offered its new Tape Mates kit with a nationally advertised value of $34.95, including a demagnetizer, splicer, tabs and head-cleaner. Show exhibitors, virtually all with low-priced specials, included Royce, Sharp, J.J.L., Hy-Gain, Courier and Midland CBs and Tennelec scanners; Wollensak, Dohraker, Sansui, Technics, Sony, Akai, Beston, Pioneer and Kenwood tape decks; Sherwood, TEAC, Panasonic, Sansui, Marantz, Akai, Rotel, Pioneer and Kenwood receivers; BSR, Garrard, Thorens, Dual, Technics, Kenwood, Sansui, Empire and B.C. turntables; Craig, Sony, Pioneer, J.J.L., Audiovox and Clarion car stereo, and Jensen auto speakers.

Also, Electro-Voice, Synergistics, Studio Concept, Acoustic Research, K.L.H., Fairfax, Empire, Dynaco, Redlinear, Jensen, Windsor and Pioneer speakers; TDK, Scotch, Maxell, BASF, Ampex and Capitol blank tapes; Pickering, Empire, Stanton, Audio-Technics and ADC cartridges; and accessories ranging from Nortronics, and Recoton’s “Clean Sound” disk cleaner, to Hear Muffs and Koss headphones.

Every line available at the 13 Stereo Discounters was put on sale. Paul is responsible for outlets in suburban King of Prussia and Fe-ville, Pa.; Cherry Hill, N.J., and Wil-lington, Del. The chain has two new stores update in York and Har-risburg, Pa. with the other seven in the Baltimore, Washington area.

New stores in the firm’s expansion plans and new lines are constant-ly being added—Redlinear is the newest, but software except for blank tape doesn’t figure in Stereo Discounters future, notes Smith.

“Musical records and tapes are a

German Visonik

Speakers In U.S.

LOS ANGELES—The Visonik line of loudspeakers, including both the David series and Visonik VL series, are now available in the U.S. from Visonik of America, Inc.

The David line consists of five different systems, models 30, 50, 60, 80, and 100, and will range in price from $95.50 to $259 each.

The VL series consists of models VL100, VL400, VL550, and VL700, and will range from $59 to $167 each.

Visonik loudspeakers are manufactured in Berlin by Heo-Hen-nd & Co.

Having just established its American headquarters in Oakland, Calif., the German firm is in the process of building a representative and dealer network throughout the U.S.

Radio Shack CB Song Search In Final Go-Round

FORT WORTH — The top 10 finalists in the nationwide 1976 Realistic $100,000 CB Song Search sponsored by Radio Shack are in the final round of judging. Each has earned $1,000 in the preliminaries and $2,000 in the semifinals, with $3,000 more to third place, $10,000 to the runner-up and $15,000 to the winning tune.


Kicked off via the 5,000-plus Ra-di Shack stores across the country, the CB Song Search brought in thousands of entries and provided the chain with its most productive promotion ever, a spokesman notes.

Radio Shack has the finest selection of CB equipment available—over 100 models of radios and speakers from the nation’s leading manufacturers—such as Whistler, Kenwood, Yaesu, and more.

Soul trio in Studio A. Beethoven’s 5th in B

Rock concert in the park.

The best multi-

channel audio

recorder in the

world is also the

most versatile. It

handles 16-inch

reels of two-inch

tape for 16 or 24

channel work,

and does a

beautiful job with

an 8-track head

and one-inch tape.

It’ll give you the

flexibility to record

a vocal quartet one
day, and a full

orchestral ensemble

the next.

You'll probably buy

your MM-1200 for

the ruggedness

built into it. Roll it

from studio to

studio, truck it

around town, shift it

in the booth,

it'll stay

aligned.

And when it

comes to

maintenance,

the MM-1200

is an open book

to any service

technician.

But after you

have an MM-1200

working for you, it'll be

a real breadwinner.

Engineers love to work

MM-1200 sessions because the

machine is easy to control

and set up, producers love the

way each channel is

crisp and isolated, and

accountants love the way our

multichannel machine keeps

returning profits on the

original investment.

MM-1200 is the multi-

channel audio recorder

from Ampex, for studios

that can't take chances.

AMPEX

Complete technical and performance

specifications are available in a free

brochure. Write us at 401 Broadway,

Redwood City, California 94063, or
call (415) 367-2011.

MM-1200 gets around.
Pa. School 'CES' Looking To Expand Ideas

- Continued from page 49
- 16-35 age group that is the biggest majority of stereo hi-fi purchasers. It would involve guest lecturers and wide use of visuals and product mock-ups.

A number of elements combined to get a 33% increase in attendance this year. He notes, with a gain in community participation of about 25% of total attendance.

- Terry Filllich and Bob Maguire of Bose had 30-minute sessions on speakers for 25 guests at a time, and gave away a pair of 361 model speakers at the end of the show.
- Dinoaco, represented by Bob Tucker, Jim Elliot and Gary McGaff, had a coed build an SCA-80 integrated amplifier kit during the show, an impressive demonstration.
- Opus One of Pittsburgh, with owner Tassou Spanos on hand, produced a simulcast using an Advent 750A Video-Beam projection television system and time-delay recordings of Andre Previn, Van Cliburn and the Pittsburgh-Dallas Super Bowl X11 championship.

- George Saddler of Fuji Photo Film's audio-tape division conducted a series of clinics on head cleaning and maintenance.
- JVC America, represented by Stuart Wein and Yale Stiegel of the San Francisco JVC Eyes unit, showed a channel van on hand for continuous demonstrations of new quadraphonic active and passive speakers.

Viggianno credits Lee Passahoff and Art Solomon of Cleveland's Astro Sales rep firm for bringing in rack displays for both the U.S. Pioneer and Pioneer Electronics of America, Inc., and Keith Bask Cooper of Pittsburgh's Cooper Associates, who reprfed the Onkyo, Dual and Fuji audio lines at the show. Also on hand were Top Arrt, Ford, Factory rep for U.S. Pioneer, and Richard Shaninn, representing RealTrac and JVC.

In addition to Opus One, other audio retailers participating, all of whom talked on various audio-oriented topics, included Ron Sezna of Muntz Stereo, Dick Viatle of Rive and Tech, the newest local outlet; and Keith Hart of Indian Audio, all in Indian, and Ralph Abraham Jr. of Sound Shack in nearby Newtons Heights.

Plans are underway for a third annual Indiana UAI of Pennsylvania Hi-Fi/ Stereo Expo next fall, Viggianno confirms, with some pressure from participants to expand the run to two days. However, "he's inclined to stick to a one-day run, believing the importance and novelty of the event makes it a special feature on campus."

"I've created a monster," he observes, "even better than the recent Pittsburgh show held at the Civic Arena there. It's hard to let the students down, and as long as we generate this growth supporting from the manufacturers, retailers, reps and community, we'll continue with the event."

He is just as optimistic over development of a consumer electronics currculum, and hopes to see this move along with JAMA/CEG assistance this coming year.

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Return Music To
The Fans Is Plea

by SALLY HINKLE

NASHVILLE—The Assn. of
Country Entertainers is taking a
hard look at today’s country music
industry and what it believes
is needed to improve it. In celebra-
tion of the association’s record an-
niversary, it has decided to take the
first steps towards solving the
problems by demanding a return
of the music to the fans.

At a luncheon meeting Thurs-
day (4) at Nashville’s Four Star
building, Barbara Mandrell, Assn.
of Country Entertainers’ vice pres-
ident, noted that problems have
reached crisis proportions.

“We have learned that country
music fans are dented unhappy
and the time has come to get us on
the course they want. The associa-
tion doesn’t object to newcomer—
young or old, individuals or
groups—or to innovations in
sound or style.

“But does it want to deny a fair
chance in the marketplace to any
product or performance, new or
traditional. It only asks for a sin-
cere understanding and respect of
country music. If it’s honest and
unconstrained, it’ll be obvious to per-
formers and country fans alike.”

But is the country fan getting a
chance to decide what is good or
bad, and is the country music in-
dustry being given its chance to de-
velop according to the laws of the
free market? These country enter-
tainers feel that product wanted by
the consumer is not being mar-
teted and that exposure of avail-
able product is severely restricted,
or denied outright. Product not
wanted by the consumer is being
pushed at him and he’s being told
he likes it, claims the association.

In efforts to “bring the music back,”
the group is asking for broad-
casters and advertising time
buyers to take another look at
country music demographics,
modes of presentations compat-
ible with the listener and his circum-
stances further expansion of the
tight playlist format with live voice
given to all viewpoints, responses
from the public that must be en-
couraged along with closer rela-
tionships with advertising depart-
ments of all print media.

The Assn. of Country Entertain-
ers looks upon this as its responsi-
bility and plans to make the indus-
try aware of its viewpoint.

Industry-Oriented Event
Termed Success In U.K.

NASHVILLE—For the first time,
Great Britain’s Country Music
Awards were geared completely
toward the industry with Waylon
Jennings, Willie Nelson, Jessi Col-
ter, Tompall Glaser, Dolly Parton
and Don Williams among the
recipients at the awards dinner held
Nov. 2 at London’s Grosvenor
House Hotel.

More than 300 guests from the
music industry and media viewed
the ceremonies as Tammy Wynette
presented awards in the following
categories: album of the year—
“Wanted: The Outlaws,” Waylon
Jennings, Willie Nelson, Jessi Colter
and Tompall Glaser; RCA, single of
the year—‘Jolene’; Dolly Parton,
RCA and ‘I Recall A Gypsy
Woman,’ Don Williams. ABC/An-
chor, and songwriter of the year—
Dolly Parton, Carlin Music.

(Continued on page 56)

COUNTRY

HARTFORD A HIT—John Hartford co-hosts and performs at a recent WSM
“Midnight Jamboree” show held at the Ernest Tubb Record Store in Nash-
ville as Skeeter Davis, left, waits her turn. Hartford is also set for an Exit In
performance Monday (15). The artist and composer of “Gentle On My Mind”
has just released a new LP on Flying Fish Records.

European Pubs Seek New Ties

NASHVILLE—Encouraged over
progress made through meetings
with Nashville publishers and pro-
ducers, officials of United European
Publishers plan more forays into
Nashville in efforts to gain more
catalogs and copyrights for Euro-
pean exploitation.

Buoyed by meetings or conversa-
tions with such Nashville music
leaders as Billy Sherrill, Shelby Sin-
gleton, Ray Stevens, Ben Peters, Bob
Montgomery and Kenny O’Dell, the
European group plans further trips
to Nashville, both as individuals
and as a group—similar to the organi-
zation’s Nashville visit prior to coun-
try music week.

NEW RELEASES FOR 1977

JOHNNY SWENDEL
“My Little Chee-Choo”

ROY FORD
“My Heart’s An Open Book”

TOMMY WILLS
“Under The Double Eagle”

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NASHVILLE, 1971

“Cheatin’ Is” is:

One of the fastest breaking singles of the week. The biggest record
of Barbara Fairchild’s career. A highlight of the superb “Mississippi” album.
Barbara Fairchild, on Columbia Records.
"Oklaw Blues" and a new LP from Steve Frome
Florence, with a new LP from Steve Frome hitting the air and "L.A. Days." "Oklaw Blues" is a new LP being shopped in Texas by Warner Bros. and Susan St. James.

"The Beat Is On" is now in stores, and "Au Revoir," a new LP by Country Joe & the Fish, is also out.

"Gone" is a new LP by the Country Joe & the Fish, and "Au Revoir," a new LP by Country Joe & the Fish, is also out.

ALSO AVAILABLE:
- "Gone" by the Country Joe & the Fish
- "Au Revoir," a new LP by Country Joe & the Fish
- "The Beat Is On" - new LP by Country Joe & the Fish
By Popular Demand...
Gene Autry's Latest Single
From the Album
The GREAT AMERICAN SINGING COWBOYS

These other great Gene Autry albums are available on Republic Records
Country Mart Revives Pop Hits

Industry-Oriented Event

Changes At Austin Club

A Bluegrass Show Entertains Jaycees

Country Mart Revives Pop Hits

- Continued from page 1

The sounds of today's modern country instrumentally, and it was a hit once, you know it could be a hit again.

Many members of the ABC/Dot roster, like Freddy Fender, Billy "Crash" Craddock and Nat Welts, have had chart success with pop standards and Fogeley feels there are several reasons behind this.

He points out that Johnny Morris, who produced Welts, was one of his next "new-look" and that Craddock's career was launched with such songs as "Cattura" and "Mr. Cool Times" by Tony Orlando & Dawn.

Wesley Rose, president of Acuff Rose, predicts that when anybody goes into the studio to record, the biggest gamble is when they try something new.

"When you cut standards, you know it's a great song--so it's less worry," he says. "In all of our plays, we instructed to show 100% of commercial standards and 100% with new material.

According to Rose, with the standards you get a new audience that people will listen to things. That's because of the age and you also get that audience that has heard and remembers and wants to get a new rendition.

He says the trend will get even stronger because he notices other publishers and companies are starting to pitch their standards.

Another successful publisher of pop tunes today is country producer in "Sunny Days, Good Times" by Crystal Gayle, United Artists. AL 4188-1

THE BEST OF CHARLEY PRisci, 56.99. RCA MD 3123

20-20 VISION--Ronnie Wingo, RCA 566

14. DIAMOND IN THE ROUGH--Jess Colter, Capitol ST 11643

21. SPIRIT--John Denver, ATC-655

28. LOVE REVIVAL--Mel Tillis, MCA 2243

29. KEEPING IN TOUCH--Anne Murray, Capitol ST 11679

15. UNITED TAILORED--Loretta Lynn & Conway Twitty, MCA 2179

24. TEDDY BEAR--Red Smokey, Motown 6 (single)

27. THE WINTER AND OTHER LOVERS--Bobby Bare, RCA MD 1186

28. WHEN SOMETHING IS WRONG WITH MY BABY--Bobby Bare, Dot 2728

30. DOIN WHAT I FEEL--Nelson Welts, ABC-Dot 3005

32. TEN SONGS ABOUT HER--Joe Stampley, Epic 44358

30. LOVIN' SOMEbody--La Conta, Capitol ST 11646

33. ELITE HOTEL--Emmylou Harris, Warner Bros. 2357

35. 24 GREATEST HITS--Kirk Williams, MCA 4715 (Volde)

36. HOMEMADE LOVE--Tom Break, Faw 3000

37. 6 THE BEST OF GLEN CAMPBELL, Capitol ST 11737

39. I DON'T WANT TO TALK ABOUT ANYTHING--Carrie voucher, Capitol ST 11738


42. MANTLED: The Outlaws--Waylon Jennings, Willie Nelson, Jess Colter, Tom Paxton,原子, ST 1121

44. GREATEST HITS, Vol. II--Lyle Lovett, Capitol ST 11711

45. BLACK HAT SADOLY--Rusty What, Capitol ST 11719

47. I'M NOT ME--Ray Price, ABC-Dot 2706

51. HANK'S NEW DISCO--Ray Price, ABC-Dot 2706

53. 11 MONTHS AND 29 DAYS--Johnny Paycheck, Faw 3000

54. THAT LOOK IN HER EYES--Fredric Hart & The Heartbeats, Capitol ST 1158

55. SOMEBODY LOVES YOU--Crystal Gayle, United Artists UA 549

57. THE BEST OF RAY PRICE, Capitol CT 2000

59. TEXAS COMIN'--Guy Clark, RCA ST 1158

60. HER WAY--Santo Smith, United ST 1108

63. EDDY ARNOLD, RCA ST 11717

A Bluegrass Show Entertains Jaycees

NASHVILLE-A worldwide meeting of Jaycees received a taste of country and bluegrass music at St. Louis Monday (8).

Opryland's country and bluegrass show from the park's Folk Music Theatre performed before the world meeting of the Jaycees at the International 31st World Congress-the first international Jaycee event to be held in the U.S.

The country music show consists of Mack Magaha, boys at Mark Barnott and Rossie Jeffers.

Among the songs which have enjoyed revitalized country interest during the past six months are "Under Your Spell Again" by Barbara Mandrell, "Can't Let Her Get Away" (originally recorded by Johnny Rivers), "I Kissed You" by Connie Smith on Columbia, "You're Only Heart Beat" by Dolly Parton and "The Day" by Linda Ronstadt and Pure Prairie League, on Elektra and RCA B-11611.

"Johnny One Time" by Jessi Colter, "All I Can Do--Daily Fount, RCA ST 3120, and "Love Is Strange" by Ray Price, ABC-Dot (the Platters) and "Woman" by David Wells on Epic (Petron Johnson).

Other tunes revived are "Yaya Con Dios" by Freddy Fender as a ballad, "Here Comes That Rainy Day Feeling Again" by Connie Cantor on Capitol (the Fortunes), "Don't Pull My Heart Laugh"

BY Ray Campbell on Capitol (Hamilton, Joe Frank & Reynolds), "Young Girl" by Tommy Overstreet on ABC/Dot (Gibbons), "Make No Difference" by Sotary Man (T. G. Sheppard on Hitsville (Neil Diamond) and "The World's on My Capi

Also: "Loudy Miss Cladwy" by Mickey Gilley on Gayfair (Stylistic "Danny Boy" by Emmy Lou Harris on Reprise (Don Gibson), "Everything I Own" by Joe Stampley--not more popular.

"Save The Last Dance For Me" by Linda Linn on Phonos (the Drif ters), "That's All Right Now" by Good Thing by Freddy Fender on ABC/Dot (Barbara Lynn), "Twilight Time" by Carlene Carter on ABC/Dot (the Platters), "Nothing Can Take The Place Of You" by Asleip At The Wheel on Capitol (Brook Benton), "Suit-

Soulful Mind" by Waylan and Jessi on RCA (Elvis Presley) and "Baby Love" by Jon Lee on MCA (the Sues).

Also: "Together Again" by Emmy Lou Harris on Reprise (Ray Campbell), "Careless Love" by Joe Stampley on ABC/Dot (the Uniques), "When A Man Loves A Woman" by John Wayn Relles on Music Mill/IRDA (Perry Stedgen), "Try A Little Tenderness" by John Weather Ford & The Chor- iotes on Polydor (Otis Redding), "Missy Blue" by Bill Joe Spear on UNITED ARTISTS (Joe Simon), "Red Wind On The Mountain" by Johnny Lee on GRT (the Platters), "So Sad (To Watch Good Love Go)" by Connie Smith on Columbia (Every Broth er), "Somebody Soon" by Kathy Barnes on IRDA (Julie Collyer) and others.

Additional tunes falling into the revival category include: "Bring It On Home To Me" by Mickey Gilley on Swan (Playboy Comic), "You're Like This Woman" by P.T.どれ, "Here's the Reason I'm Living" by P.T.どれ, "I'm In Love With A Bobby Darin Song" by Ben Gay "When Something Is Wrong With My Baby" by Sonny James on Columbia, "You're A Man Of The Morning" by Melba Montgomery on United Artists (Merrell Rous), "Route 66" by Asleip At The Wheel on Capitol (Louis London), "End Drops In My Heart" by Ray Allen on Warner Bros. (Bert Bacon), "Goodbyes (Start Out Love Ourselves)" by Bob Barbour on Music Mill/IRDA (Pat Boone) and "Bobby Darin (You're So You)" by Ray Stevens on De- Brin (Bob De Brin)
**Billboard SPECIAL SURVEY For Week Ending 11/20/76**

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**Special Offer - single-ranking great potentials upward progress this week**

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**Top 100 Songs of 1975**

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**Soul Sauce**

**War Moves To Breodern Emitters**

By JEAN WILLIAMS

LOS ANGELES - War plans to expand its career in the entertainment industry beyond recording, according to Lonnie Jordan, a member of the group.

In addition to group members recording solo LPs, Harold Brown, drummer of the ensemble, will film a documentary of the group with plans to sell it as a feature film, short film clips or as a television documentary.

The film depicts the group in various scenes of its private and public life plus its onstage performances.

Lee Oskar, harmonica player, is a photographic shoot that will become heavily involved in designing album covers. Oskar designed the cover of his new single, "P.C. Green."

B.B. Dickerson, bassist and percussionist, is also a concert promoter and Jordan and Howard Scott, guitarists, are producers.

Jordan, who plays keyboards, timbales, percussion and sings, completed his first solo LP on United Artists with a concept totally divorced from that of the group's, he says.

In addition to offering more vocals, Jordan has combined Latin/Then/7th and pop in an attempt to appeal to a mass audience.

With War he notes he uses a low range vocal style as opposed to his solo LP "Different Moons Of Me" where he exhibits a strong range vocal.

The LP will not be released until January 1977, but Jordan is back in the studio recording his second solo album.

He explains that each member of the seven-man group plans to record individual albums, Oskar being the first to do so. The group is recording its new LP and recently completed an LP with Eric Burdon.

Jordan says that although the group is recording individually with hopes of gaining support as single performers, this action is only to expand the talents of the group and will not result in group members accepting solo engagements.

"If our individual records move into favor, then on our own we are in demand as single acts, we will not accept any date unless the promoter will agree to take the entire group," he offers.

The group has been signed to United Artists Records seven years with nine albums. The group's contract with United Artists expires shortly, Jordan indicates that when its contract is up, it will not re-sign with UA.

Jordan, who produced the group with former Columbia River Of Jor- dan Production Co. "Different Moons Of Me," co-written by Debra Platt and Susan Buckow with Jordan, is the firm's first production property.

In addition to producing himself and the group, he is looking to produce other acts for his firm including Linda Creed, daughter of the Thump Bell/Linda Creed songwriting team. Creed plans to record his first solo vocal LP by the end of the year.

Jordan performs all vocals on his album plus he plays all instruments which includes bass, drums, guitar and keyboards.
**General News**

**VARIETY FORMAT WRONG?**

LOS ANGELES—"Jazz shows on television have failed because their formats were designed for variety shows and that didn't work with jazz," says Vincent McShann, independent tv producer/writer.

McShann, president of Black House Productions, Inc., is packaging a one-hour jazz series to be presented in a nightclub setting.

"Jazz is most appreciated in intimate settings such as the New York jazz houses or the Lighthouse or Concerts By The Sea in the Los Angeles area. I have developed the same atmosphere and format for jazz on tv," McShann says.

McShann is going after contemporary jazz acts such as Donald Byrd, John Coltrane, Grover Washington, Bobbi Humphrey and Hubert Laws.

"The reason I'm going to solicit this type of act is because the success of this show will be predicated on grabbing the audience of the very beginning. In this type of situation, you don't get a second chance."

"It is a known fact that young audiences are attracted to these acts. Through contemporary artists the young viewer will catch a glimpse of the very roots of jazz and then I will inject traditional jazz acts into the show," he notes.

Within each show will be a five-to-seven-minute information segment offering background data about various jazz acts.

"This segment will be informative and educational and at the same time entertaining. During this time we will explore the history and development of jazz through film clips and live interviews," says McShann.

According to the producer, he will get preliminary information for the first show and hope to solicit advertising from record labels. Most record companies tend to want to see the finished product before they will invest in it. I'm going to do better than inviting them to a room to see the show. I'm bringing the show to them first on television." McShann is negotiating with two local FM announcers who have extensive knowledge of jazz to host the show.

He is looking to place the show initially on a local commercial station but has syndication on the drawing board. "For my introductory show I will want to purchase the time on Saturday following the 'Soul Train' dance show."

"I don't feel that the kids will tune out with a jazz format following a rock show. It's quite a departure from the high energy 'Soul Train' format, but I feel they will stay tuned because it will be like a continuation of a music show with familiar guests," says McShann.

"Saturday afternoons or Sunday early evenings are the best times for tv jazz shows. I'm going after young audiences and they are out of school for the weekend and tend to spend many hours looking at tv. I want to catch them when they are relaxed and have the time to really listen to the show." McShann is looking to late December to air his first show.

---

**New Orleans' Pearl Label Is Resurrected In Chicago**

CHICAGO—Pearl Records, a New Orleans label rooted in that city's traditional jazz, is being reactivated.

The label which captured in a local, authentic setting, musicians affiliated with the Preservation Hall Jazz Band was purchased outright in 1974 by Bob Koester of Delmark Records, a jazz and blues label based here. With existing Pearl stock now depleted, Koester says he will begin reissuing Pearl titles with re-designed covers and new liner notes. Additionally, Koester informs, he will be issuing masters acquired from United Records, a defunct Chicago blues and jazz label, under the Pearl logo.

The first four Pearl reissues are expected to be available by the end of November, Koester says. These are: "The St. Peter's Street Strutters," featuring pianist Bob Greene; "Economy Hall Band," with trombonist Jim Robison; "Climax Rag," showcasing trumpeter Percy Humphrey; and "The Dude," an album by Frank Amacker, who is billed as the "last of the Storyville piano players." Another album features the pianist's spoken recollection of the famed Storyville era.

The albums, some of which have been reissued, originally were released in monaural only, Koester explains. He says 2-track masters exist and the reissues will be genuine stereo.

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Hoyt Sullivan

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TOKYO
Paul Murata, tour manager with Japan with his orchestra, received a platinum record from Nippon Phonogram for "Reflections," which has sold 400,000 copies in Japan so far. The company also awarded him gold disks for "Love Is Still Blue" and "Love's Journey." The City Boys will tour Japan in December for the first time after they completed their Australian tour. According to Dingko, who was a producer, the British group is to perform seven concerts in the country starting on Dec. 11 in Nagoya. Concerts are scheduled in Osaka, Kyoto and Fukuoka. The group's new album, "Dedication," has sold less than 10,000 copies in Japan so far. The company promised to release its first album in the first week of November. According to a spokesman of the producer of the group's records in Japan, the company received an initial order of 100,000 copies for the album.

HAMBURG
Daniel Barenboim, the cellist, worked at the 30th anniversary of the Berlin Philharmonic. The German orchestra's marketing manager, Renato Schmidt-Wolfe, reported that the new album, "Anna," has sold 200,000 copies in 14 days and the single "Money, Money, Money" has matched more than 100,000 orders. "On an urgent order from Deutsche Grammophon," the label, "长江" from Deutsche Grammophon.

Government held a briefing before noon. This was the 1st meeting in which the American and British record companies together discussed the situation. The companies are expected to hold a recording session and tour a recording company next week.

Abba Action To Enjoin Souvenir Firms Falters

LONDON—Abba has lost the first round in its suit against two British companies marketing souvenirs bearing the Swedish group's name.

According to a source familiar with the proceedings, the 3rd round was awarded to the Abba Injunction Trust.

The decision is important in several quarters of the U.K. music industry as a bellwether, signaling whether the court's actions may make significant changes in the recording industry.

Abba discovered the items bearing their name were being sold to fans after an advertisement in a magazine. The judge, A.J. Balcombe, asked the judge to restrain ABBA from using the "Goodbye" trademark, which is an important ingredient in the group's success.

The judge, however, said he did not order the injunction against the defendants prevented Abba from enjoining similar good a claim. The court's actions may lead to changes in the recording industry, which would threaten the 2 sides who made the agreement in the first place.

The court's actions would likely lead to changes in the recording industry, which would threaten the 2 sides who made the agreement in the first place.
Cliff Richard Goes Soviet On Disk After Live Dates

By DAVID LONGLAND

LONDON—Eighteen years after his first hit record, Cliff Richard seems poised on the brink of total international disk fame, with word that two of his albums are to be released in Russia.

EMI disclosed this week that a deal has been signed with Russia's Melodya label for the release next year of the "I'm Nearly Famous" and "Best Of Cliff Richard" albums. The singer recently scored the biggest U.S. hit of his long career with "Devil Woman," issued there by Rocket.

The deal follows the singer's recent Russian concert dates and is the third U.S.S.R. pact secured by EMI for its artists. Previous ones covered repertoire from Paul McCartney's Wings and ballad singer Robert Young. Negotiations were handled by the company's international licensing services manager, David Finch.

Melodya, on which the LPs will be available, is the only record label in Russia. Finch would not discuss the terms of the deal, or estimate the sales potential, although this is apparently considerable.

"The arrangement is unusual in that the material isn't licensed for a period of time, but for a specific number of albums," he says. "We are hoping they will use the records as they are, although the sleeve notes will probably be in Russian.

"One of the main difficulties in securing such an agreement with the Russian department of foreign trade is the fact that the country only has a limited budget to spend on records," says Finch. "EMI also has to convince the artists that such a deal is beneficial to their careers, although the percentage they would receive is quite a bit less than normal."

He adds that "I'm Nearly Famous" will be the most up-to-date album available legitimately in Russia.

EMI is working, too, on other deals for product to be released there. There are expected to be other material to Russia, although in quantities of only 50 or 100 albums," says Finch. "Requested material includes...

(Continued on page 64)
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From The Musical Capsules of the World

Continued from page 59

and Australia for concerts and promotion of his new album "Stratocaster." - Caterina Va- letti will return to her own show in 1977. Marjorie Zander, EMI Elekta production chief in Cologne, is now head of promotion, press and publicity. Peter Oriotti produced the new group girl Ebony's single "Don't Go M. Tango." - Max Gregor and his orches- tra have a new album for dancing schools. - Peter Herbrichsorn has a Polystar album out called "Hippow" — "Disc-Disk" in the charts here.

Fredy Quecan has produced a country album called "It's Country-Time." - Teldec and A/S Divo Records, are celebrating 25 years of cooper- ation. - WEA has released the first LPs by the Supremos group produced by Peter Hauke. - Georg Kundi Wunderlich sold one million albums and musiccassettes around the world in 1976. - Johan Heider is producing Teldec star Darja Rein, of Luxe Harmonies.

Peter, Sue and Marc from Switzerland have a new album on Philips called "Like A Spell." - 10 new LPs in the WEA series "That's Jazz" with Lee Konitz, Chick Corea, Paul Desmond and Jimmy Witherspoon... After his big success "Ein Bett in Komfort." singer Jurgen Drews has a new single called "Es ist nicht in meinen Zinnen." - Billie Jo Spears had tremendous reaction in the tv show "Disco."

Black group Benny M have sold more than 500,000 records of "Fadley Coal." - Alwin Bauer signed his location label to Deutsche Grammophon in 1976... The "Shan" record label opened an office in Vienna. The Norman Granz label Fabio has released new albums by Benny Carter, Duke Ellington and Joe Pass. - In England, "England" is the name of the new al- bum by Randy Fox. - Barclay James Harvest will be here in December. - The Anthony Vex- ter orchestra has a big promotion push from RCA on his new album "Je T'aime." - Harry Belafonte's sold-out concerts brought 60,000 albums and musiccassettes within one week... Elvis Presley has sold 300,000 albums and mu- siccassettes in 1976 so far. - 20 singles and two albums by Mireille Mathieu released here this month... Polydor has released a double album. - The Story of the Who with a 10-page booklet... WOLFGANG SPIEHL

AMSTERDAM

For personal and musical reasons, singer Cherry Vangelina-Smith has decided to quit the music business... Bongo player Jack Decker wrote the music for new Dutch movie "On Stake Life," released at the end of the year. with soundtrack LP from EMI Newmark, and Decker's own solo album also released (in 1977) Arvika Holland signed Shirley Zevarus, recently returned here after a seven-year stay in U.S. Amsterdamer singer Wally Tax working on a comeback bid through a single "Let's Dance."

Singer Lee Towers working a new album "A Christmas Song For You." Flummi Grooves in for one concert (Dec. 4) here... Jackon Brown has in two days gone... New Golden Earing album to be called "Continued." Belgian harmonic player Toads Thirteenth featured on a new album of Dutch group Spin (Abba).... And Spin guitar Harro Hollsteile new producer for Lucifer... Producer Peter Grooten and colleague Wil Heebie starting in- dustry production outfit Boon Beek, to work within the Phonogram framework... Livin' Blues, shocktroop from The Hague, added to per- form in the Soviet Union during Olympic Games year, 1980. Its new album is "Blue Breeze." Dutch group Solution starting new album for Elton John's Rocket label at the near London studio of international producer Gus Dudgeon. Irish folk duo Cleveland and Dave cutting its de- but album in Dutch Interteone Studio, produced by Patricia Calan of the Dublins... Singer- guitarist Reinold van Tooren cutting new album in Brussels. - Housing problems of the Sarri- nes in Holland are the subject of new single by Acht Hoch. Prikker, a group of pop-60ers company Ladybird moved from Amsterdam to Blaricum, the organisation still working for RCA Holland. - The new band of Bo- van and Peter van Aster.

Good reaction here for Charles Aznavour's new album "Perso" (Capitol). - Singer-guitarist Fan Klemm switched labels from SRC to Polydor and will sing only Dutch, not English, in future... Vous dois Sain- ta and Serio invited to perform in the U.S. country dual gig in convention in Nashville Ten. in June last year... Second solo album of Side Maritners in "Pieces" (Negaro) with the content, regarded here as a local Mike Oldfield, handling all vocals and instruments.

New solo album of orchestra leader Rainer van Oertzen, "Frees Collection," contains instrumen- tal versions of everyone French songs and is on Polydor... Fanett Riemert de Leeuw

(Continued on page 64)

International

WONDERBUS' DOWN UNDER

SYDNEY—Passengers are riding a bus here, placed in regular service by the Public Transport Commis- sion, which carries on its side a full- color reproduction of the Steve Wonder album, "Songs In The Key Of Life."

What's more, they also hear the music on the album, which is fed through a custom-built sound sys- tem. It's considered the first time that music of any kind has been aired on public transport in this country.

The promotion, to run for 13 weeks, has been set up by EMI Aus- tralia. It's dubbed "Wonderbus," of course.

Awards Go To Czech Artists

PRAUGE—Vocalist Josef Suk, conductor Vaclav Neumann, cham- ber music composer Lubomir Zele- ny and pop songwriter Karel Svo- boda were honored in this year's Supraphon Awards, given annually for outstanding performances.

At the ceremony in Prague Castle, Suk received an award for his recording of two Martinu violin works and a three-LP set of Mozart violin concertos. Vaclav Neumann, the Czech Philharmonic Or- chestra were recognized for their recording of a complete set of Dvo- rák symphonies, the seventh and ninth symphonies of Shostakovich and Smetana's symphonic poems. Lubomir Zelezný received his award for his chamber works, and Karel Svooboda accepted one for his pop compositions including some of the most successful records by the Czech pop star Karel Gott.

Writer-critic Ralibor Budis was awarded an honor posthumously for his book on the violin. Budis died earlier this year in an air disaster en route to a Teheran music festival.

LONDON—Radio Luxembourg has commissioned a Gallup survey of the radio and TV listening/viewing habits of 5,000 people, and the $650,000 probe could lead to a complete re-think of the station's pro- gramming policy.

Godfrey Morrow, Luxembourg sales director, says the station cur- rently attracts over 1 million listen- ers a night but is looking for a pro- gram blend to double that figure. And he says the station will, next year, feature a whole series of pro- motional ideas, with a budget prob- ably exceeding that of the combined Independent Local Radio network, with cash and cars given away in sta- tion promotions.

BARCELONA—Ariola singer Jeanette is to receive a gold disk award from Polydor France for sales of her single "Purpurte Vu," "Why Are You Leaving Me," in France.

The Spanish song, composed by Jose Luis Perales, is included in the soundtrack of the film "Cria Cuervos," directed by Carlos Saura. So far the single has sold more than 600,000 copies in France and has been number one in Argentina, France, Switzerland and Belgium.

Though Jeanette is now an Ariola artist, the hit record is a previ- ous production by Rafael Tabuc- chelli for Hispavox.

ATHENS—Thirty-two charts with 1,350 members from 25 Greek cities took part in the first Greek Chorus Festival held here at the Hilton At- tono.
The festival organized by the Choir of the Commercial Bank of Greece, was so successful that there are now plans to turn it into an inter- national event.

Though prizes were not awarded, special mentions for high-quality performance, plus diplomas, went to groups from Alexandropoulis and the islands of Rhodes and Corfu.

PARIs—Patrice-Marion has an- nounced staff adjustments to meet new company requirements, in par- ticular the dramatic sales program musicassettes here.

Jacques Chazou has been ap- pointed tape production chief and Jean Michel Peers takes over man- agement and administration of the Pathé studios. Frank Lipskik, who joined the company recently, is ap- pointed international manager and Christian Hergott is named pro- akr manager.

AMSTERDAM—More than 20 entries have been received for the George Bakker Talent selection con- test which starts mid-November at the American Hotel in Amsterdam.

The talent contest is to be organ- ized by Dutch record company Nye- gram, the hotel, and Dirty River Pro- ductions, a new Dutch production company.

HAAKELM—Dick van Yst, 31, of Holland, is the new marketing manager of European Artists and Repertoire (EAR), having worked for the last three years as licensing manager for EMI in the U.K.

EAR is a talent-spotting and pro- duction organization jointly owned by 12 EMI companies in European territories, with branches situated in Scandinavia, the Benelux countries, Germany, Austria, Italy and Spain.

ATHENS—More than 1,000 rock enthusiasts voted in the top audi- ence popularity poll set up by ERT-Radio here through its top rated "Pop Club," presented by John Petridis each day.

The 10 most popular rock acts were: 1. Pink Floyd (Harvest); 2. Genesis (Charisma); 3. Emerson, Lake and Palmer (Atco); 4. Led Zeppelin (Swan Song); 5. Rolling Stones (Rolling Stones); 6. Wh. (Polydor); 7. Moody Blues (Turnerb- old); 8. Yes (Atlantic); 9. Allman Brothers (Capricorn); 10. Jefferson Starship (RCA).
Music Shoppe Sees $6 Mil Take In '76
By MARTIN MELNIK

TORONTO -- Music Shoppe International, a Toronto-based book-
goods agency headed by Ron Scribner, plans to gross over $6 million this
year after a record September gross of nearly $860,000.
Scribner has led the company in
e last four years and has increased
revenues from $1 million in his
first year, to $2 million in the second,
d $4 million in the third.
"We're still at the stage where we're
expanding a good part of the
company back into the agency," ex-
plains Scribner. "Our new move to
new offices in Don Mills (a sub-
urb of Toronto) cost us close to
$0,000.
In a recent expansion move, Mu-
shoppe reactivated one of its
branches, Bigland Music Indus-
tial, Public Relations, which had
been dormant for a number of years.
In the division is Nicola
branch, formerly president and
snapping director of the Record
Seeking Publishing Group in Canada.
Initial sightings to Bigland for
while relations include the
masterfied chain, one of Canada's
singing contemporary club manage-
groups, Music Shoppe Inter-
tional, TNT Productions, and
K&M recording artists Symphon
ic. Future plans for Bigland call
for the establishment of advertis-
ing, communications and graphics

CLOAK BAND
IDENTITY
TORONTO -- Kluatu, whose first
album has been released by Daft-
tud Records here and by Capitol in
the U.S. chooses to keep the identity
of its members anonymous despite
reported strong airplay.
The band, which is in fact a group
of Toronto musicians produced by
Terry Brown at Toronto Sound, ex-
pects to have the album released in
Germany, Italy, Sweden, England
and Japan in the near future.
According to Frank Davies, presi-
dent of Daftcod, the band has cho-
nen to remain anonymous until they
know that there definitely is a mar-
ket for their music. Davies was inter-
viewed on that subject on CHUM-
FM in Toronto on Oct. 30.
The latest word is that the group
may debut on Rainer Schwarz's te-
levision program "Night Music." Davies
also intimates that the band
will be prepared to perform live af-
after the release of its second album,
tentatively scheduled for April of
1977.

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mixing classical and rock forms ... .
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CKMF Radio

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Reverberi. ... ." — Sam Goody

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... .brilliant." — The Spade Report

November 20, 1976, Billboard

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WEA October Sales Are Largest In Firm's History

TORONTO -- WEA Music Of
Canada showed a 25% increase in
sales in October over the previous
month, making it the biggest sales
month in the company's history.
Don Grant, vice president of mar-
keting, cites strength of releases,
combined with increased customer
service, and a top-notch promotional
staff as the reason for the sales gains.

With the recent signing of George
Harrison's Dark Horse label to WEA as
well as the release of prod-
uct by Led Zeppelin, Harry Chapin
and the soundtrack of "All This And
World War II," the company is look-
ning forward to a strong fall sales
period.

Cummings-Yamaha Concert Partners

LOS ANGELES -- Burton Cum-
nings' November tour of Canada
is being sponsored by Yamaha Audio
to kick off a new "Yamaha Presents" concert series. Yamaha, the largest
audio retail brand in Canada, is sup-
porting the tour with massive te-
levision and print advertising.
Free posters of Cummings are being
given away at Yamaha dealers-

Cummings, former lead singer of
Canada's Guess Who, is the first art-
ist to be released on the new CBS la-
tel, Portrait. His tour has 14 major
dates already set and will probably
run on into December.

The release of four major sound-
track LPs including Led Zeppelin's
"The Song Remains The Same": "All This And World War II":
"Mahoney's Last Stand" featuring
Peter Townshend and members of
the Faces; and "King Kong" also
give the company reason for optim-
ism and strong sales over the holi-
days.

Pride Album Is Winner On TV
TORONTO -- Almost 450,000
copies of Charlie Pride's "Best O"LP has been sold by Tee Vee Rec-
dord International, one of the largest
television package channels in Can-
da.
Following Pride's close-up sell-out
concert appearance at Toronto's
Maple Leaf Gardens, Ed and Faye
LaBuck, president and vice presi-
dent of Tee Vee Records respec-
tively, hosted a reception for Pride to
celebrate the outstanding sales of the
LP package. The concert, which was
presented by Tee Vee, RCA Canada
and Toronto country radio station
CFG-M, also featured Ronnie
Prophet and Dave Sugar, both RCA
artists.
A highlight of the reception was
the presentation of platinum albums
to some of the major retail chains in
Canada, including Sam the Record
Man, K-Mart, Woolco, Eaton's, The
Bay and Tanners.

November 20, 1976, Billboard
ACAPULCO—In a closely contested fifth OTI (Organizacion Televisiva Iberoamericana) Music Festival held in this resort city’s Juan Ruiz de Alarcón Convention Center Oct. 31, Spain won over a field of nine contestants, reputed to amassing a total of 14 points for Maria Ostes’s “Canta Cigarras.”

Placing second and third, respectively, were Venereana’s “Soy” and Chile’s “Era Solo Un Chicucho.”

The vote was so close that it was to be an annual final returns by Headquarters were cast that the winner was determined.

The event was carried live by satellite through all Latin American nations as well as Spain. Each country sent returns in open-line, long-distance telephone.

Spain’s winning song was interpreted by composer Ostes, while Venezuela’s entry was sung by Luis Montalbán (2 males, 2 females) with compositional credits going to Martelene and Kenny O’Brien and Victor Daniel.

The Chilean entry by Jose Alfredo Fuentes and Oscar Casares was sung by Fuentes. Other close runners-up behind the top three in the festival, reputed to be the best organized thus far, were entries from Brazil and Colombia.

Host country Mexico could only garner enough points to come in sixth. The tune, a ranchera composed by isolated Ramona Molina, Maguednells and Ruben Fuentes, was sung by Gilberto Valles.

Most entries were basically similarly—driving, commercial, overly arranged numbers—except for the winner’s “Canta Cigarras” which was much more sadistic and melodic than the others.

The only song which did not receive any votes was the Latin entry from the U.S.—"Sangre Antigua" composed and performed by Caracas.

Bolivia was the only country that did not participate in the festival which was viewed by an approximate 160 million persons.

WINTER CONFERENCES Announced

Nevada: A triennial resort set for the winter season of 1975-76.

Registration at the 1975 Winter Congress is announced for the annual meeting of the Nevada Association of Broadcasters, a four-day conference that will be held at the Reno Hilton, Reno, Nev., Jan. 29-30.

The program will feature a number of prominent broadcasters and officers of the national broadcasting body, the National Association of Broadcasters.

The Nevada Association of Broadcasters, along with the Nevada Broadcasters’ Foundation, Inc., is a sister organization of the National Association of Broadcasters.

The organization was established for the purpose of furthering the interest of broadcasting in the state of Nevada.

The annual conference will be held in conjunction with the Nevada Association of Broadcasters, a member of the Nevada Broadcasters’ Foundation, Inc., and the Nevada Association of Broadcasters, a member of the National Association of Broadcasters.

The organization was established for the purpose of furthering the interest of broadcasting in the state of Nevada.

The annual conference will be held in conjunction with the Nevada Association of Broadcasters, a member of the National Association of Broadcasters.

The organization was established for the purpose of furthering the interest of broadcasting in the state of Nevada.
2 FIRMS REPORT

Japanese Labels Sales Up

- Continued from page 9

reached $47.33 million, about 84% of the total, with the domestic/inter-
national ratio at 61.39%. Pre-
rented tape sales increased about 16% of the volume, with a top-
heavy 85.15 ratio between domes-
tic/foreign sales.

Announced concurrently with fis-
cal results were the appointment of two new directors for the label, Yasuhiro Igarashi, Polydor K.K. ad
general manager, and Dr. Hans-Bruder Blische, senior vice president of Polydor International.

At Nippon Columbia, the parent company reports sales for the first half of fiscal 1976 ended Sept. 20 reached $76.8 million, nearly 14% ahead of the prior year's period. Record division sales hit $30.65 mil-
lion (39%) versus $28.73 million (37%); musical instruments, $6.59 million (9%); television sets, $3.67 million (5%); and other divi-
sions, $8.13 million (10%).

A closer look at the record divi-
sion indicates that about 75% of sales or $22.8 million comes from dis
cs (65% LPS, and 35% singles), and 25% of volume or $7.5 million from prerecorded tapes (60% cate-
ses and 40% 8-track cartridges).

Although the label doubled its sales of foreign market tapes in the first six months versus 1975, domes-
tic artists still account for 56% of to-
tal sales of recorded music.

Japan Disk Production Down, But $ Value Up

TOKYO--A report by the Japan Phonograph Record Assn. (JPROA) shows that the production of records declined 2% unit-wise in September over the same period last year, but dollar value went up 4%.

The total number of prerec-
duced of production of prerecorded tapes was up by 12% unit-wise and by 3% dollar-
wise. The number of units, however, was up 3% unit-wise and by 4% dollar-
wise. The number of units, however, was up 3% unit-wise and by 4% dollar-
wise.

Total production of records in September was 17.5 million units (5.2 million units with foreign repertoire) which is a decrease of 2% when compared to the same periods in 1975 and 1974 when 17.7 million units were manufactured.

A breakdown shows that 9.2 million units (1.6 million with foreign rep-
estage were manufactured, an increase of 3% over September, 1975, and 9.9 million units were manufactured.

Money-wise, the total production of records in September reached $48.01 million, an increase of 6% over the same period in 1975 when $45.24 million worth of records were manufactured.

The total production of prerec-
duced of production of prerecorded tapes was up by 12% unit-wise and by 3% dollar-
wise. The number of units, however, was up 3% unit-wise and by 4% dollar-
wise. The number of units, however, was up 3% unit-wise and by 4% dollar-
wise.

COUNTRY FESTIVAL LINES UP ARTISTS

LONDON--Arts for next year's International Festival of Country Music, the ninth in the series and to be held again at Wembley Empire Theatre, have been announced by pro-
motor Mervyn Conn, who says he is to expand his activities in inter-
national markets in 1977.

The Wembley festival is lined up for April 9-11 and U.S. artists named to appear are Emmylou Har-
ry, Don Williams, Conway Twitty, Hank Thompson, Carl Perkins, Billie Jo Spears, John Anderson, Delvon, Don Everly and Jimmy Miller.

Canadians will be Wilf Carter, Carl Balkan and the Rentz brothers. Irish artists are Ray Lyn-
nam and the Coun Church Boys. U.K. acts will be announced later.

Conn is also to launch his first International Country Music Fest-
ival In South Africa at the Film Trust Gardens on or about early Feb.

It will be a five-day event.

Ricordi Meeting.

- Continued from page 9

ent regions of Italy, so that every artist has an equal opportunity to perform at the Ricordi's (U.K.),

Laury's salesmen team, Ricordi salesmen from the other countries.

A new feature of the Ricordi's (U.K.) salesmen was the "Special Sound" campaign, Reggie, a 7" single record and, advertising and promotion.

Reggie's popularity has spread in Italy, with albums more successful than the singles. "Special Sound" singles, aimed at the disco audience have found wide acceptance. As to the Ornette mid-1960s domestic product sold more than foreign albums.

Mantovani also informed the Ric-
ordi sales force of the foreign cata-
logs' new releases. Labels involved are Budula (U.S.), Ariola EMI (Sweden, Brunei (U.K.), Chrysalis, Chrysalis (U.K.), A&M (U.S.), Bar-
day (France), Pye (U.K.), Virgin Records (U.K.), EMI (U.K.), EMI (Australia), Capri (U.S.), and others. Particular emphasis was laid on new singles offered by Ennio Morricone and by Italian group Banco, both on Mantovani. Banco members later met the salesmen and discussed problems and functions of a rock group in today's music scene.

Importers Sales.

- Continued from page 48

Beethoven, Ninth, a two-record set that was on Laury's shelves four months before it was released on Lon-
don. Laury's sold several thousand copies of that Dec.-the title, he adds. Since then, his French market, Laury's has anticipated important London releases more than a dozen times.
Conflict Over Termination

*Continued from page 1*

In general, the new right is aimed at providing an author with an entire renewal term, now extended to 47 years for existing copyrights, instead of the 28 years granted under the old law.

Section 304(c) of the new law permits an author or composer, or heirs, to terminate exclusive or nonexclusive agreements, or pledges of future contracts on the renewal term, when such agreements were entered into before Jan. 1, 1978.

The termination right does not apply to copyrighted recordings or other works-for-hire, since the employer is the "author." The option does not cover transfer of the copyright renewal, or any separate rights under it by the copyright owner, unless the owner is under a complete pre-1976 copyright renewal bonus.

Contracts or agreements on existing copyrights in their first term are not affected by the new right. New copyright begins on or after Jan. 1, 1978, and have an unbroken tenure of the author.

Part of the rationale for the new provision is the expectation that the capture is provided at the end of 35 years for authors whose copyright begins on Jan. 1, 1978.

For existing copyrights, bound under a pre-Jan. 1, 1978 agreement, composers feel the renewal provision will constitute "a completely new property right in a work for life." As expressed in the Senate Copyright Subcommittee report, when renewal occurs, the first renewal term will be an entirely new one. The first renewal term will be an entirely new term, "by ending, or renegotiating any disadvantages agreements.

To review the situation of present composers and owners of copyrights, it is much the same as under the old law.

The copyright must be renewed at the end of the first 28-year period to obtain the second or renewal period now extended to a length of 47 years. Renewals are required on all copyrights already in the renewal period will run to 47 years.

The author's option for the author's option to terminate is that must not have known of the experimental renewal period before the renewal period covered by a publisher or other contributor, giving the renewal far more expiability life.

The right is not given to terminate contracts entered after Jan. 1, 1978, on the assumption that authors and composers entering into agreements after that date will be aware of the extra 19 years.

In more detail—the requirements for termination given to composers, or heirs, must be satisfied in five years, starting with the completion of 36 years of copyright, or Jan. 1, 1978, whichever comes later to set a term.

The author or licensor must be notified not less than two or more than 10 years ahead of the term.

Several documents will have only a short time to change publishers or renegotiate renewal rights before they come to the end of the line in the early 1980s and go into public domain.

Late copyrights, for example a 1955 rock hit, will have to complete 56 years of copyright, after which, any new copyright or renewal terms will be five years in which to begin any termination of the new renewal period including the extra 19 years.

Many authors or composers and or heirs, can not be expected to leave their copyrights in present agreements. Failure to exercise the termination right within the five-year period, will permit an agreement to run to the end of the contractual period.

Lawyers will argue the fine points of termination rights vis a vis existing and future agreements, as to who can decide to terminate, when a copyright is owned by more than one author or composer, or when heirs disagree. Cases involving relinquishment of 19 years of copyright life to important publishers will be seen.
The Sanford-Townsend Band, along with Boston, is the most refreshing new group of the year. The Sanford-Townsend Band stands right out there on the air... people stop and turn around immediately. We've been deluged with requests for 'Smoke From a Distant Fire' and 'Oriental Gate.'

- George Taylor-Morris
Program Director, WCOZ FM Boston

'The Sanford-Townsend Band is produced by Jerry Wexler and Barry Beckett. On Warner Bros. records and tapes, BS 2966.
Stress Act News Campus Radio Talk

Continued from page 42

According to students who spoke off the record, the stress act is not new to the campus radio station. "I heard about it, but I didn't think it was going to be this bad," one student said.

"The stress act is a direct result of the administration's desire to reduce the workload on campus," another student said. "It's a clear example of the administration's commitment to student welfare."
Billboard Special Survey for Week Ending 11/25/76

Number of singles reviewed this week 114 Last week 111

Royce Johnson-Oz-Be Like Close To You (2:43), producer: Denny Cordell, writer: D. Johnson, publisher: Repco West, BMI. This is his catchiest and most commercial in some time to date. He's said he's been working for the "third power," "My Sweet Lord." (45)

Terry Naylor-The Last Time You Loved Me (3:40), producer: Jerry Stoner, writer: P. Jordan/Paul Stoner, publisher: Stoner Productions, BMI. "A three-star version of one of the singles that I'm sure will be the biggest hit, a song that was inspired by the movie 'Easy Rider."

Recommended

Blue Magic-Summer Show (3:50), producer: Bobby Byrds, writer: Bobby Byrds, publisher: WB/Toycraft. This one is solidly in the "Sundays" vein, a bit more stripped-down in arrangements, yet still strong in the flavor department.


Tameka Jones-Let It Flow (2:55), producer: Tamika Jones, writer: Stewart, Wrigth, Mohabid, publishers: Pidgey Pub. For Better Or Worse, Tamika, BMI. Contains "Top 100." (71)

Chann Reaktion-Now We're In Love (4:01), producer: James Davis, Melvin Wilson, writer: James Davis, publishers: Nlaine UB/Imera, Warner Bros.

Haze Down-Get You What You Want (4:20), producer: Paul Curtis, writer: Paul Curtis, publisher: Hudson Bay, BMI. Looks to have some potential, a good song.

J. S. Beyster-We're The Best (3:30), producer: T. X. Productions, writers: S. Pickney, M. Parker, C. Sherrill, J. Greggs, publishers: International Brothers/Sherry, BMI. "Tuesday's Sold 72,172." (74)


Recommended

RENEE MCELROY-Let My Love Be Your Pillow (3:44), producer: George W. Davis, writer: George W. Davis, publisher: Chos, ASCAP PBA/31005. A practically non-stop disco pop number that should be a hit.

DEE MOON-If Not You (2:59), producer: Rick Hulka, writer: Denson Lackson, publisher: Horse Hart, BMI. Cap P143. A beautiful ballad by Dr. Hook with dynamic lyrics and a deep background vibe that would be a brilliant offering.


Sue Richards-My Heart Won't Cry Anymore (2:45), producer: Jack Lasiter, writer: Jack Lasiter, publisher: Blackbird Music, BMI. Someone who takes a country tune and introduces a soul backing. (2:55)

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Recommended

CHAP TROTHER (With Ghost Train)-Hello Mama (3:20), producer: Chap TROTHER, writer: Chap TROTHER, publisher: Back Road, BMI. Columbia 3-1044.


ROY PRICE-A Mansion On The Hill (2:46), producer: Jim Fogarty, writer: H. Williams, R. Parker, writer: Movies, BMI. Capitol 1418.

JON LEE-I've Got So Told To Know (How Loving You Would Be) (2:38), producer: Skynyrd writers, writer: Elmore Leonard, BMI. Capitol 4003.


George and David-Revolutionary Love (2:32), producer: Verter Gable, writer: Nolen & Ice Johnson, publisher: Swedco, BMI. GRT 901.


Recommended

George Harrison-This Song (3:43), producer: George Harrison, writer: George Harrison, publisher: Gypsy, BMI. Q41600. Harrison's first single for WB is his catchiest and most commercial in some time to date. He's said he's been working for the "third power," "My Sweet Lord." (45)

Terry Naylor-The Last Time You Loved Me (3:40), producer: Jerry Stoner, writer: P. Jordan/Paul Stoner, publisher: Stoner Productions, BMI. "A three-star version of one of the singles that I'm sure will be the biggest hit, a song that was inspired by the movie 'Easy Rider."

Easy Listening recommended


Bobby Holland-It's Getting Better (2:40), producer: Rick Brown, writer: Bill Stall, publisher: Barry Mann, Sylvia Weill, publisher: Barry Mann, BMI. Sabre 1416.


"A Little Bit More" Turned Out To Be
A Whole Lot Of Hit For

DR. HOOK
Now, Who's Gonna Get Hooked On
Their Follow-Up Single,

"IF NOT YOU"
From Their Album,

"A LITTLE BIT MORE"
Includes their hits: "Only Sixteen" and "A Little Bit More"

Personal Management: Ron Haffkine & Bobby Heller
Producer and Musical Director: Ron Haffkine
AGENDA

WEDNESDAY,
December 1, 1976

10 a.m.-6 p.m.
REGISTRATION

8 a.m. on
Exhibit Set Up, La Galerie

6:30 p.m. - 8 p.m.
COCKTAIL RECEPTION
Mardi Gras Ballroom
On behalf of the Advisory Committee, hosted by Billboard Magazine. Entertainment by BARRY MARTYN & THE LEGENDS OF JAZZ.

Crescent Jazz Records

THURSDAY,
December 2, 1976

10 a.m. - 11 a.m.
KEYNOTE SPEECH
Mardi Gras Ballroom
Benedicten B. Hule
Intro: Paul Drew
"Tomorrow's Communications: One-On-One To The World" Speaker to be announced

11 a.m. - 11:15 a.m.
BREAK

11:15 a.m. - 12:45 p.m.
ENCOUNTER SESSIONS
Two simultaneous sessions. Choose the session of your choice.

1) Radio Encounter Sessions
   "Radio vs. Governmental Regulations"
   Representing Government:
   William B. Ray, Chief
   Complaints & Compliance
   FCC, Washington, D.C.
   Representing Radio:
   Gerry Peterson, Program Director, KCBO
   Sis Kaplan, Gen. Manager,
   WAYS, Charlotte, N.C.
   Bob Henabery, Bob Henabery Assoc. NY
   Field Judge:
   Gary B. Smithwick, Atty,
   Winston-Salem, N.C.

2) Music Encounter Session
   "There's More to Music Than Radio—Promotion and Promoters"
   Representing Records and Artists:
   Jeff Wald, President, Jeff Wald Assoc., L.A.
   Representing Promoters:
   Steve Gold,
   Far Out Productions, Los Angeles
   Field Judge:
   Stan Monteiro, V-P Promotion
   Columbia Records, NY

1 p.m. - 2:30 p.m.
AWARDS LUNCHEON
Mardi Gras Ballroom
Various radio and music awards will be presented.
Entertainment by England Dan & John Ford
Coley, Courtesy of Big Tree Records

12 p.m. - 6 p.m.
EXHIBITS WILL BE OPEN
La Galerie

2:30 p.m. - 5:30 p.m.
SCIENCE WORKSHOPS
Three simultaneous casual sessions. Registrants may wander from workshop to workshop, actually participating in the demonstrations and testing the equipment personally with various experts on hand to discuss everything on a one-on-one basis.

FRIDAY
December 3, 1976

10 a.m. - noon
GENERAL SESSION
Mardi Gras Ballroom
Music Presidents' Session
"What Will Entertainment Be Like Tomorrow?"
Moderator: Jack Thayer, President
NBC Radio, New York

12 p.m. - 6 p.m.
EXHIBITS OPEN
La Galerie

12 p.m. - 2:30 p.m.
Free time for registrants

2:30 p.m. - 4 p.m.
WORKSHOPS
Three simultaneous workshops will be conducted. Please attend the one of your choice.
1) "Putting Moxy Into Programming"
Moderator: Rochelle Staab
Bartel Broadcasting

Panelists:
Jim Maddox, Prog. Dir.
KDAY, Los Angeles
Bob Pitman, WMZ, Chicago
Michael Spears, KFRC, San Francisco
Hal Moore, KHOW, Denver

2) "How to Motivate and Manage Air Personalities and Program Directors"
Moderator: Ted Atkins, Gen. Mgr
WTAE, Pittsburgh

Panelists:
Jack Lawler
WJW, Cincinnati
Bill Randle
University of Cincinnati
Magnificent Montague, Los Angeles

3) Automation and Format Syndication as a Way of Life
Moderator: Clark McPartland, President
Total Services, Los Angeles

Panelists:
Dick Drury, Bonneville
George Burns, Burns Media
Consultants
BILLBOARD’S NINTH ANNUAL INTERNATIONAL RADIO PROGRAMMING FORUM
“TODAY’S LOOK AT TOMORROW”
DECEMBER 1-4, 1976
Marriott Hotel, New Orleans

2:30 p.m. - 4 p.m.
SPUSES’ SPECIAL
A session designed for all spouses attending the convention (you do not have to be registered for the convention itself to attend) "How To Help your Spouses In Their Careers"
Moderator: Judith Moorhead
UCLA
Panelists: Judy Burns, Burns Media Consultants
Barbara Rounds, Watermark

SPUSES’ SPECIAL
4 p.m. - 4:15 p.m.
BREAK
4:15 p.m. - 5:30 p.m.
WORKSHOPS
Three simultaneous workshops will be conducted. Please attend the one of your choice.
1) "Research Today and Tomorrow"
Moderator: to be announced.
Panelists: Dr. Ernie Martin, Univ. of Kansas
Tod Wallace, Radio Index, Phoenix
Jack McCoy, DPS, San Diego
2) "Music Information Sources - Their Importance in the Industry"
Moderator: Mike O’Shea, Program Director
WFTL
Panelists: Betty Breneman
Los Angeles
Bobby Poe
Washington
Karl Rudman, Philadelphia
Ron Brandon, WORD
Spartanburg, S.C.
George Meier
Philadelphia
3) "How Radio Sales Affect Programming"
Moderator: to be announced.
Panelists: Kathy Lenard, Vice-President
RKO Radio, New York
Neil Rockoff, Gen’l Mgr
WHN, New York

MUSIC BY DOUG SAWH, WITH LONE STAR BEER AND NACHOS COURTESY OF DOUG SAWH AND ABC RECORDS

SATURDAY, DECEMBER 4, 1976
10 a.m. - noon
GENERAL SESSION
Mardi Gras Ballroom
Radio Presidents’ Session
"What Will Entertainment Be Like Tomorrow?"
Moderator: to be announced.
Panelists: George Duncan, President
Metromedia Radio, New York
Egmont Sonderling
Sonderling Broadcasting, Mi
Bruce Johnson
Starr Broadcasting

Noon - 6 p.m.
EXHIBITS WILL BE OPEN
La Galerie

6 p.m. - 11 p.m.
AWARDS BANQUET
Mardi Gras Ballroom

Chairman: L. David Moorhead, General Manager
KMFT, Los Angeles
The Bee Gees will perform, courtesy of RSO Records

4 p.m. - 6 p.m.
FREE TIME FOR REGISTRANTS

MARDI GRAS BALLROOM

J. Robert Wood,
Program Director
CHUM Radio
Toronto, Ontario Canada

3) "Who’s Really Buying Those Records—A Confidential Market Study"
Coordinators: Jan Basham, A&M Records
Chris Crist, Warner Bros. Records
on behalf of the Southern California Record Promotion Mems Unassociation, Los Angeles

2 p.m. - 4 p.m.
PROBLEM SOLVING CLINICS
4 p.m. - 6 p.m.
MORE SPEAKERS TO BE ANNOUNCED

REGISTER NOW! Complete this registration form and mail to:
Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.
Please register me for Billboard’s Radio Forum at the Marriott Hotel, New Orleans, December 1-4, 1976
I am enclosing a check or money order in the amount of. (Please check)

□ Non-Radio Station Personnel
$200
□ Radio Station Personnel/Students/Military/Spouses: $160
□ Master Charge Bank No.
□ BankAmericard Card No.
□ Diners Club expiration Date
□ American Express
□ Address
□ Phone
□ City State Zip

All information on hotel rooms will be sent immediately upon receipt of your registration. For further information, contact:
Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069
(213) 273-7040
Would you be interested in a Bayou cruise?
(No Refunds after November 19)
Like many rock & roll songs, is driven by a catchy rhythm and memorable hook. The verse seems to have a unique, high-energy quality that can grab the listener's attention immediately. Some of the lyrics are written in an engaging way, while others seem a bit random. Overall, the song is well-structured and has a strong, driving beat that keeps the audience engaged. The chorus is particularly memorable, with its catchy melody and repetitive phrases.


Dealers: The cover art illustration is hypnotically eye-catching and a visually detailed drawing is included in the package.

**Country**

**JACKSON BROWNE—The Pretender, Asylum 713977**

Browne, one of soft rock's most articulate lyricists, has produced albums that explore a variety of themes and moods. His latest offering, "The Pretender," continues in this vein, offering a mix of introspective ballads and more upbeat numbers. The album's sound is characterized by Browne's unique combination of acoustic and electric guitars, creating a warm and inviting atmosphere.


Dealers: An excellent collection with an old-fashioned country feel.

**JACKSONS, The**

EPICS 431799. The Jacksons are known for their unique blend of pop and R&B, and this album is no exception. The title track features a strong horn section, while other tracks highlight the group's versatility. The overall sound is polished and professional, with a clear emphasis on melody and harmony.

Best cuts: "The Pointer," "Don't Stop Listening," "Sweet Thing." 

Dealers: A must-have for fans of the Jacksons and anyone interested in pop/R&B music.

**JONES, Screamin',**

MAMMOTH 99627. Screamin' Jones is a lesser-known artist, but his voice and style are truly unique. This album, "Screamin' Jones," features some of his best work, with a mix of original songs and covers of classic hits.


Dealers: An overlooked gem that deserves wider recognition.

**JUNE AND THE CROWS,—**

CHRONICLE 359042. June and the Crows are a garage rock band from the late 60s/early 70s, and this album captures the energy and spirit of that era. The band's sound is a mix of garage, punk, and proto-punk influences, resulting in a raw and powerful sound.


Dealers: A great introduction to this influential garage band.

**JUMP IN THE JUKEBOX—**

DOLLY PARTON. "Jukebox" features some of Dolly Parton's best material, with a mix of original songs and covers of classic hits. The album's sound is a mix of country, pop, and even a bit of rock, showcasing Parton's versatility as an artist.


Dealers: A great collection for fans of Dolly Parton and country music.

**JUSS-N-ROLL, Comin',**

Columbia NBLP7007. The wealthy wizards of kabuki face-licking turn in another match, but this time there's a new player. The band's sound is a mix of rock and electronic, with an emphasis on melody and hooks.


Dealers: A great addition to any collection of left-field rock.
What Joe Smith Was Doing On The Beach Alone With Linda Ronstadt.

Not often does one think of Elektra Records chairman Joe Smith strolling a sandy beach. Particularly on Tuesday afternoon, when record company leaders are supposed to be contract wrestling with lawyers, like such playthings of the Devil as attorneys David Braun or Harold Orenstein.

Nor often does one think of Linda Ronstadt spending a quiet Tuesday afternoon strolling the Malibu sands with a capitalist record mogul like Joe Smith.

So what's the story?

It is, to be excruciatingly candid, a love story.

Joe loves spending time with his artists. Elektra does not have hundreds of artists, and most of them are prettier than Harold Orenstein. Joe loves those hours on Malibu beach more than he loves reading accounting's latest report on 8-track returns.

What's in it for Linda, did someone ask?

Linda Ronstadt loves the chance she gets to discuss her next album or next European tour, with someone as sympathetic, full of know-how, and all-around funny as Joe. Linda loves that better than another Holiday Inn.

So that's our love angle.

You'll find each of the chairmen at Warner/Elektra/Atlantic (Mo, Joe, Ahmet) finds more hours to spend alone with his artists.

Being Number One in sales does not, at Warner Bros.-Elektra-and-Atlantic, mean being Number One in impersonality.

Joe Smith returns his artists' phone calls. First. Even before he pushes his Big Button.

He can return the calls (and so can Ahmet, and so can Mo) because he has the time. There's a good deal of other executive talent at those three labels. Enough to go around. Enough to handle 8-track return problems.

Almost a glut of good executives.

It's what they used to call in school a good teacher-pupil ratio.

At W/E/A as on Malibu Beach, the ratio's often one-to-one.

A Warner Communications Company

Mixing pleasure with business is easier, if you have the Biggest Button in the Business.
All-Female Olivia Label Gears For Expansion; Has 70 Distributors

By JEAN WILLIAMS

LOS ANGELES—Olivia Records, the all-female record company, is expanding its organization because of the success of its first two LPs, says Ginny Hirsch, the president.

The label has increased its all-female distribution network from 50 to 70, adding some 20 new stores, and it has added three members to its executive staff.

Catherine Woodal, Meg Christian, Judy Dieglake and Kate Winter are partners in the label. Sandy Roback, who runs Brooks & Teresa Trall, who is also a recording artist, are new executive staff members.

Ramsey and Brooks, ex-distributors, handle promotion and national distribution, respectively. Other additions are Sandy Stone, a full-time engineer, and Linda Tillery, a producer.

The group plans to purchase a recording studio to be located in Los Angeles or the San Francisco area, says Ramsey.

Olivia’s product, which was originally believed to be hard to place in stores, also reflects its all-female critical, is now being stocked by some of the nation’s major retail chains, she claims.

Brooks and Tillery Records, both in Los Angeles, have stocked Olivia product for some time. New additions are the Peaches chain in the South and Midwest, New England Music City on the East Coast. Disc Jockey World also on the East Coast and in the Midwest and others.

Bensen says that Olivia’s mail-order business is also booming. The label has a mailing list of 17,000 names. The list is compiled with the aid of feminist groups bringing in $50,000 plus salaries and so on.

Chrysalis Ties Solid Sales Push

LOS ANGELES—Chrysalis Records is instituting a solid “Phase II” merchandising campaign for its debut, according to a new LP release of September.

There are no new November releases.

“Phase II” is largely keyed to the current national tours of Chrysalis artists. To coordinate with Robin Trusoe’s tour, his albums and concert tickets will be distributed for local radio stations. sweatshirts, and accessories, Chrysalis also is releasing a special die-cut and display contests have been set for retail stores along the route. Custom-made press folders feature information about the “Long Missy Mixes” album.

For Rory Gallagher, radio and press kits are being filled. Gallagher is scheduled in every city on his tour. Posters for his “Calling Card” LP are being widely distributed, and he will make one of the first artist appearances at Atlantic’s huge new Ore Record store.

In addition, Chrysalis will distribute a new EP record from the Ian Band’s “Goodnight Mrs. Calabash” LP, which has been sold in select record stores. An EP distribution to the label.

The company’s newest release by Bebe Kroc, a Latin/rock group, was produced by Tuller, who will produce her own LP on the label shortly.

Outside Promoters On Campus?

• Continued from page 4

sung. But clever programming of the cuts keeps the album from coming across as overly glossy.

The main event on the LP is its first cut, the near-symphonic “Tonight” (8:02). Taupin’s lyrics on a tense love relationship are short, stark and direct. But the words are delivered by Elton in a quietly intense high-pitched manner. The last day, Taupin sends an absolutely real sense of pain. And Elton’s lush, classical piano figure and string accompaniment, adds a warm texture to the musical clouds of the London Symphony Orchestra in a brilliant string counterpoint.

Bob Naylor, Elton’s synthesizer player.

And closing the album is a song that is “not for dance,” according to “Tonight,” an irresistible catchy disco number “Bite Your Lip (Up And Down).” Which used the UK’s greatest stars to punch out the bootie-down phrases and is just as convincing in its true ‘70s’122’ style as the other songs.

Chrysalis, distributor’s who are also sales and promotion people, operate from their homes, sell the product and pocket the difference. “We have an excellent system where the women are not taking any financial risks,” says Berns.

In fact, distributors are free to sell records from us, which one of which is taking up 30 days, and may have them to sell after the release. Some of them buy the records for an extension of their credit,” she continues.

This is possible because the women in their distribution network are not in this business merely for the money. They also share our goal.

“Most of these women are in the record industry for the first time and we want them to learn the business without any pressure from us. We find these women through our network and we bring them to the label. We are always talking about the label and we are looking for distributors. We are experimenting by trying to see how they can help and usually they end up distributing further.

Olivia’s product is pop/rock oriented and some of its lyrical content deals with love affairs between men and women. A single record contract is all the label will give to its artists and its artists are signed, and four with more promise by next summer. It is also distributing the Urana label which has been distributed by other independent record firms.

The company’s newest release by Bebe Kroc, a Latin/rock group, was produced by Tuller, who will produce her own LP on the label shortly.
A magnificent new album by England's legendary Strawbs produced by Rupert Holmes and Jeffrey Lesser.

All your holiday favorites, sung for the first time ever by the whole family. A specially priced two-record set.

The biggest, baddest album yet from Roy and Ubiquity. A funky explosion.

Classic vocal and instrumental performances by jazz titan George Benson, supported by top flight talent including Herbie Hancock.

Where you raise your standard of listening
<table>
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<th><strong>title</strong></th>
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<th><strong>label</strong></th>
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**star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales | 11-20 Upward movement of 6 positions | 21-30 Upward movement of 4 positions |

Music sales are continued to be paced vocal sheet music copies and music notes to report maximum listened purchase.
Jermaine Jackson

The single
"Let's Be Young Tonight"
from the album
"My Name Is Jermaine"

The Originals

The single
"Down To Love Town"
from the album
"Communique"

Watch 'em Grow
On Motown Records & Tapes!
### Billboard's Top LPs & Tapes Chart

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Watch THE JOHN DENVER SHOW
This Wednesday, Nov. 17th 9PM (8PM E.S.T.)
On The ABC-TV Network

Stock up now on John's best-selling albums

Special Guest:
Starland Vocal Band

www.americanradiohistory.com
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RCA Records invites you to an exhibition by its most exciting new artist

Lonnie Liston Smith's first album for RCA is entitled "RENAISSANCE." It is a driving, sensuous masterpiece.

Personal Management Joe Fontana
Punk Rock Following Growing in N.Y.

Punk rock has not yet been defined, but whatever it may be called, it can be made for recording a certain number of years and in a certain way. Some people think that there are more than 20 years ago, but because Gene Vincent, Doors (al- ways being the most popular with the younger generation), the Who, Velvets, the Stooges, and most recently, the Rolls. And despite differences between these groups, the punk spirit has certain common traits. The bands are young, white, and they play music loudly no matter where they are. They are not limited to basics, and if the tastes sound like a devoured calling valley or punk rock band, they are not just a punk rock band. The main idea is to rock 'n roll in a way that is not just a punk band. But whatever it may be called, it can be made for recording a certain number of years and in a certain way. Some people think that there are more than 20 years ago, but because Gene Vincent, Doors (al- ways being the most popular with the younger generation), the Who, Velvets, the Stooges, and most recently, the Rolls. And despite differences between these groups, the punk spirit has certain common traits. The bands are young, white, and they play music loudly no matter where they are. They are not limited to basics, and if the tastes sound like a devoured calling valley or punk rock band, they are not just a punk rock band. The main idea is to rock 'n roll in a way that is not just a punk band.
"HOPPKORV"
NEW FROM
HOT TUNA

ANY WAY
YOU

LOOK AT 'EM
THEY'RE

READY TO
ROCK N' ROLL.

INCLUDES THE SINGLE "IT'S SO EASY"

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And, even before you hear them, you know how clean they sound. Because every Golden Reel winner is mastered on Ampex tape.

The first Golden Reel Awards were given out just a few weeks ago. To the group: Earth, Wind and Fire for their album, “Gratitude.” And to the studio: Wally Heider Recording.

Certificates were presented to the recording engineer and recording producer: George Massenberg.

To all of these talented people, we’d like to offer our congratulations. And our thanks, for using Ampex tape.

AMPEX

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