CASH BOX
the international music record weekly
34th ANNIVERSARY EDITION 1976-77

[Image of a flag with the number 76]
ARTIST DEVELOPMENT.
That's the simple philosophy of Columbia Records.

To see our philosophy in action, just keep checking back on this page during the year this directory is on your desk. See how the artists keep getting bigger and bigger, right before your eyes? Amazing.
That's why we're the true leaders in artist development.
On Columbia Records and Tapes.
Dear Friends,

It is with the deepest pride and pleasure that we at Cash Box celebrate our 34th anniversary. We have devoted ourselves to serving the entire music industry and we are delighted to report that the entire music industry has been unanimous in voicing its recognition of our efforts.

Just as the industry has grown, so too have we. Cash Box has striven to reflect the innovation and creativity that makes music the most exciting business in the world. We have instituted bold new features, intensified the scope of our reportage, and dramatically increased our chart survey procedures. We have, in essence, become the perfect mirror for the ever-growing music business.

We must assume that the compliments we have been receiving from every sector of the music industry are indications that Cash Box is living up to the highest standards of excellence in trade journalism. Because we are our own severest critics, we constantly work towards bringing the industry the complete picture.

We consider Cash Box the one-stop of music and record trade publications. We mention this not to be self-serving, but to point out that every facet of the music business is embraced within our covers. Each section of Cash Box is an entity unto itself and each offers the most comprehensive and up to date information available. We have made Cash Box accessible and boldly innovative simultaneously.

As we enter our 35th year, we are re-dedicating ourselves to progress. We will continue to add new ideas and features to the ones we have already established in an attempt to enable our subscribers to sell greater quantities of product in the future. Above all, it is our goal to continue to grow along with the great industry we are so proud to serve.
KIRSHNER ENTERTAINMENT CORPORATION
WOULD LIKE TO THANK
EVERYONE RESPONSIBLE FOR

DON KIRSHNER’S
NEW
ROCK
CONCERT

kids from
C.A.P.E.R.

Saturday Mornings NBC-TV
Initial Airing Sept. 11, 1976
Produced in Association with
Alan Landsburg Productions

KIRSHNER
RECORD PRODUCTIONS

PHIL CODY
LISA HARTMAN
JOE & BING

HOTTEST SONGS IN AMERICA

“BAD BLOOD” Recorded by Neil Sedaka
Written by Sedaka & Cody

“LOVE IN THE SHADOWS”
Recorded by Neil Sedaka
Written by Sedaka & Cody

“LONELY NIGHT (ANGEL FACE)”
Recorded by The Captain & Tennille
Written by Neil Sedaka

“LOVE WILL KEEP US TOGETHER”
Recorded by The Captain & Tennille
Written by Sedaka & Greenfield

THE SECOND ANNUAL ROCK AWARDS SHOW

CBS-TV
NETWORK
SEPT. 18, 1976
10-11:30 PM EDT

KIRSHNER ENTERTAINMENT CORPORATION
1370 Avenue of the Americas, New York, N.Y. 10019  (212) 489-0440
### male vocalists

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<td>BARRY MANILOW — Arista</td>
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<td>ELTON JOHN — MCA</td>
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<td>3</td>
<td>NEIL SEDAKA — Rocket</td>
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### new male vocalists

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<td>GARY WRIGHT — WB</td>
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<td>C.W. McCALL — Polydor</td>
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### female vocalists

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<td>MELISSA MANCHESTER — Arista</td>
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### new female vocalists

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<td>DOROTHY MOORE — Malaco</td>
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### vocal groups

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<td>WINGS — Capitol</td>
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### new vocal groups

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<td>JIGSAW — Chelsea</td>
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### duos

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<td>3</td>
<td>SIMON &amp; GARFUNKEL — Columbia</td>
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### new duos

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<td>HALL &amp; OATES — RCA</td>
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<td>2</td>
<td>PRATT &amp; McCLAIN — Warner/Reprise</td>
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<tr>
<td>3</td>
<td>WAYLON JENNINGS &amp; WILLIE NELSON — RCA</td>
</tr>
</tbody>
</table>
No. 1 New Male Vocalist of 1976

ERIC CARMEN

Congratulations Eric from everyone at

CAM PRODUCTIONS
CAM-U.S.A., Inc. (BMI)
CAMERICA MUSIC, Inc. (ASCAP)

489 Fifth Ave., New York, N.Y. 10017/Tel: (212) 682-8400/Telex: 236920 CAM UR/Cable: CAMUSAINC
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<th>male vocalists</th>
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<td>John Denver — RCA</td>
<td>Sweet — Capitol</td>
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<td>David Bowie — RCA</td>
<td>4 Seasons — Curb/WB</td>
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<td>War — UA</td>
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<td>Frankie Valli — Private Stock</td>
<td>Earth, Wind, Fire — Columbia</td>
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<td>Paul Anka — UA</td>
<td>Hot Chocolate — Big Tree</td>
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<td>Ohio Players — Mercury</td>
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<td>Silver Convention — Midland Int'l/RCA</td>
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<td>John Sebastian — Reprise/WB</td>
<td>Hamilton, Joe Frank, &amp; Reynolds — Playboy</td>
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<td>Art Garfunkel — Columbia</td>
<td>O'Jays — Epic</td>
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<td>Foghat — Bearsville</td>
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<td>Tanya Tucker — MCA</td>
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<td>Joan Baez — A&amp;M</td>
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<td>Evie Sands — Capitol</td>
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<td>Aretha Franklin — Atlantic</td>
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<td>Andrea True — Buddah</td>
<td>Donny &amp; Marie Osmond — MGM</td>
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<td>Seals &amp; Crofts — WB</td>
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<td>Crosby-Nash — ABC</td>
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CAPTAIN AND TENNILLE:

DEAR TONI AND DARYL,

CONGRATULATIONS ON ADDING TWO MORE NUMBER ONE AWARDS TO YOUR COLLECTION.
<table>
<thead>
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<th>male vocalists</th>
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<td>1 (tie)HELEN REDDY — Capitol — OLIVIA NEWTON-JOHN — MCA</td>
<td>1 DONNA SUMMER — Oasis</td>
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<td>2 JANIS IAN — Columbia</td>
<td>2 PATTI SMITH — Arista</td>
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<td>2 BROTHERS JOHNSON — A&amp;M</td>
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<td>3 JEFFERSON STARSHIP — Grunt</td>
<td>3 AMBROSIA — 20th Century</td>
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<td>2 MFSB — Phila. Int'l.</td>
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<td>3 QUINCY JONES — A&amp;M</td>
<td>3 WEATHER REPORT — Columbia</td>
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<td>1 TOMMY — Polydor</td>
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<td>2 SEALS &amp; CROFTS — WB</td>
<td>2 MAHOGANY — Motown</td>
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<td>3 LOGGINS &amp; MESSINA — Columbia</td>
<td>3 JAWS — MCA</td>
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<td>2 GEORGE CARLIN — Little</td>
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<td>3 MONTY PYTHON — Arista</td>
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THE DREAM WEAVER COMES TRUE

GARY WRIGHT
CASHBOX'S NO. 1 NEW MALE ARTIST
NO. 2 NEW MALE SINGLES ARTIST

WARNER BROS. RECORDS

Personal Direction:
Dee Anthony
Bandana Enterprises, Inc.
654 Madison Ave.
New York, New York 10021

Agency
Premier Talent
888 7th Avenue
New York, New York 10019

BANDANA MANAGEMENT
GERMANY/TAIWAN
best artist of 1976 on albums

male vocalists

1 ELTON JOHN — MCA
2 JOHN DENVER — RCA
3 BARRY MANILOW — Arista
4 Paul Simon — Columbia
5 Cat Stevens — A&M
6 David Bowie — RCA
7 Neil Sedaka — Rocket
8 Bob Dylan — Columbia
9 Peter Frampton — A&M
10 Art Garfunkel — Columbia
11 James Taylor — WB
12 Bruce Springsteen — Columbia
13 Freddie Fender — ABC/Dot
14 Neil Young — WB
15 Rod Stewart — WB
16 Barry White — 20th Century
17 Paul Anka — UA
18 Steve Stills — Columbia
19 George Harrison — Apple
20 Johnnie Taylor — Columbia
21 Glen Campbell — Capitol
22 Leon Russell — Shelter
23 Michael Murphy — Epic
24 Smokey Robinson — Tamla
25 David Ruffin — Motown
26 Al Green — Hi
27 Roger Whittaker — RCA
28 Gordon Lightfoot — WB
29 Eric Clapton — RSO
30 Roger Daltry — MCA

female vocalists

1 (tie) HELEN REDDY — Capitol
   OLIVIA NEWTON-JOHN — MCA
2 JANIS IAN — Columbia
3 JOAN BAEZ — A&M
4 Carly Simon — Elektra
5 Joni Mitchell — Asylum
6 Linda Ronstadt — Asylum
7 Carole King — Ode
8 Melissa Manchester — Arista
9 Phoebe Snow — Columbia
10 Minnie Riperton — Epic
11 Bette Midler — Atlantic
12 Judy Collins — Elektra
13 Esther Phillips — Kudu
14 Barbra Streisand — Columbia
15 Emmylou Harris — Reprise
16 Diana Ross — Motown
17 Natalie Cole — Capitol

new female vocalists

1 DONNA SUMMER — Oasis
2 PATTI SMITH — Arista

vocal groups

1 EAGLES — Asylum
2 EARTH, WIND & FIRE — Columbia
3 JEFFERSON STARSHIP — Grunt
4 Chicago — Columbia
5 America — WB
6 Fleetwood Mac — WB
7 Aerosmith — Columbia
8 Kiss — Casablanca
9 KC & The Sunshine Band — TK
10 O'Jays — Phila. Intl.
11 Isley Bros. — T-Neck
12 Ohio Players — Mercury
13 Jethro Tull — Chrysalis
14 Pink Floyd — Columbia
15 Bay City Rollers — Arista

new male vocalists

1 GARY WRIGHT — WB
2 C.W. MCCALL — Polydor
3 ERIC CARMEN — Arista
4 Morris Albert — RCA
5 Jerry Jordan — MCA

16 B.T.O — Mercury
17 War — UA
18 Wings — Capitol
19 Bee Gees — RSO
20 Spinners — Atlantic
21 Bad Company — Swan Song
22 E.L.O. — UA
23 ZZ Top — London
24 Rolling Stones — Rolling Stones Records
26 Rufus — ABC
27 Sweet — Capitol
28 Queen — Elektra
29 Beach Boys — Brother Records/WB
30 Who — MCA
31 Tony Orlando & Dawn — Elektra
32 Average White Band — Atlantic
33 Doobie Brothers — WB
34 Commodores — Motown
35 Silver Convention — Midland Int'l./RCA
36 Outlaws — Arista
37 Alice Cooper — Atlantic
38 Allman Bros. — Capricorn
39 10cc — Mercury
40 Grateful Dead — UA
41 Temptations — Gordy
42 Gladys Knight & The Pips — Buddah
43 Lynyrd Skynyrd — MCA
44 Grand Funk — Capitol
45 Pure Prairie League — RCA
46 Marshall Tucker Band — Capricorn
47 Fughat — Bearsville
48 Led Zeppelin — Swan Song
49 Nazareth — A&M

new vocal groups

1 BRASS CONSTRUCTION — UA
2 BROTHERS JOHNSON — A&M
3 AMBROSIA — 20th Century
4 Manhattan Transfer — Atlantic

various artists

1 WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER
   and TOMPAO GLASER — THE OUTLAWS — RCA

duos

1 CAPTAIN & TENNILLE — A&M
2 SEALS & CROFTS — WB
3 LOGGINS & MESSINA — Columbia
4 Carpenters — A&M
5 Hayward & Lodge — Threshold/London

instrumental groups

1 GROVER WASHINGTON — Kudu
2 JEFF BECK — Epic
3 QUINCY JONES — A&M
4 Stanley Clarke — Atlantic
5 Herbie Hancock — Columbia
6 Herbie Mann — Atlantic
7 Donald Byrd — Blue Note

instruments

1 CRUSADES — Blue Thumb
2 MFJSB — Phila. Intl.
3 Weather Report — Columbia

orchestra

1 VAN McCoy — H&L/Atco

original soundtrack

1 TOMMY — Polydor
2 MAHOGANY — Motown
3 JAWS — MCA
4 Let's Do It Again — Custom
5 Funny Lady — Arista

comedy

1 RICHARD Pryor — WB
2 GEORGE CARLIN — Little David
3 MONTY PYTHON — Arista

children's record

1 MICKEY MOUSE CLUB — Disneyland

Cash Box — July 3, 1976
Thanks for making us #1,
Helen and Olivia

“How about those Aussie Sheilas?”—George Burns
### male vocalists

| 1  | EDDIE KENDRICKS — Motown |
| 2  | DAVID RUFFIN — Motown |
| 3  | JOE SIMON — Spring |

### new male vocalists

| 1  | GENERAL JOHNSON — Arista |
| 2  | NORMAN CONNORS — Buddah |
| 3  | EDDIE DRENNON — Friends & Co. |

### female vocalists

| 1  | NATALIE COLE — Capitol |
| 2  | DIANA ROSS — Motown |
| 3  | GWEN McCRAE — Cat |

### new female vocalists

| 1  | DONNA SUMMER — Oasis |
| 2  | DOROTHY MOORE — Malaco |
| 3  | ANDREA TRUE — Buddah |

### vocal groups

| 1  | KC & THE SUNSHINE BAND — TK |
| 2  | THE O'JAYS — Phila. Int'l. |
| 3  | THE COMMODORES — Motown |

### new vocal groups

| 1  | SYLVERS — Capitol |
| 2  | STAIRSTEPS — Dark Horse |
| 3  | BRASS CONSTRUCTION — UA |

### instrumentalists

| 1  | VAN McCoy — H&L |
| 2  | RHYTHM HERITAGE — ABC |
| 3  | MFSB — Phila. Int'l. |
"TOP BRASS"

Brass Construction

#1 New Group - Pop Albums

On United Artists Records and Tapes.
Really On Top Of Things.
### Best R&B Artists of 1976

#### Male Vocalists

| 1 | EDDIE KENDRICKS | Motown |
| 2 | DAVID RUFFIN | Motown |
| 3 | JOE SIMON | Spring |
| 4 | Leon Haywood | 20th Century |
| 5 | Tyrone Davis | Dakar |
| 6 | Barry White | 20th Century |
| 7 | Willie Hutch | Motown |
| 8 | Smokey Robinson | Tamla |
| 9 | Al Green | Hi |
| 10 | Johnnie Taylor | Columbia |
| 11 | Bobby Womack | UA |
| 12 | Major Harris | Atlantic |
| 13 | Curtis Mayfield | Curtom |
| 14 | Syl Johnson | Hi |
| 15 | James Brown | Polydor |
| 16 | Jimmy Castor | Atlantic |
| 17 | Sly Stone | Columbia |
| 18 | Pete Wingfield | Island |
| 19 | Latimore | Glades |
| 20 | George McCrae | T.K. |
| 21 | Isaac Hayes-Hot Buttered Soul/ABC |
| 22 | Bill Withers | Columbia |
| 23 | Ben E. King | Atlantic |
| 24 | Michael Jackson | Motown |
| 25 | Marvin Gaye | Motown |
| 26 | Al Wilson | Playboy |
| 27 | B.B. King | ABC |
| 28 | Edwin Starr | Granite |
| 29 | Billy Paul | Phila. Int’l |
| 30 | Johnny “Guitar” Watson | Fantasy |
| 31 | Jeff Perry | Arista |
| 32 | Bobby Bland | ABC |
| 33 | Frankie Valli | Private Stock |
| 34 | Gil Scott-Heron | Arista |
| 35 | Ray Charles | Crossover |
| 36 | David Bowie | RCA |
| 37 | Charlie Whitehead | Island |
| 38 | Chuck Jackson | All Platinum |
| 39 | Albert King | Utopia |
| 40 | Jimmy Bohorne | T.K. |

#### Female Vocalists

| 1 | NATALIE COLE | Capitol |
| 2 | DIANA ROSS | Motown |
| 3 | GWEN McCRAE | Cat |
| 4 | Dionne Warwick | WB |
| 5 | Betty Wright | Alston |
| 6 | Esther Phillips | Kudu |
| 7 | Jackie Moore | T.K. |
| 8 | Jeannie Reynolds | Playboy |
| 9 | Margie Joseph | Atco |
| 10 | Aretha Franklin | Atlantic |
| 11 | Millie Jackson | Spring/Event |
| 12 | Minnie Riperton | Epic |
| 13 | Sharon Paige | Phila. Int’l |
| 14 | Debbie Taylor | Arista |
| 15 | Candi Staton | WB |
| 16 | Barbara Mason | Buddah |
| 17 | Gloria Gaynor | MGM |
| 18 | Denise LaSalle | Westbound |
| 19 | Shirley Brown | Truth |
| 20 | Merry Clayton | Ode |
| 21 | Melba Moore | Buddah |
| 22 | Shirley Caesar | Scepter |

#### Vocal Groups

| 1 | KC & THE SUNSHINE BAND | T.K. |
| 2 | THE O'JAYS | Phila Int’l |
| 3 | THE COMMODORES | Motown |
| 4 | Gladys Knight & The Pips | Buddah |
| 5 | Earth, Wind & Fire | Columbia |
| 6 | Impressions | Curtom |
| 7 | Spinners | Atlantic |
| 8 | Ohio Players | Mercury |
| 9 | Staple Singers | Curtom |
| 10 | Tavares | Capitol |
| 11 | People's Choice | Phila Int’l |
| 12 | Rufus feat. Chaka Khan | ABC |
| 13 | Isley Bros. | T-Neck |
| 14 | Harold Melvin & The BlueNotes | Phila Int’l |
| 15 | Graham Central Station | WB |
| 16 | War | UA |
| 17 | Temptations | Motown |
| 18 | Hot Chocolate | Big Tree |
| 19 | Silver Convention | Midland Int’l |
| 20 | Ron Banks & The Dramatics | ABC |
| 21 | Kool & The Gang | Delite |
| 22 | Miracles | Motown |
| 23 | Crown Heights Affair | Delite |
| 24 | Archie Bell & The Drells | Phila. Int’l |
| 25 | Stylistics | H&L/Avco |
| 26 | Faith, Hope & Charity | RCA |
| 27 | South Shore Commission | Scepter |
| 28 | Gary Toms Empire | P.I.P. |
| 29 | Pointer Sisters | ABC |
| 30 | Blackbyrds | Fantasy |
| 31 | B.T. Express | Roadshow |
| 32 | New Birth | Buddah |
| 33 | Parliament | Casablanca |
| 34 | Average White Band | Atlantic |
| 35 | Trammps | Atlantic |

#### Female Vocalists

| 1 | DONNA SUMMER | Oasis |
| 2 | DOROTHY MOORE | Malaco |
| 3 | ANDREA TRUE | Buddah |
| 4 | Penny McClean | Atco |

#### Vocal Groups

| 1 | SYLVERS | Capitol |
| 2 | STAIRSTEPS | Dark Horse |
| 3 | BRASS CONSTRUCTION | UA |
| 4 | Fantastic 4 | 20th Century |

#### Instrumentalists

| 1 | VAN MCCOY | H&L/Atco |
| 2 | RHYTHM HERITAGE | ABC |
| 3 | M.F.SB. Phila. Int’l. |
| 4 | Fatback Band | Polydor |
| 5 | Salsoul Orchestra | Salsoul |
| 6 | Grover Washington | Kudu |
| 7 | Quincy Jones | A&M |
| 8 | Bohannon | Dakar |
| 9 | Donald Byrd | UA |
| 10 | Houston Person | Westbound |
| 11 | Ramsey Lewis | Columbia |
| 12 | Herbie Mann | Atlantic |
Dreams Do Come True.
Donna Summer
The First Lady Of Love

Cashbox
#1 Top New Female Vocalist.........Pop Singles
#1 Top New Female Vocalist.........Pop Albums
#1 Top New Female Vocalist.........R & B

Record World
#1 Top Female Vocalists' Dream
#1 Top New Female Vocalist On Singles
#1 Top New Female Vocalist On Albums
#4 Top Female Vocalist On Singles
#10 Top Female Vocalist On Albums

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TO WHOM CREDIT IS PAST DUE

THE A&M PROMOTION STAFF OVER THE PAST 5 YEARS.

ODE RECORDS HAS RELEASED 32 ALBUMS IN THE YEARS THAT IT HAS BEEN DISTRIBUTED BY A&M RECORDS 25 OF WHICH HAVE HIT THE NATIONAL CHARTS 7 OF WHICH ARE PLATINUM, 5 OF WHICH ARE GOLD

JOEL ACKERMAN  DAVID EZZELL  BILL JOHNSON  JOHNNY POWELL
DINO AIRALI   STEVE FELLMAN  FRANK KAPP  ERNIE PHILLIPS
JAN BASHAM   JOHN FERRER  LYNDA KING  BOB ROBBINS
J. B. BRENNER  DAVE FITCH  BARRY KORKIN  JIM SALA
LENNY BRONSTEIN BOB FRYMIRE  STEVE LEVINE  BOB SCHARBERT
JIM BRYAN  RICK GALLIANI  MIKE LEVINTON  JOHN SCHULER
SCOTT CANNOLD  ROSS GENTILE  GARY LIPPE  WAYNE SCHULER
HAROLD CHILDS  LARRY GREEN  JERRY LOVE  JIM SMITH
EDDIE DeJOY  THOM GORMAN  SUE MEZICH  NICK STEARN
PAT DEVINE  BILL HARPER  CHARLIE MINOR  JIM TAYLOR
STEVE DUNN  ALTA HAYES  AL MOINET  MIKE TAYLOR
TERRY EASTER  DENNIS HOBBs  PETER MOLLICA  DON TOLLE
           DAN HOLLIDAY  RICH PACTER  HOWARD FRANK

OUR SINCERE THANK YOU TO THOSE INVOLVED IN THE PROMOTION OF ODE PRODUCT DURING THIS TIME.

LOU ADLER

ODE RECORDS, INC.
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<tr>
<th>Artist</th>
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It's your anniversary but look who took the cake.

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<td>Morris Albert</td>
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R&B Singles Category

Groups
Silver Convention (Midland International)

Congratulations, Cashbox. And Thanks. RCA Records
NEW ON

RSO

Bee Gees
Lady Flash
Paul Nicholas
Now Recording
Eric Clapton
Smokey
Yvonne Elliman

"THE MUSIC WE BELIEVE IN"
WE SEPARATE
THE CREAM
FROM THE
CRÈME DE LA CRÈME

We have the Best of the Best when it comes to cut-outs and overstocks.
Over 1,000 selections to choose from with guaranteed fast service and good fill. If you haven’t been buying from us you’re not buying the crème de la crème.

Give us a call at (518)489-3288 or drop us a line!

ONE WAY RECORDS, INC.
12 Commercial Rd., Albany, N.Y. 12205

July 3, 1976

Memo:

People To Remember
For All They Have Meant To My Career In 1976:

Mike Curb Productions
Artists Of America Records
Cash Box Magazine

Thanks To You All!

SEAN MORTON DOWNEY

Stevens, Ray
Gitarzan
Everything Is Beautiful
The Streets
Monument 1969
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RCA 1969

Zombies
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Date 1969
EVERY YEAR WHEN OUR TALENTED ARTISTS WIN AWARDS WE ALWAYS SAY "CONGRATULATIONS AND THANK YOU." THIS YEAR, WE WANT OUR ARTISTS TO KNOW THAT WE ARE HAPPY AND PROUD JUST TO BE ASSOCIATED WITH YOU.
("Congratulations and Thank You," too!)

Glen Campbell
Natalie Cole
Jessi Colter
Dr. Hook

Grand Funk
Paul McCartney
Helen Reddy
The Reflections

Sweet
The Sylvers
Tavares
Wings
“...from sea to shining sea.

MCA extends a brilliant
rainbow of good wishes to
all of our artists of whom
we are so proud and to the
recording industry as we begin
our nation's third century.
Congratulations Olivia... keep the shine... we love you... MCA Records
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Dead Flowers b/w She's Looking Better Every Beer

MCA-40591

Produced by Bob Johnston

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1. ABC
   A Million To One
   A Place In The Sun
   Ain't No Mountain High Enough
   Ain't Nothing Like The Real Thing
   Ain't That Peculiar
   Ain't Too Proud To Beg
   I Like It Like That
   All In Love Is Fair
   Bad Girl
   Baby Baby Don't Cry
   Baby Don't You Do It
   Beechwood 4-56789
   Baby Love
   Back In My Arms Again
   Boogie Down
   Beauty Is Only Skin Deep
   Ben
   Boogie On Reggae Women
   Beat Of The World Is Today
   Can I Get A Witness
   Come Away And Get These Memories
   Come See About Me
   Cloud Nine
   Come On Over
   I'm Man Man
   Dinah
   I'm Man Man
   Dancin' Machine
   Dancing In The Street
   Devil With The Blue Dress On
   Do You Love Me
   Do You Know Where You Going To
   Don't Mess With Bill
   Don't You Worry 'Bout A Thing
   December 1963 (Oh What A Night)
   Everybody Needs Love
   Everything Is Good About You
   Forever
   Forever Came Today
   Fingerprints
   For Once In My Life
   Function At The Junction
   Get The Cream Off The Top
   Get Ready
   Girl Who You Wanna Make Me Love
   Girl You Need A Change Of Mind
   Golden Lady
   Got To Be There
   Glass House
   Love Me For A Reason
   Happier Than The Morning Sun
   Heaven Help Us All
   Heaven Must Have Sent You
   The Happening
   Higher Ground
   How Sweet It Is (To Be Loved By You)
   I Can't Help Myself
   I Could Never Love Another After Loving You
   I Don't Want To Do Wrong
   I Hear A Symphony
   I Heard It Through The Grapevine
   I Just Want To Celebrate
   I (Knew) I Was Losing You
   I Love The Way You Love
   I Second That Emotion
   I Thought It Took A Little Time
   I Wanna Be Where You Are
   I Want You
   I Want You Back
   I Was Made To Love Her
   I Wish It Would Rain
   If I Could Build My Whole World
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   Psychedelic Shack
   Quiet Storm
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   Shop Around
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   Signed, Sealed, Delivered, I'm Yours
   Smiling Faces Sometimes
   Someday We'll Be Together
   Standing In The Shadows Of Love
   Something About You
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   Tell Me Something Good
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   Take Me In Your Arms (Rock Me A
   Little Whistle)
   The Tears Of A Clown
   This Is Your Life
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   The Way You Do The Things You Do
   Too Busy Thinking About My Baby
   Touch Me In The Morning
   Trouble Man
   Twenty-Five Miles
   Two Lovers
   Too Many Fish In The Sea
   Up The Ladder To The Roof
   Uptight (Everything's Alright)
   Until You Come Back To Me
   (That's What I'm Gonna Do)
   War
   What Becomes Of The Brokenhearted
   What Does It Take To Win Your Love
   What You Gave Me
   What's Going On
   Whole New Thing
   Where Did Our Love Go
   What Love Has Joined Together
   What's Easy For Two Is Hard For One
   What's So Good About Goodbye
   When The Love Light Starts Shining
   Through His Eyes
   Without The One You Love
   Without You
   You Can Depend On Me
   Yester-Me, Yester-You-Yesterday
   You Are The Sunshine Of My Life
   You Beat Me To The Punch
   You Can't Hurry Love
   You Keep Me Hangin' On
   Your Precious Love
   You're All I Need To Get By
   You're My Everything
   You Got What It Takes
   You've Made Me So Very Happy
   You've Really Got A Hold On Me
   You And I
   Yesterday-Love
   You've Got To Earn It
   You Keep Me Running Away
   You Can Cry On My Shoulder
   You Haven't Done Nothing
   You Got It Bad Baby
   You're A Wonderful One

Jobete Music Company, Inc.
6255 Sunset Boulevard, Hollywood, California 90028 (213) 468-3400
157 West 57th Street, Suite 402, New York, N.Y. 10019 (212) 581-7420
Hi there country music lover, join the celebration. This year, being America's bicentennial birthday, it makes country music more important to everyone since it was born in our nation. We in the MCA country music family are proud to be a part of America and its music.
Back in the days when Jerry was home on Saturdays, we used to cook chit' luns together. And I can remem-
ber how Bill Woodruff, when the wind was right, would smell 'em cookin' and would come over and join us.
(If ole Bill ever got that smoke in his nose, here he'd come.) And we'd tell stories and fellowship while
the chit' luns cooked.
Jerry's not home as much anymore, but we still get
together—sometimes for chit' luns, sometimes for
coon—and we still make a lot of trips together. I used
to travel with Jerry before he got famous, and I
remember us stopping somewhere on the road for hot
dogs—or cold cuts at some country store. We've
eatin' and ridin' a little better now, but aside from
that Jerry hasn't changed a bit. Every now and then,
we still get a cravin' for things like pickled pigs feet,
moon pies and RC Colas. And that big car Jerry rides
in now will stop in front of a country store just as good
as that ole Buick he used to have.
Since Jerry's success as an entertainer, I have
ridden with him to some interesting places and have
met some mighty fine people—like the DJ's who play
his albums, the Nashville entertainers who love him
like a brother, and his fans. He has treed that coon
everywhere from Boston-in-the-Round to the Rattle-
snake Roundup in Sweetwater, Texas, and I've been
with him to the National Coon Hunt at Jackson,
Tennessee—where 36 states were represented, and
over a thousand dogs. A treeing walker won the
championship the year we were there. (That was
where some fellow gave us a steak it took a hour
and a half to eat.)
I don't use many big words, but it's kinda like I
told somebody during the big Jerry Clower Day down
in Jackson, Mississippi on Nov. 15, 1975—"Jerry
Clower is a living definition of the word friend."

Liner notes from Jerry's newest album "The Ambassador Of Goodwill" MCA-2205

MCA RECORDS
Produced by Snuffy Miller
Now

An interesting past/present concept is exploited effectively in Twitty’s most unusual LP yet. The Then side features the rock hits that launched his career, including his first smash, “It’s Only Make Believe.” The Now side contains songs sung in the present country style that revitalized his once sagging career. The theme is even carried down to the covers: the front Now cover shows the present country-mellow Twitty standing in the woods; the Then back cover shows him Then—a frowning, slick-haired collar-turned-up ’50s rocker at his Elvis best. The contrasts make for a powerful package balanced evenly between old rock and new country.
Thank You

The SYLVERS

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Tony, telling N Jayce
Blue Hawaii RCA Victor 1961
G.I. Blues RCA Victor 1963
Elvis Christmas Album RCA Victor 1963
Girls, Girls, Girls RCA Victor 1963
Elvis Presley RCA Victor 1966
Elvis' Gold Records, Vol. 2 RCA Victor 1966
Elvis' Gold Records, Vol. 3 RCA Victor 1966
How Great Thou Art RCA Victor 1968
Loving You RCA Victor 1968
His Hand In Mine RCA 1969
Elvis TV Special RCA 1969
From Vegas To Memphis RCA 1969
From Elvis In Memphis RCA 1970
On Stage February 1970 RCA 1971
Elvis As Recorded At Madison Square Garden RCA 1972
World Wide 50 Gold Award Hits, Vol. 1 RCA 1973
Elvis — Aloha From Hawaii Via Satellite RCA 1973
Elvis — That's The Way It Is RCA 1973
Elvis & A Legendary Performer, Vol. 1 RCA 1975
Price, Ray For The Good Times Columbia 1971
Pride, Charley The Best Of Charley Pride RCA 1970
Charley Pride's 10th Album RCA 1971
Just Plain Charley RCA 1971
Charley Pride In Person RCA 1971
Charley Pride Sings Heart Songs RCA 1972
The Best Of Charley Pride RCA 1972
The Sensational Charley Pride RCA 1973
From Me To You RCA 1973
The Country Way RCA 1973
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Reddy, Helen I A Woman Capitol 1973
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Love Song For Jeffrey Capitol 1974
I Don't Know How To Love Him Capitol 1974
Free And Easy Capitol 1974
Helen Reddy's Greatest Hits Capitol 1975
No Way To Treat A Lady Capitol 1975
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Let It Bleed London 1969
Get Yer Ya-Ya's Out London 1970
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Hot Rocks Rolling Stones 1972
Exile On Main Street Rolling Stones 1972
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It's Only Rock 'n Roll Rolling Stones 1974
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Santana Columbia 1971
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Welcome Columbia 1973
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Diamond Girl WB 1973
Unborn Child WB 1974
I'll Play For You WB 1976
Seals & Crofts Greatest Hits WB 1975
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The Hungry Years Rocket 1975
She Na Na The Golden Age Of Rock 'n Roll Kama Sutra 1973
Shaw, Robert Christmas Harpms And Carols RCA Victor 1964
Sherman, Allan My Son The Folk Singer WB 1962
Sherman, Bobby Bobby Sherman Metromedia 1970
Here Comes Bobby Metromedia 1970
With Love, Bobby Metromedia 1970
Silver Convention Save Me RCA/Midland Intl. 1975
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Simson, Carley No Secrets Elektra 1972
American Elektra 1973
Hot Cakes Elektra 1974
The Best Of Carlin Simon Elektra 1975
Simson & Garfunkel Parsley, Sage, Rosemary & Thyme Columbia 1967
Sounds Of Silence Columbia 1968
Bookends Columbia 1969
Wednesday Morning 3 A.M. Columbia 1969
Bridge Over Troubled Water Columbia 1970
Simon & Garfunkel's Greatest Hits Columbia 1972
Simon, Paul Paul Simon Columbia 1972
There Goes Rhymin' Simon Columbia 1973
Live Rhymin' Columbia 1974
St silly Crazy After All These Years Columbia 1975
Sinatra, Frank Come Dance With Me Capitol 1961
Frank Sinatra Sings For Only The Lonely Capitol 1962
Nice 'N Easy Capitol 1962
Songs For Swinging Lovers Capitol 1962
This Is Sinatra Capitol 1962
Sinatra's Sinatra Reprise 1965
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Sinatra At The Sands Reprise 1967
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Ezra Pratgemäß's Greatest Hits Reprise 1970
Sinatra, Nancy Boots Reprise 1966
Nancy & Lee (With Lee Hazlewood) Reprise 1970
Smothers Brothers Think Ethnic Mercury 1966
The Two Sides Of The Smothers Brothers Mercury 1967
Purple Onion Mercury 1968
Snow, Phoebe Phoebe Snow MCA 1975
Sonny & Cher Look At Us Atco 1965
All I Ever Need Is You Kapp 1972
Cash Box — July 3, 1976
When Atlantic records was formed in 1948, our original purpose was to bring the music that we love to all people. We wanted to be a record company involved in our artists and their careers, developing in them the full potential and genius they possess. We have not forgotten that purpose. Today, as before, Atlantic Records is firm in its commitment to music.

AHMET M. ERTEGÜN
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Linda Ronstadt
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#1 Female Artist — Jukebox Poll

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1. Dr. Demento Soundtrack-MGM
2. Sound of Music Soundtrack RCA
3. A Man & A Woman Soundtrack U.A.
4. More of the Monkees Colgems
5. P.S. I Love You-Lee Hazlewood Club Band
6. Beatles Colgems
7. Solomon Pillow Jefferson Airplane RCA
8. The Monkees Colgems
9. Doors Elektra
10. Sounds Like Herb Alpert A&M
11. Dennis Civilized Cargo Bros.
12. Never Loved A Man-Aretha Franklin Atlantic
13. Mambo & Papes Original Cast RCA
14. Best of Leon Spencer Kama Sutra
15. Born Free-Andy Williams Columbia
16. Collections Young-Excalian Atlantic
17. Whipped Cream & Other Delights Herb Alpert & Tijuana Brass-MGM
19. Release Me Henderson Parrot
20. This Is Philco Frank Sinatra Capitol
21. Flowers Rolling Stones London
22. Insight Out Association Warner Bros.
23. Rolling Stone Radio Warner
24. Paul & up Raiders Greatest Hits Col
25. Between The Buttonss Stones London
26. The Stone Roses London
27. My Cup Runneth Over Ed Ames RCA
28. Supertramp's Greatest Hits Col
29. Supermen Sling Holland, Dozier, Holland Motown
30. Original Cast Coliseum
31. Groovin' Young-Rascals Reprise
32. Groovin' Young-Rascals Reprise
33. Groovin' Young-Rascals Reprise
34. Ross & Supreme Greatest Motown
35. Aretha Arrives Aretha Franklin Atlantic
36. Bo Diddler's Greatest Hits Col
37. Here Where There Is Love-Dianne Warwick
38. Billy Joe Bobbiny Gentry Col
39. Album 1700 Peter Paul & Mary W.B.
40. Crossing In Concert-Byrds Col
41. Are You Experienced Jimi Hendrix Experience W.B.
42. Temptations Live-Goodly
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1963—Connie Francis — MGM
1964—Connie Francis — MGM
1965—Henry Strehans — Columbia
1966—Petula Clark — Warner Bros.
1967—Petula Clark — Warner Bros.
1968—Petula Clark — Warner Bros.
1969—Aretha Franklin — Atlantic (Tie)
1969—Aretha Franklin — Atlantic
1970—Kathie Warwick — Scepter
1971—Aretha Franklin — Atlantic
1972—Aretha Franklin — Atlantic
1973—Melanie — Neighborhood/Buddah (Tie)
1973—Carly Simon — Elektra
1974—Dionne Warwick — Capitol
1975—Olivia Newton-John — MCA

MOST PROMISING FEMALE VOCALIST
1954—Kitty Kallen — Decca
1955—P. Morgan — RCA Victor
1956—Georgi Grant — Era
1957—Betty Johnson — Bally
1958—Connie Francis — MGM
1959—Dodie Stevens — Crystalette
1960—Connie Stevens — W.B.
1961—Linda Scott — Canadian American
1962—Joanie Sommers — W.B.
1963—Little Peggy March — RCA Victor
1964—Barbra Streisand — Columbia
1965—Petula Clark — W.B.
1966—Nancy Sinatra — Reprise
1967—Sandy Posey — MGM
1968—Eddy — Epic
1969—Mary Hopkins — Apple
1970—Melanie — Buddah
1971—Anne Murray — Capitol
1972—Betty Wright — Alston
1973—Bette Midler — Atlantic
1974—Janis Joplin — Columbia
1974—Joan Baez — Columbia
1975—Average White Band — Atlantic

ORCHESTRA
1953—Ralph Flanagan — RCA Victor
1954—Ray Anthony — Capitol
1955—Ralph Marterie — RCA Victor
1956—Benny Goodman — Various Labels
1957—Les Brown — Columbia
1957—Ray Anthony — Capitol
1959—Ray Anthony — Capitol
1960—Les Elgart — Columbia
1961—Lawrence Welk — Dot
1962—Henry Mancini — RCA Victor
1963—Ray Anthony — Capitol
1964—Henry Mancini — Capitol
1965—Henry Mancini — RCA Victor
1966—Herb Alpert & The Tijuana Brass — A&M
1967—Herb Alpert & The Tijuana Brass — A&M
1968—Herb Alpert — A&M
1969—Paul Mauriat — RCA
1970—Henry Mancini — RCA
1971—Henry Mancini — RCA
1972—No winner
1973—No winner
1974—No winner
1975—No winner

MOST PROMISING ORCHESTRA
1954—Les Elgart — Columbia
1955—Les Brown — MGM
1956—Dick Jacobs — Coral
1957—Ray Conniff — Columbia
1958—Ray Conniff — Columbia
1959—Henry Mancini — RCA Victor
1960—Si Zentner — Liberty
1961—Bert Kaempfert — Decca
1962—Si Zentner — Liberty
1963—Joe Harnell — Kapp
1965—Sounds Orchestra — Parkway
1966—Herb Alpert & The Tijuana Brass
1967—Bob Crewe Generation — Dyno Voio
1968—Paul Mauriat — Philips
1969—Paul Mauriat — RCA
1970—Vincent Bell — Decca

INSTRUMENTALIST
1958—Roger Williams — Kapp
1959—Duane Eddy — Jamie/Guyden
1960—Duane Eddy — Jamie/Guyden
1961—Duane Eddy — Jamie/Guyden
1962—Floyd Cramer — RCA Victor
1963—Ray Conniff — RCA
1964—Al Hirt — RCA Victor
1965—Al Hirt — RCA Victor
1966—Herb Alpert & The Tijuana Brass — A&M
1968—Al Hirt — RCA
1970—Ferrante — Teicher
1971—No winner
1972—Dennis Coffey — Sussex
1973—Buck — CTI
1974—Electric Light Orchestra — UA

MOST PROMISING INSTRUMENTALIST
1958—Champs — Challenge
1959—Dave “Baby” Cortez — Clock
1960—Bill Black’s Combo — Hi
1961—Jorgen Ingmann — Atco
1962—Mr. Acker Bilk — Atco
1963—Leroy Dorey — Dot
1964—Duke Pearson — Columbia
1965—Pete Drake — Mercury
1966—Herb Alpert & The Tijuana Brass — A&M
1967—Walter Wanderley — Verve
1968—Rain Shankar — World Pacific
1969—Mason Williams — WB/7 Arts
1970—Los Chicano — Kapp
1971—No winner
1972—No winner
1973—No winner
1974—Los United Orchestra — 20th Century
1975—No winner
JUKEBOX POLL

Country
DUO
1. Waylon Jennings & Jessie Colter
2. Bill Anderson & Mary Lou Turner
MALE
1. Freddy Fender
2. Conway Twitty
3. Ronnie Milsap
4. Willie Nelson
5. Waylon Jennings
6. Charlie Pride
7. Merle Haggard
8. Charley Rich
9. Bobby Bare
10. Johnny Cash
11. Joe Stampley

FEMALE
1. Loretta Lynn
2. Billie Joe Spears
3. Crystal Gayle
4. Jessie Colter

R&B
POP

MALE
1. Johnny Taylor
2. Marvin Gaye
3. Al Green
4. Eddie Kendricks
5. James Brown

GROUP
1. Wings
2. Eagles
3. Doobie Brothers
4. Silver Convention
5. K.C. & Sunshine Band

FEMALE
1. Natalie Cole
2. Diana Ross
3. Aretha Franklin
4. Dorothy Moore

DUO
1. Captain & Tennille

GROUP
1. O'Jays
2. Silver Convention
3. Ohio Players
4. Earth, Wind, and Fire
5. K.C. And The Sunshine Band
6. Isley Brothers
7. Harold Melvin
8. Rufus

FEMALE
1. Linda Ronstadt
2. Vicki Sue Robinson
3. Dorothy Moore

INSTRUMENTALIST
1. Ray Conif
2. Roger Williams
3. George Baker Selection

Remember Us Three Years Ago?
Look At Us Today!

Three Years Old

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<td>Lalo Rodriguez</td>
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<td>Victor Velasquez</td>
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Danny Rivera
1976 N.Y. Hispanic Critics
Alberto Carrion
Association Nominee

Three Months Old

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Three Weeks Old

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<td>TAPES</td>
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FM ANALYSIS

The ANALYSIS has become a valuable tool to radio station music directors, program directors, record company promotion staffs, as well as many others related to the music industry in one way or another. We feel the explanation is a definitive interpretation of how we measure and compile an analysis of those radio stations that program "progressive" music. Whether the term used is "progressive," "free-form," or "album oriented rock," the ANALYSIS stations have met our requirements as far as programming, ratings, and reporting are concerned and we look forward to working with those and more stations in the future growth of the FM ANALYSIS.

j.b. carmicle

FM ANALYSIS

CASH BOX magazine developed the FM ANALYSIS in late December, 1975 to accurately measure action on progressive music as programmed by U.S. radio stations. Although no one has ever clearly defined just what "progressive" music really is, the influence of what has been termed "album oriented rock" has been outstanding, both saleswise and airplay wise. In order to fairly measure that influence, we decided that a cross-section of "progressive" stations in the United States would be used weekly. The rotation of reporting stations was an important factor, but what information was required of those stations was just as important.

Large Markets

In compiling the list of major markets (stations to be used every week), CASH BOX chose the largest markets in the country first. The New Yorks, the Los Angeles', the Chicagos, etc. were "musts" in our rotation. Why? These markets play music that is heard by hundreds of thousands of listeners daily. These listeners buy album product based on basically what they hear on those stations, or by word of mouth or in-store play. But sales are derivative primarily from radio airplay.

was imperative to gauge sales and airplay in the biggest markets to get an accurate feedback of heavily populated areas. Record companies look to the largest markets first. Artists, in most instances, also look to the largest markets first. And the trend has generally been the same for trade magazines.

Number of Stations

We felt that a market like New York could not be measured simply by one or two stations, but that a number of stations spread evenly over that diverse area. That's why there are four New York City stations represented each week in the ANALYSIS. That's why Los Angeles is represented by three stations each week. And so on, down the line. Pinpointing on a map the top 14 cities, according to population, was our next move. Some cities required four stations, some only one. But valuable research went into the selection of each station in each market. Ratings, of course, were a major factor. But just as important was the concept of two or more competing stations in the same market. We then received the respective station reports that represented the individual thoughts of music directors for their respective stations.

Then, in order to further guarantee a more accurate picture of crossover, a second program director, not attempt to prohibit hype by anyone, for any reason, we developed a list of secondary stations that would be rotated on a four week basis. In other words, if there were 35 stations used every week, another 10 to 20 stations were added to the ANALYSIS, making for a detailed account of measuring the country's pulse on album airplay. Using a composite, an artist, in each week's report, for main stations, that gave us 50 FM progressive outlets per week. And we felt that was enough to account for an estimated in-stores and airplay of the country. In the same way that the television Nielsen ratings use, at last report, 1100 television homes, we felt the same type of measurement could be made using radio stations.

So 15 stations were rotated on a four week basis to supplement the major market stations.

Information

The information required of these stations was very important. We asked for three separate pieces of info each time we checked on the stations. The information is: what adds to airplay list, 2 requests, and 3 predicctions.

When adding were pretty much a standard request. It gave us an idea each week of what music and program directors were interested in on their stations. A copy of the station's playlist was made when an album is added to a station's playlist. We did not put a limit on the number of adds for each station either. We felt that to be an outdated and unfair method. If we restricted a station to 5 adds, and Capitol Records, for instance, had just shipped a new artist that was sixth on the list of the station's add report, it would not be listed. In the same respect, we expected stations to add only a reason for the amount of album product, and they do naturally anyway for fear of playing too much product and losing any identifiable sound of consistency of artists on the air.

Phone Requests

Requests were very, very important. The first question was do you keep record requests in your phone log? Most pds or mds answered yes and provided with it were sales totals on their weekly reports. We asked pds and mds who don't keep tallies to estimate requests, and that's a fair favor to ask because generally these people are both on the air and dealing with other jocks who are on the air as well. We have a feeling that of a day or week who the hottest artist is. But we didn't want a request report to reflect request action on an entire LP unless the reporter felt that most cuts or all cuts on the album were receiving phone response. We tried to concentrate on specific cut requests for two reasons. One, it gives broadcasters and programmers a chance to see, market by market, what the hottest action cuts are. Two, it gives record companies that same feedback, market by market, as to what's happening with their product, and what cuts the audiences are asking the radio stations to spotlight.

PREVIOUS

Predictions are something CASH BOX has been aware of. The trades had gone as far as asking for add requests and sales. But it was time really to talk a little longer and deeper to the individual pds and mds. Why? These people are music发烧eters by design. It's their business. It's their life. And they live and breathe their music. It's what to find out on the air, or off the air. No one was giving them a chance to go a little further to say what they thought would work as a single out on an album or as an album as a whole. And they loved it. Initial reaction was unbelievable.

Someone was finally asking these people what they thought the sales would be, rather than just asking them to quote a series of adds, or request tally totals. We asked them to predict singles up to five. We told them it was "go out on a limb" but they were glad to do it. Why? Because their past experience on the air could be used to predict what would work in the future. Every radio announcer, who's had a few years experience, has an idea about what will work. If he played Peter Frampton's last two albums, or last two singles, we were interested in what the audience reaction was. He knew whether it was accepted well or just accepted. And after listening to the new single or album a second time we ask him to return his screen. After filling it in before it got to the playlist, the radio programmer could usually tell what cuts will work and what cuts won't, and why. It's a natural phenomenon, but so overlooked by the trades.

We remedied that with the prediction card, and we allow programmers around the country a guide to what's happening in other markets, and the chart that we consider an "advance" chart. Most albums that appear on the FM ANALYSIS have not reached the sales chart yet, but do show a correlated strength. CASH BOX will continue to watch when the LP does reach the sales chart.

We look forward to revamping the FM request report, next month, to eliminate the stations who lag in their reports or drop in ratings. In the same respect, we will be asking stations that are important that we might have overlooked in the past. These additional stations will be made aware to us by record company album promotion people, or the stations themselves. But regardless, the research taken to validate the station's importance as a reporter is painstaking.

Aware

The ANALYSIS works. The industry has let us know that they are very aware of it. They ask questions. And we know our system is accurate in reflecting a cross-section of the FM progressives in the U.S. and we feel that it shows an est pregnant of what's happening on all stations in the U.S. It's important for us and the industry to understand what's happening in this market. The cooperation by radio stations, coupled with increased communication lines from CASH BOX, we are very aware of on their product is working to everyone's benefit.

And this is the course we intend to pursue in the future. Here's the FM ANALYSIS, but with other new features that have appeared in recent months or will be appearing over the summer.

We know the records are open, and CASH BOX is making an effort not only to assimilate information, but inform all concerns. We are glad to show you the record company executive, of product being played on U.S. progressive radio stations.
It is easier by far to stand in the shadow and be unseen.... than to stand full square in the sun and be judged.

The sun shines even more strongly as the number of judges increases. Each week the thirteen RKO General Radio stations from coast to coast are judged by over eleven-and-a-quarter-million-listeners*.

This is the largest number of listeners to any non-network owned group of radio stations in the country.

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The Top 5 Music Stations in Major American Cities

1. BOSTON
   - KVIL-FM
   - WLEE
   - KELP
   - KLIV
   - 4KHEY
   - 4KITY
   - WCOL
   - WEMP
   - WUST
   - WVOJ

2. CHICAGO
   - WLFS
   - WILR
   - WIND
   - WMAO
   - WIBC
   - KDKB-FM
   - WFIL
   - KLUB
   - KVI
   - KHOW

3. BALTIMORE
   - WMOR
   - WCAO
   - WWCM
   - KCNX
   - WMAL
   - WBAP
   - KRNT
   - WDBN
   - KWJJ
   - WJR
   - KHJ
   - W∉

4. CINCINNATI
   - WLW
   - WWHO
   - WWSN
   - KMJS
   - WEDN
   - W cupboard
   - WWHO
   - WINS
   - WCM
   - WIGO

5. DENVER
   - KOBE
   - KKOY
   - KJUL
   - KOAD
   - KAOX
   - K 않을
   - KQAM
   - WBAM
   - WIBO
   - WJB

The Complete Facility

1. BIRMINGHAM
   - WNOE
   - WPEZ
   - WSMB
   - KMPC
   - WBFF
   - WAPE
   - WSSH
   - KAKR
   - WノE
   - WPEZ

2. ATLANTA
   - W2XO
   - W2XO
   - W2XO
   - 2W2X
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO

3. BUFFALO
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR

4. CLEVELAND
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO

5. COLUMBUS
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR
   - WNYR

6. DALLAS/Ft. WORTH
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO

7. DAYTON
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO

8. DETROIT
   - WWJ-AM
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO

9. FT. LAUDERDALE
   - W2XO
   - W2XO
   - W2XO
   - W2XO
   - W2XO
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   - W2XO
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10. ORLANDO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
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    - W2XO
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    - W2XO

11. WASHINGTON, D.C.
    - W2XO
    - W2XO
    - W2XO
    - F2XO
    - W2XO
    - W2XO
    - W2XO
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12. NEW YORK
    - W2XO
    - W2XO
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    - W2XO
    - W2XO
    - W2XO
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13. SACRAMENTO
    - W2XO
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14. SAN DIEGO
    - W2XO
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    - W2XO
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    - W2XO

15. SAN FRANCISCO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO

16. SAN ANTONIO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
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    - W2XO
    - W2XO
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17. PHILADELPHIA
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO

18. PITTSBURGH
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO

19. PROVIDENCE
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO

20. TOLEDO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO
    - W2XO

Source: Arbitron, Oct. 1-Nov. 1976 USA, Avg. Persons 12+ Monday thru Sunday 6 am to 12 am

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THE BARTELL BROADCASTING FAMILY
Since the FM ANALYSIS began in January 1976 in Cash Box, there have been certain artists who have appeared more often than others in weekly tabulations of added, requested and predicted hit categories. The artists appearing on this page are those who achieved top positions in their respective categories from January to June 1976.

### Most Added Artists
1. Kingfish
2. Robin Trower
3. Doobie Brothers
4. Laura Nyro

### Most Requested Artists
1. Peter Frampton
2. Bob Dylan
3. Elvin Bishop
4. Doobie Brothers

### Most Predicted Artists
1. Firefall
2. Nils Lofgren
"The Century Chain Rocks On."

KWST - FM, LOS ANGELES

KSHE - FM, ST. LOUIS

WABX - FM, DETROIT

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Eddie Drennor

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Although the FM Analysis has been in existence a little over six months, the predictions made by station program and music directors have proved to be reliable feedback to follow programmers and record companies. Cash Box researched past issues dating from January to June 1976, and found that certain stations and their respective reporters were quite accurate in forecasting future hits before they happened. The list that follows is a compilation of the most accurate predictions.

January 17
Rhianon — Fleetwood Mac — Warner/Reprise
Brian Nichols — WPRO — New Orleans
You're My Best Friend Queen — Elektra
Jim Ballard — WKQD — Lexington, Kentucky
Rhianon — Fleetwood Mac — Warner/Reprise
Max Floyd — KYYS — Kansas City
Union Man — Cate Brothers — Asylum
Charlie Kendall — WMMS — Cleveland

January 31
Shannon — Henry Gross — Lifesong
Bob Burch — WABX-Detroit
Sara Smile — Hall & Oates — RCA
Bob Gooding — WOOL — Columbus, Ohio
Fooling Around — Elvin Bishop
Linda Thompson — KDKS — Phoenix
You're My Best Friend — Queen — Elektra
Jim Richards — WZFM — Milwaukee

February 7
Fooled Around — Elvin Bishop — Capitol
Bob Slayon — WBIC — Boston
Only Love Is Real — Carole King — Epic
Charlie Kendall — WMMS — Cleveland
You're My Best Friend — Queen — Elektra
Paul Christie — WWWW — Detroit

February 14
Youngblood — Bad Company — Swan Song
Charlie Kendall — WMMS-Cleveland
Fooled Around — Elvin Bishop — Capitol
Bignalow — RW — New Orleans
Shannon — Henry Gross — Lifesong
Bob Burch — WABX — Detroit

February 28
Fooled Around — Elvin Bishop — Capitol
Shannon — KJNI — Scott Keyton

March 9
TVC7 — David Bowie — RCA
Love is Alive — Gary Wright — WB
Lee Michaels — KISW — Seattle
Afternoon Delight — Startland Vocal Band — Windsock
David Einstein — WHFS — Washington, D.C.

March 20
Clad You — Heart — Mushroom
Jonnie King — KADI — St. Louis

March 27
11 Be Good To You — Brothers Johnson — A&M
David Einstein — WHFS — Washington, D.C.

April 3
Bob & His Band in Town — Thin Lizzy — Mercury
Bob Bailey — WRAS — Atlanta
Get Closer — Scals & Crofts — WB
Steve Becker — WAAL — Binghamton, New York
I Want You — Marvin Gaye — Tamla/Motown
Charlie Kendall — WMMS-Cleveland

April 17
This Masquerade — George Benson — WB
Dance Sister Dance — Santana — Columbia
David Einstein — WHFS — Washington, D.C.
Takin' It To The Streets — Doobie Brothers — WB
Bob Slayon — WBIC — Boston

April 24
Love Is Alive — Gary Wright — WB
Lee Michaels — KISW — Seattle
Lover In The Sleeping — Atlantic
Bob Coburn — KMET — Los Angeles
Hypnotize — Knightlight — Round
Jonnie King — KADI — St. Louis
Rain On Rain — Foss Gold — Morning
Star/Arista
Eric Stevens — M105 — Cleveland
Take The Money And Run — Steve Miller Band — Capitol
David Einstein — WHFS — Washington, D.C.

Rainbow In Your Eyes — Leon/Mary Russell — Paradise
David Einstein — WHFS — Washington, D.C.
Gill Colquitt — WLP — Long Island
Magic Man — Heart — Mushroom
Bob Marrone — WRNR — Westchester, N.Y.

May 1
10 Tons — Don Harrison Band — Atlantic
Steve Becker — WBAL — Binghamton, New York
Take The Money And Run — Steve Miller Band — Capitol
Bob Shuman — WXRT — Chicago
Jonnie King — KADI — St. Louis
Jett Pattee — KBPI — Denver
This Masquerade — George Benson — Warner Bros.
Brian Nichols — VNOE — New Orleans
Rainbow In Your Eyes — Leon/Mary Russell — Paradise
Doug Christian — WRNO — New Orleans
Dance Sister Dance — Santana — Columbia
Jim Richards — KMQD — Tulsa
Crazy On You — Heart — Mushroom
Rain On Rain — Foss Gold — Morning
Star/Arista
Pete Parazz — KWIKI — Kansas City

May 8
Magic Man — Heart — Mushroom
Charlie Kendall — WMMS — Cleveland
Rainbow In Your Eyes — Leon/Mary Russell — Paradise
Bob Gooding — WCUL — Columbus, Ohio
Boys Are Back In Town — Thin Lizzy — Mercury
Steve Huntington — WOSR — Tampa

May 15
Take The Money And Run — Steve Miller Band — Capitol
David Einstein — WHFS — Washington, D.C.
Let It Shine — Santons — Atlantic
Eric Stevens — M105 — Cleveland
Tony Yoken — WQUN — Utica/Syracuse

May 22
Jacksonville Rhythm Section — Polydor
Charlie Kendall — WMMS — Cleveland
Bill Hart — WODS — Raleigh
Boys Are Back In Town — Thin Lizzy — Mercury
Bill Burford — WQUN — Utica/Syracuse

May 29
Paint It Black — The Rolling Stones — Atlantic
Tom Daniels — WDVE — Pittsburgh
Rainbow In Your Eyes — Leon/Mary Russell — Paradise
Jim Richards — KMQD — Tulsa

It should, and will be, a challenge to other reporters in the future to make predictions lending added importance to that category. There is no set formula for predicting hits, and no one can be 100 percent accurate, but this Cash Box feature proves every week to be a helpful guide for manufacturers, distributors, programmers, and the entire music industry.

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East Sydney, New South Wales 2010
Australia
Telephone: 31-0255

AUSTRIA
CBS Schallplatten Ges. m.b.H.
Apostelgasse 25-27
A-1031 Vienna, Austria
Telephone: 02 22/ 72 61 77

BELGIUM
CBS Disques
Grammofoonplaten S.A. / N.V.
20 Rue Adolphe Lavallée
1080 Bruxelles, Belgique
Telephone: (02)-428-80-07

BOLIVIA
Herida, Ltda.
Calle Batallon
California #20
La Paz, Bolivia
Telephone: 51744

BRAZIL
Discos CBS, S.A. Industria e Comercio
Rua Visconde do Rio Branco, n° 53-ZC-58
Rio de Janeiro, G.B Brazil
Telephone: 231-4040

CANADA
Columbia Records of Canada, Ltd.
1121 Leslie Street
Don Mills, Ontario, Canada
Telephone: (416) 447-3311

CENTRAL AMERICA
Industria de Discos Centroamericana, S.A.
Apartado 4093
San José, Costa Rica
Telephone: 25-95-55

COLOMBIA
Discos CBS, S.A.
Carrera 34 #10A-23
Bogota, D.E. Colombia
Telephone: 47-08-20

CYPRUS
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Holon 58811, Israel
Telephone: 840191

DENMARK
CBS Records Aps.
Bogholder Alle 40
DK-2720 Vanlose, Denmark
Telephone: (01) 71-31-33

DOMINICAN REPUBLIC
Continental de Discos, S.A.
Cortijo Habilitacion Anacacna
Reparto Los Embajadores
Avenida Annacuana
Santo Domingo, Dominican Republic
Telephone: 533-01-51

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108 Berlin
Reichstagufer 4/5
DDR
East Germany

ECUADOR
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Lorenzo de Garacica 2803
Guayaquil, Ecuador
Telephone: 514174

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Shinjuku-ku
Tokyo, Japan
Telephone: Tokyo (03) 266-5801

LATIN AMERICAN OPERATIONS
CBS International
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Naucalpan, Estado de Mexico
Mexico
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MacDonald House
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Singapore 9, Malaysia
Telephone: 32686

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Naucalpan, Estado de Mexico
Mexico
Telephone: 576-03-33

THE NETHERLANDS
CBS Grammofoonplaten B.V.
8-12 Kruisstraat
Haarlem, The Netherlands
Telephone: (023)-31-92-50

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New York, New York 10019
Telephone: 975-4321

NEW ZEALAND
Phonogram Limited
181 Wakefield Street
Wellington, New Zealand
Telephone: 59-859

NIGERIA AND EAST AFRICA
E.M.I. (Nigeria) Ltd.
7 Wharf Road
Apapa, Nigeria
Telephone: 45164

NORWAY
CBS Grammofon A/S
Ulvenen 79, 8140
Oslo 5, Norway

PORTUGAL
Radio Triunfo, Ltda.
Praca do Musico, 309
Port, Portugal
Telephone: 21445

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Bromma Sweden
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London WIV 6HE
England
Telephone: (01) 734-8181

URUGUAY
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Montevideo, Uruguay
Telephone: 2 75 30

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Caracas, Venezuela
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YUGOSLAVIA
Suzy Records Production
Gruskaid
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CBS Records International
Dear Friends:

The countries of the world continue to look upon the United States as the market of milk and honey. In turn, the American music industry keeps a finely-tuned ear in the direction of its global counterparts. The aim is to facilitate the flow of music and records in the midst of an ever-changing world. Cash Box is an old hand at passing along information on a worldwide basis.

Over the years we have strongly advocated the free interchange of musically-oriented ideas between companies. A quick glance at the record number of deals which follow as a matter of course on the heels of these international exchanges indicates a growing awareness of the world market. Yet, Cash Box firmly believes that the international trade has not yet come to realize its full potential, because of the endless flow of new creativity which becomes available daily.

It has become increasingly evident that such markets as Australia, Canada and similarly Japan, South America and Europe have a growing capacity to accommodate more and more product on the highly-important sales level. This flexibility is of inestimable value to the trade, from the manufacturer and publisher through the performer himself, whose products and appearances depend on the acceptance that there is an international market which readily participates in a music industry that generates more excitement and greater financial horizons.

Conversely, each week Cash Box takes to press a host of product listings from all parts of the music world including the U.S. It is with profound pleasure that we recognize and reflect this international activity not only on our international pages, but ultimately high in the singles and album charts.

Throughout our 34 years Cash Box has expounded and encouraged this attitude of mutual exchange. We vow not to do less during the years to come.

George Albert

President and Publisher
BIG NAME IS
BIG SALES

VICTOR HELPS YOU TO GROW FASTER IN JAPAN
JAPAN: GENERAL RECOVERY
TOKYO

—

japan’s record manufacturers

summary of the Japanese music scene over the past six
survey conducted by the Cash Box Tokyo office. The survey deals
with sixteen of the largest record and tape manufacturers affiliated with the Japan Record
Phonograph Record Association. These companies include: Victor Musical Industries Co.,
Ltd., Nippon Columbia Co., Ltd., Toshiba-EMI Co., Ltd., King Record Co., Ltd., Teichiku
Co., Ltd., Polydor Co., Ltd.. Crown Record Co., Ltd., CBS-Sony Co., Ltd., Tokuma Musical
Here

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to a

Industries Co.. Ltd., Nippon Phonogram Co.. Ltd., Canyon Record Co., Ltd., Toho Record
Co.. Ltd., Warner-Pioneer Co., Ltd., Record division of Trio Co., Ltd., RVC Co., Ltd. and
Disco Record Co., Ltd.
The recovery of the general economy from the deep recession which Japan had suffered
over the previous two years was moderate, but did bring with it some gain. Gross sales for

the above-listed firms were 87,227,970,000 yen ($290,759,900.00). This sum represents an
18% increase over the previous term (73,905,230,000 yen) and 13.9% more than the same
term of the previous year (76,564,240,000 yen) as well. In light of poor economic circumstances, these gains were beyond expectation. Aside from this general recovery, an
unprecedented super hit. “Oyoge Tayiyakikun” sold over 4,500,000 copies, contributing a

great deal.

The second half of the term was better than the first. T otal record output for the first three
months (Jan. -Mar.) was 35,944,860,000 yen (50,450,000 units). These figures represent
33% more in value and 32% more in volume than the same term of the previous year. Continuous improvement is looked for from here on out. However, some executives have pointed out that optimism should be reserved, as the recovery has not yet proved itself a certainty. For instance, retail sales for the month of May showed some losses once again.
Such unstable phenomenon can also be found in the total sales for the past year. Gross
sales for the fiscal year 1 975 (April 1975 to Mar. 1976) show a 10.6% gain over the previous
year. But this rate was lower than the year prior that survey.

—

21% more
Breaking down total sales, records brought in 71,241,270,000 yen (82%)
than the previous term of 58,989,700,000 yen and 13% more than the same term of the
previous year of 62,937,490,000 yen. At the same time, music tape accounted for 15,986,7% more than the previous term of 14,915,530,000 yen and 1 7% more
700,000 yen (18%)
than the same term of the previous year of 13,626,000,000 yen.
21 % more than the previous term and
Domestic music represented 63% of total sales
16% more than the same term of the previous year. Imported music also showed improvement, up 13% over the previous term and 1 1% more than the same term of the previous

—

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year.

By manufacturer, sales were as follows: Victor Musical Industries Co., Ltd. earned 14,23.2% more than the previous term and 11.2% more than the same
790,000,000 yen
term of the previous year; Nippon Columbia Co., Ltd. brought in 9,003,000,000 yen
1 8%
more than the previous term and 17.9% more than the same term of the previous
year;Toshiba-EMI Co., Ltd. showed 10.372,930,000 yen
9.5% more than the previous
term and 20.2% more than the same term of the previous year; King Record Co., Ltd.
counted 7,826,350,000 yen
12.5% more than the previous term and 14.7% more than the
same term of the previous year; Teichiku Co., Ltd. yielded 4,700,000,000 yen 6.5% more
than the previous term but 6.8% less than the same term of the previous year; Polydor
claimed 9.456,000,000 yen
15.7% more than the previous term and 16.4% more than the
same term of the previous year; Crown Record’s receipts showed 3,508,290.000 yen
15.6% more than the previous term and 29.3% more than the same term of the previous
year; Tokuma Musical Industries Co., Ltd. wrapped up 2,707,000,000 yen
20.5% more
than the previous term and 0.6% more than the same term of the previous year; CBS-Sony
acquired 1 1 ,055.400,000 yen
16.4% more than the previous term and 4.5% more than
the same term of the previous year; Nippon Phonogram Co., Ltd. collected 3,81 2,000,000
yen
4.3% more than the previous term and 3.8% more than the same term of the
previous year; Canyon Record Co. realized 3,658,000,000 yen
134.5% more than the
previous term and 102.7% more than the same term of the previous year. (Canyon enjoyed
the highest rate of sales increase of all companies during this term), Toho Record Co.
reaped 1 ,089,000,000 yen
28.5% more than the previous term and 7.5% more than the
same term of the previous year; Warner Pioneer Co., Ltd. produced 4,700,000,000 yen
15.2% more than the previous term and 1.9% more than the same term of the previous
year; and finally, Trio Record Co., Ltd. harvested 550,000,000 yen
22.2% more than the
previous termand 47.5% more than the same term of the previous year.
Besides these major manufacturers, two new labels started up this term: RVC Record
Co. and Disco Record Co., Ltd. RVC (though its sales are included in Victor Musical Industries’ figures) recorded a gross of 4,030,000,000 yen while Disco earned 283,000,000

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From these

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as a promotional tool

in

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LTD.
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President: Seiichiro

Koo

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Tel 435-6311

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KING

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Tel 945-2131

Japan
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Tel:

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Nisseyi-Nagahoribashi-bldg 48-1
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Tel:

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Shibayama

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Tel:

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6-

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japan’s tape manufacturers

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for the

main labels without exception.
Perhaps the biggest news of the term had to do with two major hits which contributed
greatly to the increased total sales picture. One, as stated before, was "Oyoge
Tayiyakikun" from Canyon Records. The other, "Beautiful Sunday," by Daniel Boon, came
from Disco Record Co., Ltd. and has dominated the top position on the charts for a couple
of months as this report is filed. Both songs gained popularity through television exposure,
proving the value of that

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Nobuya

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Ito

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Cash Box

— July

3,

1976


japanese video operations

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japan’s music publishers

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Hiroshi Kuwashima, Manager
14533 Valley Vista Blvd Sherman Oaks, Calif. 91403
Tel: 990-4224 Telex: 651383
GREAT BRITAIN

JANUARY - Kenny Bell and Richard Cowley leave Chrysalis to form Cowbell Agency. EMI buys London Century "Talk" label. Don Arden makes debut as theatrical producer of "Nickleby And Me". Chris Webb is named managing director of Chelsea Records. Lewis Bagwell, who holds private stock, is chosen by International to help Bee Gees celebrate their twentieth year in the music business. United Artists announces a deal with Rockfield. Larry Page concludes negotiations on the 3-year licensing deal with M-Records of Sydney. Elton John and Denis Taylor as producer re-joins WEA group for manufacturing and distributing after two-and-a-half years with EMI. PhonoGram announces an increase in turnover of 70%. Fredman of Pye Records as international director, taking the place of Nick Hampton who leaves to join Dick James Music as A&M business coordinator. A new horizon label in United Kingdom. Cyril Shane acquires Vulcan Records' publications Meter and Tukuma Music. Harold Shampan launches Champagne Entertainments with roster of Harlow, Johnstone, and Dennis Taylor as producer. Magnat records bares its teeth with "Killer Jaws," aimed at the discos. Decca announce quadrupling the "Happy As A Sandbag" musical. Tenth Annual MIDEM comes and goes with the largest representation of participants ever - 5,114 from over 42 countries. FEBRUARY - Googe Harrison signs with his own Dark Horse label. Stephen James of DJM records rights to the American Ve-Jay catalogue. Gerry is promoted from managing director of EMI Records to director of EMI's record repertoire throughout the world, excluding North America and Japan. Leslie Hallissi assume the non-vacant position of managing director at EMI. John Craig, managing director of British Lion Music, joins the Purple group of companies as managing director of publishing interests. Purple acquires a half-share in British Lion and forms Arabela Music as an outlet for new talent and publishing. Glynn Evans joins EMI international as top record manager, previously with CBS and Phonogram. Judy Totton appointed press officer for Magazine Records. At Holmshead becomes chairman of EMI's Swedish firm, EMI MARCH - Nuschi Etegin announces re-formations of WEA companies under one roof after companies split in 1973. Thunderbird records signs with Polydor for manufacture and distribution in the UK, US and Japan. Andrew Oehslan rejoins industry as director of special projects to the Nems group and affiliated labels. April Music managing director Brian Hutton announces his new publishing agreement with Wayne Nutt. Island Records takes on sales and distribution of two reggae labels, Kik and Rockers.

british record companies

A & M RECORDS LTD.
A & M 130/146, New Kings Road.
Tel: 01-221-7424
Man. Mr. D. Maclagan
Manager: Mr. T. W. Peters
Labels: "ABC, " 

ABBREY RECORDING CO. LTD.
1 Abbey Street, E.1.
Tel: 01-884-9517
Man. Mr. D. Green
Manager: Mr. J. W. Gray
Labels: "Abbey Street" 

AMBLESIDE RECORDS LTD.
387 Marlowe Road, W.1.
Tel: 01-487-0001
Man. Mr. P. Simpson
Manager: Mr. L. B. M. Roberts
Labels: "Ambleside" 

ANIMAL PRODUCTIONS LTD.
LONDON, W.1.
Tel: 01-884-7749
Man. Mr. D. Green
Manager: Mr. J. W. Peters
Labels: "animal" 

ANCHOR RECORDS LTD.
180 Whitechapel Road, E.1.
Tel: 01-734-5423
Man. Mr. J. Rath
Manager: Mr. A. Carter
Labels: "Anchor" 

ARCADE RECORDS LTD.
Tel: 01-325-1911
Man. Mr. L. leisure
Label: "Arcade" 

ASTRON MUSIC LTD.
19 Commercial Street, E.1.
Tel: 01-487-3237
Man. Mr. W. Roberts
Manager: Mr. A. L. L. Roberts
Labels: "Astron" 

ATLANTIC RECORDS LTD.
17 Berners Street, W.1.
Tel: 01-635-3771
Man. Mr. R. F. Bonham
Manager: Mr. J. Thomsen
Labels: "Atlantic" 

B & C RECORDS LTD.
178 Manchester Road, W.1.
Tel: 01-487-2551
Man. Mr. M. Marshall
Manager: Mr. J. T. Rodd
Labels: "B & C" 

BELLA/ARTISTA RECORDS.
45 Upper Brook Street, W.1.
Tel: 01-486-2551
Man. Mr. T. Robert
Manager: Mr. M. Leslie
Labels: "Bella/Artista" 

BRITISH COLUMBIA RECORDS LTD.
Tel: 01-980-7901
Man. Mr. A. Taylor
Manager: Mr. J. T. Rodd
Labels: "British Columbia" 

BRITISH ELM RECORDS LTD.
Tel: 01-524-2599
Man. Mr. D. Lee
Manager: Mr. A. Lee
Labels: "British Elms" 

BRUNSWICK RECORDS LTD.
100 Tottenham Court Rd., London, W.1.
Tel: 01-980-7901
Man. Mr. A. Taylor
Manager: Mr. J. T. Rodd
Labels: "Brunswick" 

CHARISMA RECORDS LTD.
70 Old Compton Street, London, W.1.
Tel: 01-343-1911
Man. Mr. J. Stuttard-Smith
Labels: "Charisma" 

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AND MAKING GOLD
AND NUMBER 1 AGAIN!

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A Butterfly Production by
Michael Kunze
An Original Jupiter Recording

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(from the "Silver Convention" album)
(Silvester Levey-Stephan Prager)

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MUNICH • GERMANY
## International Singles Poll Chart Winners 1975-76

### Argentina
1. Camilo Sesto — RCA
2. François Trompos — Music Hall
3. Joe Dolan — Music Hall
4. Edami — CBS
5. Sentacruz Ensemble — EMI

### Australia
1. Abba — RCA
2. The Mulry Gang — Albert Pty.
3. Captain & Tennille — Festival
4. Bay City Rollers — Bell
5. John Paul Young — Albert Pty.

### Germany
1. Penny McLean — Jupiter
2. George Baker Selection
3. Abba — Polydor
4. Heino — EMI
5. Juliane Werding — Hansa

### Great Britain
1. Queen — EMI
2. Abba — Epic
5. Bay City Rollers — Bell

### Holland
1. Brotherhood Of Man — Pye
2. Abba — Polydor
3. Sammy Davis Jr. — Philips
4. Mike Oldfield — Ariola
5. Don Mercedes — Philips

### Italy
1. C. Baglioni — RCA
2. B. Lauzi — Numero 1
3. Oliver Onions — RCA
4. L. Battisti — Numero 1
5. Santo California — Yep

### France
1. Gerard Lenorman
2. Johnny Hallyday
3. Brotherhood Of Man
4. Mort Shulman
5. Sylvie Vartan

### Japan
1. Hiromi Iwazaki — Victor
2. Masato Shimon — Canyon
3. Goro Noguchi — Polydor
4. Ban Ban — CBS-Sony
5. Daniel Boon — Discomate

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ABBA — International Consensus Poll Winner

BROTHERHOOD OF MAN — Runners-Up, International Consensus

QUEEN — #1 in Britain
Australia
Outside America, England and Canada, Australia is the next biggest English-speaking market in the world. Many feel that the continent could be the next place to "happen," especially on the hosts of all the international action that the first half of the year has seen take place. One of the strongest things going for the music scene "down there" is the united effort by all of the land's travelling executives to make the world's largest market — America — aware of the potential of their country. Chris Gilkey (Alpert Pty.) Michael Gudinski (Mushroom.) and Robin Porter & Tony Hogarth (Wizard) Stewart McPherson (Stetson Productions, New Zealand) all have made frequent appearances in the U.S. this year, each representing his own interest, yet at the same time making clear a non-partisan effort is at hand to bring Australia to the fore. Such acts as the Bee Gees, Helen Reddy, Olivia Newton-John and Rick Springfield have broken the world market to the delight of countless retailers already. It's only good business to be aware of some of the hot stuff that could very well make some kind of a dent in the U.S. market in the near future — acts like John Paul Young... Russell Morris... Marcia Hines... Skyhooks... Hus... Little River Band... Ayres Rock... Keep a close watch on the Cash Box international section in the coming months for increased exposure on this continent Australia may explode at any time.

australian record manufacturers
J. ALBERT & SON PTY. LTD. 139 King St. Sydney NSW 2000 Tel: (02) 232-2144

AUSTRALIAN REC. CO. LTD. P.O. Box 267 Darlinghurst 11/19 Hargrave St. East Sydney 2010 Tel: (02) 31-0255

W.A. BUCHANAN & CO. 132 Wickham St. Brisbane, Old Tel: 52-4004

CARIINA CO. PTY. LTD. Garinia House 6 Artamon Rd. Willoughby Sydney, NSW 2068 Tel: (02) 93-2005

CHERRY PIE RECS. (Graeme Dawn Assoc.) P.O. Box 84 Turramurra 2074 30 Lawson St. Ives Sydney NSW 2075 Tel: (02) 44-7363

CLEAR LIGHT OF JUPITER 104 Artarmon Rd. Sutherland NSW 2232

CONCERT REC'S. P.O. Box 106 Tel: (02) 228-1688

COPPERFIELD SOUND PRODS. PACT Bldg. 353 George St. Sydney NSW 2000 Tel: (02) 28-2935

CREST REC. CO. P.O. Box 270 122 Chapel St. Kilda Melbourne Victoria 3182

DELRON RECS. P.O. Box 84 10-14 W. Parade West Ryde NSW 2114 Tel: (02) 30-3193/6334

EMI AUSTRALIA LTD. 301 Castlereagh St. Sydney NSW 2000 Tel: (02) 2-0912

ELECTRIC RECS. 247 Collins St. Melbourne Victoria 3000 Tel: (03) 60-5557

FABLE REC. CO. PTY. LTD. P.O. Box 285 180 Bank St. South Melbourne Victoria 3205 Tel: (03) 69-4626

FESTIVAL RECS. PTY LTD. Festival House 63-79 Miller St. Pyrmont Sydney NSW 2009 Tel: (02) 660-2002

HAPPENING PRODS. PTY. LTD. Uniline House 4th Floor 5-13 Northcote St. Milsons Point Sydney NSW 2061 Tel: (02) 902-4100

M7 RECS. PTY. LTD. 29 Cross St. Brookvale NSW 2100 Tel: (02) 938-2200

MUSHROOM RECS. PTY. LTD. 59 Wellington St. Windsor Victoria 3181 Tel: (03) 59-9821

OZ RECORDS PTY. LTD. 325 S. Moray St. South Melbourne Victoria 3205 Tel: 999-5366

PHONOGRAM PTY. LTD. 200 Goulburn St. Sydney NSW 2010 Tel: (02) 211-1577

PICTURE RECS. PTY. LTD. 4 Industrial Ave. Southport, Qld. 4215 Tel: (07) 55-3969

RCA LTD. 11 Kharoum Rd. North Ryde Sydney NSW 2113 Tel: (02) 888-5444

SOUTHERN RECS. 401-405 Little Bourke St. Melbourne Victoria 3000 Tel: (03) 87-4266

SPARMAC PRODS PTY LTD. 3-123 Blues Point Rd. McMahons Point Sydney NSW 2060 Tel: (02) 922-3691/6372

STETSON RECORDS LTD. 39 Woodhouse Ave. Karori Wellington New Zealand Tel: 765-215

WEA RECS. PTY. LTD. 7/85 George Pl. Artarmon Sydney NSW 2064 Tel: (02) 428-3833

WAG DIST'G CO. PTY. LTD. 17-19 Radford Rd. Reservoir Victoria 3073 Tel: 460-4522

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OZ RECORDS PTY. LTD. 325 S. Moray St. South Melbourne Victoria 3205 Tel: 999-5366

RECORDS PREVIEW SERV. PTY. 10-14 W. Parade West Ryde NSW 2114

SOUTHERN PRODS PTY LTD. 401-405 Little Bourke St. Melbourne Victoria 3000

SPARMAC PRODS PTY LTD. 3-123 Blues Point Rd. Sydney NSW 2060

australian professional organizations
AARM (Association of Australian Rec. Mfrs.) MUSICA VIVA AUSTRALIA 393 George St. Sydney NSW 2000 Tel: (02) 39-4444

ARIA (Australian Rec. Ind. Ass'n) P.O. Box A142 340 Pitt St. Sydney NSW 2000 Tel: (02) 61-2986

RECORDING SOCIETY OF AUSTRALIA 4 Harston Ave. Mosman Sydney NSW 2088

australian music licensing organizations
APRA (Australian Performing Right Ass'n) 25-27 Albany St. Creswick Sydney NSW 2065 Tel: (02) 439-3866

CREST REC. P.O. Box 270 122 Chapel St. St. Kilda Victoria 3182 Tel: 91-3238

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8. HAMMERSMITH
9. CLAUDE DUBOS
10. PAUL BALLAGAONE
11. CRISTINE CHARDONNEIX
12. JEAN-PIERRE BERNET

Canadian Record Industry Association announces MDEM participants to include GRT, AX, Boot, Gamma, MWG and Attic Records; in addition, Sounds Write Prod. B.C. Music of Montreal; Quality Music, Royalty Records, Franco-disque and Musique Fieru. FEBRUARY - Polydor president Tim Harrod delivers 10-point pep-talk to fire up his company's sales and promotion staffs. CPIA and RCMP seize 1,200 tapes, 100,000 labels, a welding machine and a wrapping machine and the pirate $3,250. Alberta's pirate leeds flourish with new Edmonton labels: Mustard and Stony Plain. Harvey Boyle appointed to the post of chairman of the Canadian Radio-Television Commission. Canadian sound studio owners complain of financial disadvantage built around 17.5% excess tax levied against imported equipment. Mushroom Records of Vancouver announces plans to open U.S. operations. Ron Newman of Motown Canada draws plans to fight prejudice against black musicians and international recording artists in general in Canada. MARCH - Mel Shaw, manager of the Stapleders and president of New World Creations in Toronto opens Corner Store Records. Karen Ball appointed national publicity manager. Operations, CRIANEMI. - CBC TV tapes Oscar peterson Special. Canadian Music Reproduction Rights Agency releases details on plans to monitor reproduction of copyrighted works on records, tapes, cassettes in synch with films or TV programs and, in the near future, vid-disks and vid-cassettes. CHRI prepares to launch national chart to be audited by independent firm, financed by membership fees. Rising Records signs distribution deal with Quality. Randy Bachman, BTO top Juno nominations with five. CBS Records signs Harmonium after one of toughest contract bids ever. Dieter Readecki and Leo Da Silver are named vp/marketing & sales vp/operations respectively for Polydor Ltd.; Allen Katz named director of promo & creative services. Peter Horvath becomes A&R director. A&R is promoted to director, national accounts and Pierre Fyfe is appointed senior manager, special projects and personnel coordinator, all for Polydor Ltd. Royal Commission on Violence in the Communications Industry finds that existing laws are inadequate to prevent or create violent attitudes or actions... APRIL - BTO, Hadoo Hardy steal limelight at Juno Awards. Ontario Votes for Progress. Standard Broadcasting Corp. Ltd. joins forces with TM Productions of Dallas to enter English film. Tel: "And Then The Music Changed" focuses on Canadian music... A report issued by the Ontario Music Industry and Tourism indicates a tax system that a structure would substantially increase the Canadian content on records by 1990... CRIANEMI reveals operational staff with prime appointments going to Dave Evans who becomes vp/marketing; Brian Joaling who is named vp/jm, retail; Malcolm Perlman becomes vp/finance; John Apostis assumes role of vp/manufacturing, distribution, Glen Lane appointed vp/sr. and John MacLeod is named vp/legal counsel. MAY - Toronto Symphony Orchestra announces intentions to play Quebec and the Atlantic provinces... Colin Cross is named general manager/distribution for Treble Clef Ltd. ... Robbie Lane appointed to the staff of Music Shoppe International... GRT and ABC (U.S.) meet in celebration of recent licensing agreement whereby GRT will handle ABC product in Canada. CBS Radio plans to launch a 90-minute teen-oriented program to 80 stations nationally. CHRI rotates executive board, appointing Bob Ansell becomes regional promo director, Polydor Ltd. ... ONCEPT Productions confirms June dates for the Bay City Rollers... Blue Mountain Summer School of Music expands in 3rd year to include jazz, rock, history, and management. ... Harry Somers wins Harold Moon Award, bestowed by BMI... JUNE - Retail and rack price hikes gets varied response from industry... Motown goes independent with Canadian distribution... Jim Fotheringham appointed RCA sales manager for Alberta, Saskatchewan and Manitoba... A&M appoints Jean-Marc Corbeil to eastern sales force...
french recording companies

A.D.E.S. S.A.
5409 rue Saint-Laurent
Tel 874-85-30 & 874-85-30

APPLICATIONS INDUSTRIELLES
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19, rue Coyer
Tel 228-05-16 & 229-24-61

ARABELLA (Editions Musicales)
18, rue Belfort
92200 Neuilly, S/Seine
Tel 677-67-77 & Requins
637-33-67
Label: Arcana

A.R.E.A.C.M. S.A.
1, rue Chaussee de Laon
94600 - Chosy Le Roi
Tel: 684-06-97

ARION S.A.R.L.
26, rue Sainte-Corentine
75008 - Paris
Tel: 267-19-10

ARPEGE (Societe)
25, rue Sainte-Corentine
60204 - Compiegne
Tel: 940-17-66
Label: Gallipole

BAERENREITER (Editions Musicales)
Disques Valois
1, Allée Jean de Ockeghem
31710 — Chambray Les Tours
Tel: (15-41) 28-10-02

BARCLAY HOCHE ENREGISTREMENT
9, Avenue Maxime
75008 — Paris
Tel: 92481-30

BASF
142, rue Jules Guesde
93300 — Levallois Perret
Tel: 739-53-22

BOITE A MUSIQUE SA
Disques Alaurus
133, Boulevard Raspail
75006 — Paris
Tel: 548-16-12

CARRERE (Productions CLAUDE)
39, rue Jean Goujon
75008 — Paris
Tel: 225-46-52
Label: Shelter, Sussex

DISQUES DU CAVALIER
84750 — Viers
Tel: (15-90) 7252-19

C.B.S. DISQUES S.A.
3, rue Froyland
75784 — Paris Cedex 16
Tel: 723-54-22
Label: Columbia, Embassy, Epic.
Monument, Salsoul, Philadelphia, TSOP,
T Neck, Vox, D.J.M. Rec.

CHANT DU MONDE
21, rue Aperer
75017 — Paris
Tel: 924-67-73

C.I.D.I.S. S.A.
Avenue Maurice Ravel
92160 — Antony B.P. 90
Tel: 666-212-06 & 666-71-43
Telex: 27-395-F

CLUB DU DISQUE ARABE
27, Rue Montmorency
75011 — Paris
Tel: 355-27-09

COMPAGNIE PHONOGRAPHIQUE FRANCAISE BARCLAY
143, Avenue Charles De Gaulle
92521 — Neuilly S/Seine
Tel: 677-67-77 & Requins
637-33-67
Label: Arcana

COSTALLAT (Editions Musicales) S.A.
Disques Erato
60, rue de la Chaussée d’Artin
75009 — Paris
Tel: 280-69-19

DISQUES FLECHE (Creations Artistiques)
122, rue Exelmans
75016 — Paris
Tel: 520-20-73

canadian record manufacturers

GALITY RECORDS LTD, 256-5, Cumberland St, Thunder Bay, Ont., Canada Tel: (807) 622-7004

GRT RECORDS, 355 Aylmer Park Ave, Woodbridge, Ont., Canada Tel: 572-27-006

HELL RECORDS, 12 Waverley St, Suite 10 B, Vancouver, B.C. Tel: 604-660-3715

HOT ROCKS MUSIC, 1810 66th Ave, Edmonton, Alberta, Canada Tel: 922-90-0900

KOTAI MUSIC IND., 175 Sherbrooke W, Montreal, P.Q., Canada Tel: 514-286-6333

K-TEL INTERNATIONAL, 1870 Inglis Blvd, Winnipeg, Manitoba, Canada Tel: 542-63-600

LEGEND RECORDS, 12 Water St, Suite 106 B, Vancouver, B.C. Tel: 604-660-3715

LONDON RECORDS OF CANADA, 1865 Centre de Leste St Laurent P.Q., Canada Tel: 514-541-5360

MANDARIN RECORDS, P.O. Box 1714, Calgary, Alberta, Canada Tel: 403-265-1714

MARATHON MUSIC INC., 1110 Eglinton Ave, Scarborough, Ontario, Canada M4H 3M4 Tel: 416-438-5147

MCA RECORDS (CANADA), 2450 Victoria Park Ave, Etobicoke, Ontario, Canada M9W 5J2 Tel: 416-491-3900

MONTICANA RECORDS, 377 Eglinton Dr, Suite 811, London, Ont., Canada J5G 1A9 Tel: 519-455-1229

MIDTOWN RECORDS CANADA LTD., 1900 Eglinton Ave E, Scarborough, Ontario, Canada M1V 1M9 Tel: (416) 435-2855

MUSHROOM RECORDS, 178 W 6th Ave, Vancouver, B.C. Tel: (604) 496-9570

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MWC RECORDS, 50 Rawson Ave, Toronto, Ont., Canada M4C 2T1 Tel: (416) 496-9524

NICK RECORDS, 165 Spark St, Suite 102, Ottawa, Ontario, Canada K1P 8S9 Tel: (613) 232-4748

NIMBUS PRODUCTIONS, 9 Hamilton Ave, Toronto, Ont., Canada M5B 1L6 Tel: (416) 519-2000

P.I.C.K. RECORDS OF CANADA LTD., 249, Principale St, Aylmer, Ontario, Canada K1S 4M6 Tel: (416) 665-1461

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WODEHOFF RECORDS, 165 Spark St, Suite 102, Ottawa, Ontario, Canada, Tel: 613-232-4168

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11, rue Lepic
75018 — Paris
Tel: 606-94-50

MEYS (Disques)
10, rue St. Florentin
75001 — Paris
Tel: 260-85-05

MOOD DUALCASSETTE (S.A.R.L.)
28, rue Parmentier
75020 — St Cloud
Tel: 602-48-70

MUSIC FOR PLEASURE FRANCE S.A.
57, Boulevard de la Republique
75009 — Chatelet
Tel: Pathe 60-268-F
Tel: 966-48-70

MUSIDISC EUROPE S.A.
99, rue de la Republique
92801 — Puteaux
Tel: 775-10-83

Label: Bel-Air, Chess-Janus, Fantasy, Prestige, Vanguard

PATHE MARCONI EM S.A.
19, rue Lord Byron
75006 — Paris
Telex: Gramophone Paris 28 161
Tel: 225-53-00

PHONOGRAPH S.A.
24 Boulevard de l'Hopital
75005 — Paris
Tel: 356-32-39

Label: Biram, Charisma, Fleche, Fontana, Island, Mercury, Phillips, Vibrations, Stang

POLYDOR S.A.
2, rue Cavallotti
75006 Paris Cedex 18
Tel: 522-05-39


POLYMEDIA
Zone Industrielle
Avenue Maurice Ravel
92160 — Antony B.P. 90
Tel: 666-71-43 & 666-21-02

PRODUCTIONS PHONOGRAPHIQUES (SOCIETE FRANCAISE DE)
131, rue du Cherche Midi
75015 — Paris
Tel: 306-26-83

PROMOTION ARTISTIQUE
26, Avenue Kleber
75016 — Paris
Tel: 723-44-37 & 723-44-87

SON (SOCIETE FRANCAISE DU) S.A.
30, rue Beaugrenelle
75008 — Paris
Tel: 924-19-01 & 924-33-60
Telex: 28-150-F
Label: Ace of Clubs, Ace of Hearts, Ace of Diamonds, African, UK Records, Chapter One, Deram, Greenwich, London, Hi Records, Makossa, Treshold, Vaya, Vega

UNITED ARTISTS FRANCE
48, Avenue Victor Hugo
75783 — Paris Cedex 16
Telex: 61-617 LUA Paris
Tel: 727-49-19
Label: Blue-Note, Far Out, Kent Records, Solid State, Fame,

VOGUE (P.I.P.) S.A.
82, rue Maurice-Grandcoing
93430 — Villeneuve-Saint-Georges
Telex: 62-380
Tel: 752-73-00
Label: Blue Thumb, Copacabana, Groove Merchant, Penny Farthing, Pye, Roulette, Scepter, Wand, Playboy Rec, Hot-line

WEA FILIPACCHI MUSIC
70, Avenue des Champs Elysees
75008 — Paris
Telex: 29-294F
Tel: 359-12-90

french pressing plant

APPLICATIONS INDUSTRIELLES
(Compagnie Nationale)
19, rue Coyoovox
75016 — Paris

A.R.E.A.C.E.M.
1, rue Christophe Colomb
94 — Choisy Le Roi
C.O.F.A.P.
75, Boulevard de la Villette
75019 — Paris

DISCO-FRANCE
124 bis, Avenue Vialaure
75017 — Paris

DISCO-TECHNIQUE (S.A.R.L.)
16, rue de la Vaucouleurs
75011 — Paris

DISQUES LIBET
18, rue Cernon
75004 — Harfleur

ELEPLAST
51, Avenue de la Division Leclerc
93340 — Villeneuve-Saint-Georges

GALDIPLAST
60670 — Feuilly

M.P.P. VOGUE
84, rue Maurice Grandcoing
93430 — Villeneuve-Saint-Georges

MOOD MUSIC
143, rue de Voreun
92150 — Suresnes

MOULAGE PLASTIQUE DE L'OUEST
Rue J. Deontea
53700 — Villains — LA — Juel

PATHE-MARCONI
2, rue Emile Pathé
78400 — Chatou

PHONOGRAM (Zone Industrielle)
Pave de Viroir
92160 — Antony (Egalement Duplicat de Bandes)

french publishers

ADES (Editions)
54, rue Saint Lazare
75009 — Paris
Tel: 674-85-30

PRODUCTIONS LOUIS ALBERTI
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27 Part II — International Section
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King Records/Japan
Toshima-EMI/Japan
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Festival/New Zealand
EMI/Norway
El Virrey/Peru
Dyna/Philippines
RPM/South Africa
Ariola Eurodisc/Spain
EMI/Sweden
EMI/Switzerland
EMI/Thailand
El Palacio/Venezuela
RTV/Yugoslavia
Record Specialties/Jamaica

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french publishers

PICKWICK FRANCE
14, rue de Clichy
75009 — Paris
Tel: 74434-08 & 874-16-82

PLEIN SOLEIL (Editions)
10, rue de Washington
75008 — Paris
Tel: 227-03-91

PRESENCE (Editions)
33, rue du Faubourg St. Martin
75010 — Paris
Tel: 607-89-05 & 939-91-46

PROSADIS (Editions)
14, Avenue Hoche
75008 — Paris
Tel: 622-42-61 & 924-01-46

R.C.A. (Editions)
9, Avenue Matignon
75008 — Paris
Tel: 256-70-70 (poste 3124)

RIDEAU ROUGE (Editions)
24, rue de Longchamp
75016 — Paris
Tel: 704-52-37

SALABERT (Editions)
22, rue Chauchat
75009 — Paris
Tel: 824-55-60

SALVADOR P.A.M.
6, Place Vendome
75001 — Paris
Tel: 260-87-05 & 260-87-80

S.E.R.P. DISQUES (S.A.R.L.)
6, rue de Beaune
75007 — Paris
Tel: 26109-73

SFORZANDO MUSIC
126, rue Cardinet
75017 — Paris
Tel: 766-23-64 & 267-04-69

SFORZANDO (SARL)
126, rue Cardinet
75017 — Paris
Tel: 267-04-69 & 766-23-64

SIM EDITIONS
(Societé intercontinental de Musique)
8, rue La Boëtie
75008 — Paris
Tel: 266-66-76 & 266-66-78

SODA-MUSIC
35 Ave. des Champs Elysées/29, rue de Marignan
75008 — Paris
Telex: 250973-F
Tel: 225-68-19 & 653-36-46

SOFRATESCO (S.A.)
14, rue des Flandres
94400 — Vitry
Tel: 726-76-75

SONO DISC (S.A.R.L.)
85, rue Fondery
75015 — Paris
Tel: 577-30-34

SONOPRESSE S.A.
35-37, rue Gabriel Peri
92130 — Issy-les-Moulineaux
Tel: 645-21-93
Label: Alpha, Biograph, Mainstream, Motors, Transatlantics Trema

SUGAR MUSIC (Editions)
90, avenue des Champs Elysées
75008 — Paris
Tel: 256-35-49

STUDIO S.M.
3, rue Nicolas Chauquet
75017 — Paris
Tel: 267-01-37 & 267-02-33

STUDIO S.M. (Editions)
3, rue Nicolas Chauquet
75017 — Paris
Tel: 267-01-37

SYLVA (Editions)
4, rue d’Argenson
75008 — Paris
Tel: 266-56-05

TABATA MUSIC (Ted Scoto Ed.)
28 rue Pasteur
92210 — Saint Cloud
Tel: 602-48-56

TANDAY (Editions)
19, rue Vignon
75009 — Paris
Tel: 742-08-62

TOPKAPI (Editions)
14-16, rue du Faubourg St. Honore
75008 — Paris
Tel: 970-61-98

TOPKAPI (PRODUCTIONS)
9, rue de Versailles
92430 — Marnes La Coquette
Tel: 970-61-98

TOPOMIC MUSIC (Ed. Pierre Jaubert)
105, rue de Normandie
92403 — Courbevoie
Tel: 

TREMA S.A.
62, rue Pierre Charron
75008 — Paris
Telex: 64039 Trematch Paris
Tel: 258-08-82

TREMPLIN (Editions)
32, rue Francois 1er
75008 — Paris
Tel: 256-70-76

UNIDISC S.A.
31, rue de Fleurus
75006 — Paris
Tel: 548-46-02 & 222-18-10

EDITIONS UNIVERSELLES (—)
5/ (Andorra SARL, P. Baetz & Cie)
52, rue du Faubourg St. Martin
75010 — Paris
Tel: 607-45-91

VERCHUREN EDITIONS
28 bis rue du General Leclerc
60500 — Chantilly
Tel: 457-12-28 & 457-09-05

VERNOU (Disques)
Domaine du Verou
37130 — Langeais
Tel: (47) 55-80-59

VINGT & TROIS (Editions)
15, Avenue Hoche
75008 — Paris
Tel: 227-00-69

VOGUE (Edition)
20 bis, Rue Louis Philippe
92 200 — Neuilly
Tel: 722-05-30

WALT DISNEY PRODUCTIONS (Editions)
44, Avenue des Champs Elysées
75008 — Paris
Tel: 359-17-80

WALT DISNEY PRODUCTIONS FRANCE S.A.
52, Avenue des Champs Elysees
75008 — Paris
Tel: 359-17-80 & 225-17-66

WARNER BROS. FILIPACCHI
8, rue Marais
75008 — Paris
Tel: 359-13-94 & 858-91-76

WIP PRODUCTIONS
50, rue Mirosmesnil
75008 — Paris
Tel: 266-55-67 & 266-55-67

W.I.P. SA
50, rue Mirosmesnil
75008 — Paris
Tel: 255-09-71

30 Part II — International Section
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french recording studios

ACOUSTI STUDIO
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75006 — Paris

AQUARIUM (L’Le Grand Pavillon)
354, rue Lecourbe
75015 — Paris

ARSONOR
19, rue Burq
75015 — Paris

STUDIO ASTORG
15, rue d’Astorg
75008 — Paris

AUDIO MEDIA
8, rue Saint-Simon
75007 — Paris

AUDIO PRODUCTION
3, Avenue Jules-Janin
75016 — Paris

BARCLAY HOCHE STUDIOS
9, Avenue Hoche
75008 — Paris

BOBINO
20, rue de la Gaite
75014 — Paris

C.B.E.
55, rue Championnet
75018 — Paris

C.B.S.
8, rue Louis-Armand
92000 — Asnières

CANTOR
36, rue Goffredo
06000 — NICE

CENTRE D’ENREGISTREMENT DES CHAMPS-ELYSEES
15, Avenue Montaigne
75008 — Paris

C.I.D.I.S.
Zone Industrielle
Le Pave de Wissous
92160 — Antony

CITEAUX STUDIOS
30, rue de Citeaux
75012 — Paris

CLARENS LEO (STUDIO)
51, rue des Lilières
94300 — Vincennes

STUDIO CIGNANCOURT
71, rue de Cignacourt
75018 — Paris

C.N.A.I.
19, rue Coysevox
75018 — Paris

COLISEE 31 (I.P.)
31, rue du Colisée
75008 — Paris

COLSON STUDIO GEORGES
Domaine du Vernou
37130 — Langeais

COMEDIE DES CHAMPS-ELYSEES
15, Avenue Montaigne
75008 — Paris

CONDORCET
46, rue Malatiabou
31400 — Toulouse

STUDIO DES DAMES (CIDIS)
44, rue des Dames
75017 — Paris

STUDIO DAMIENS
7, rue Damains
92100 — Boulogne

DAVOUT (STUDIOS)
73, Boulevard Davout
75020 — Paris

JACQUES DENJEAN (STUDIO)
Le Fidélitéaire
77190 — Conches En Ouche

DHARMA
4, rue Pierre Mouillard
75020 — Paris

D.I.M. (Duplicatio Industrielle Magnétique)
55, Boulevard Berthier
75017 — Paris

DUBOIS (Studio de la Grande Armeé)
12, Avenue de la Grande Armeé
75017 — Paris

E.G.A.
41, rue Galilée
75016 — Paris

ECLAIR STUDIOS
10, rue de Mont et
8-16, rue de Laffitte de Tassigny
93800 — Epinay

EMICO
17, rue Bayastro
06000 — Nice

ETA GAFFINEL
Rec’g Studios
35 bis, rue de l’Abbe Gregoire
75006 — Paris

EUROPA — SONOR (STUDIOS POSTE PARISIEN)
116 bis, Avenue des Champs-Elysees
75008 — Paris

EUROPA — SONOR (STUDIO DE LA GAITE)
20 bis, rue de la Gaite
75014 — Paris

EUROPA-SONOR (STUDIO WAGRAM)
58, Avenue de Wagram
75017 — Paris

FERBER STUDIOS
56, rue du Capitaine Ferber
75020 — Paris

FILM ET SON
44, rue Michel Gachet
13007 — Marseille

FLECHE
122, Boulevard Excelmans
75016 — Paris

GANDIA FILMS
4, Avenue Estienne d’Orves
06000 — Nice

GANG
12-14, Boulevard de l’Hôpital
75005 — Paris

GASTLE LOULOU (STUDIOS)
5, rue du Bois de Boulogne
75016 — Paris

GANEIX RENE (STUDIOS)
6, rue Jouvenet
75016 — Paris

C.G.B.
108, rue J.B. Clement
92100 — BOULOGNE

STUDIO DES GRANGES
25000 — Besançon

HEROUVILLE
Chateau d’Herouville
95300 — Herouville

J.B.P.
29, rue Royale
69001 — Lyon

JOUVE (STUDIOS)
99, Avenue du General Biot
75012 — Paris

LE ROY LYRE
61, rue de l’Odeon
75009 — Paris

LEWIS SHOW BUSINESS
122, rue du Faubourg St. Martin
75010 — Paris

MAGNANUM INTERNATIONAL
67, rue de Provence
75005 — Paris

MARIGNAN STUDIOS
10, rue Forest
75016 — Paris

MILAN STUDIOS
11 bis, rue de Milan
75009 — Paris

MOOD-DUPLICASSETTE (STUDIO)
92120 — Saint-Cloud

MOUREAU-NERY
92, rue de la Pompe
75016 — Paris

MOUSSUZ SERGE
Rue Abel-Antoine
33110 — LE BOUSCAT

MULTI TECHNIQUES
55 bis, rue de Pontsieu
75008 — Paris

NAUTILUS
39, rue des Jeunesses
75002 — Paris

OSSIAN (STUDIO)
8, Passage des Abbesses
75018 — Paris

PARIS TELEVISION
12, rue du Fief
92100 — Boulogne

PATHE-CYRANO
6, rue Cynaro de Bergerac
75016 — Paris

PATHE-MARCONI
62, rue de Sevres
92100 — Boulogne

PHILIPS (PHONOGRAPH)
44, rue des Dames
75017 — Paris

PHOTO-SONOR
19, route de Meudon
93330 — Romainville

POSTE PARISIEN
116 bis, 120 Champs-Elysees
75008 — Paris

PROGRAMMES DE FRANCE
22, rue Bayard
75008 — Paris

PUBLI-ONDES
26, Boulevard Hausmann
75009 — Paris

QUADRA UNIVERSAL
56, rue d’Auteuil
75016 — Paris

RESONNANCES
*35 ½ Faubourg St. Denis
75010 — Paris

S.I.E.
121, Avenue de Villiers
75017 — Paris

S.I.S. (SOCIETE INDUSTRIELLE DE SONORISATION)
10, rue du Chateau
92250 — La Garenne-Colombes

SOCIETE FRANCAISE DU SON (SOFRASON)
26-30, rue Beaunoir
75008 — Paris

SODER
35, rue Rene Leynaud
69001 — Lyon

SOFRESON
16, Passage de l’Isle
75009 — Paris

SONOTOP
105, Boulevard Malesherbes
75008 — Paris

STEREO-JAUBERT
105, rue de Normandie
92400 — Courbevoie

STRAWBERRY-STUDIO
Chateau d’Herouville
95300 — Herouville

STUDIO 10 (ed.Bagatelle)
10, rue Washington
75008 — Paris

STUDIO 16 ANTIBES
Les 4 Chemins La Fontenelle
06600 — Antibes

STUDIO 92
3 et 5, rue de Solferino
92100 — Boulogne

STUDIO D’ENREGISTREMENT ET DE PHOTOGRAPHIE
95, rue Championnet
75016 — Paris

STUDIO ST. JEROME
1, rue Saint Jerome
75018 — Paris

STUDIO SARAVAN
8, Passage des Abbesses
75018 — Paris

STEREOPHONIC
9, rue Pestalozzi
75005 — Paris

SYRMO
138, rue Championnet
75018 — Paris

TADIE CINEMA
61, rue des Peupliers
92100 — Boulogne

TECHNISONOR
12, rue Magellan
75008 — Paris

TELE CINE
26, rue du Chateau
92200 — Neuilly

TELE CINE
50, rue Croix des Petits-Champs
75001 — Paris

VOGUE PIP
—½ RUE Maurice Grandcoing
93430 — Villetteuse

VOGUE PIP
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Rio De Janeiro
Managing Director: Andre Midani

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WEA Music of Canada Ltd.
1810 Birchmount Road, Scarborough, Ontario
President: Kenneth Middleton

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President: Daniel Filipacchi
Managing Director: Bernard de Bosson

GERMANY
WEA Musik GmbH
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Managing Director: Siegfried Loch

ITALY
WEA Italiana S.p.A.
Galleria del Corso 4, Milan 20122
Managing Director: Giuseppe Velona

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Fuji Building, 4-11-10 Roppongi, Minato-ku, Tokyo 10
President: Shin Watanabe
Resident Representative: Keith Bruce

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Managing Director: Ben Bunders

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WEA Records Ltd.
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Managing Director: Tim Murdoch

SOUTH AFRICA
WEA Records (Pty.) Ltd.
24 St. Andrews Road, Parktown, Johannesburg 2001
Managing Director: Derek Hannan

UNITED KINGDOM
WEA Records Ltd.
69 New Oxford Street, London WC.1
Managing Director: Richard Robinson

Nesuhi Ertegun, President
WEA International Inc.
75 Rockefeller Plaza
New York, N.Y. 10019

Phil Rose, Executive V.P.
WEA International Inc.
3330 Warner Boulevard
Burbank, California 91505

What in the world are you doing?
ARGENTINA

It has been a year saddled with crisis for the Argentine record industry. In June, 1975, the government applied strict economic measures (revocation of the peso, steep increases in fuel, gas, light and telephone prices) which resulted in the highest inflation figures ever heard of in this country. In one year the prices of many products and commodities (but not salaries) increased by about 1,000%. In March of this year the new government applied measures to stop this inflation which, although expected to give a new start to the economy in a few months, have resulted in a strong decrease in sales for the auto, construction and music industries. Thus, record companies are having to revamp all their strategies. From an era of inflation but steady sales to a period of plummeting sales but price stability. As may be easily imagined, commercial, sales, promotion and credit policies are yet in a state of change.

There has been another major problem for the last couple of years, in the form of a strike declared by the musicians' union which has, in theory at least, halted all recordings by local artists since mid-1975. The musicians originally sought a fee that was deemed unacceptably low by the record companies. Therefore, production was discontinued. The loophole is the musicians record for independent record companies who often turn the same product over to the labels. The strike has caused the most damage to new artists. In the past three months there has been some talk about ending the strike, but the current fee asked by the musicians (about $18 per session) is considered too low by the record companies which feel that the cost or recording an LP, for instance, with a thirty-piece orchestra are unbearable. One side-effect of this strike has been the appearance of several electric keyboard instruments and melotrons in the recording studios, which allow a single musician to reproduce the effect of a group of even an orchestra at less expense.

On the publishing side, the scene is no better. Since royalties are cashed out about one year after the fact, inflation strongly affects these revenues and has even moved several publishers to consider diversifying in action in order to strengthen. Editorial Musical Korn, for instance, is considering the possibility of initiating point-of-purchase sheet music displays, and a set of printed albums with music by the Beatles, the best recordings of Carlos Gardel and others. Since publishing houses are generally related to record companies or are owned by known pop composers, they also depend on record sales figures for profit. Many observers consider that the scene will improve, however, in the second part of the year.

One point of optimism is that records remain basically inexpensive compared with other products. Singles retail for about $0.70 while LPs cost around $3, with cassettes (in some cases)$4. The buying power of customers has diminished, but any increase in this power will be ruled out by the shrinkage of the market and the volume of the industry.

In spite of these many problems, several new recording companies have opened during the past year. Phonon Musical Argentina, directed by Charlie Leary who produced for RCA; Vaven Records, directed by longtime record man Jose Domicco; and Arton, directed by Jorge Embron, are among these new entries. Others, like Cabal (managed by Edmundo Calcagno) have increased their share of the market although not operating in the pop singles field while TK, headed by Ricardo Cabrera and Hugo Piombi, appeal to regional buyers.

From the international point of view, the musician's strike has surely damaged Argentina's share of other markets. Many artists have been unable to complete scheduled albums, while others have decided to establish themselves in other countries, mostly Mexico and Spain — and record there. However, local sales are still eagerly awaited in most Latin American countries and there has been a substantial increase in the release of local recordings in the Spanish speaking markets such as France, Italy and other European countries. Japan remains the most powerful buyer of tango and folk music, but Argentine pop artists still hold little appeal in the Orient.

argentine publishers

ARGENTINA

ANSIA
Manager: Oscar Anditer
Tucuman 1455, Buenos Aires Tel: 49-4271

CLAN DIL0
Director: Giorgio Di Lorenzo
Ar Izq. 481, La Plata
Tel: 3-6400

CLANORT
Manager: Roman Ortega
Tucuman 1455, Buenos Aires Tel.

EDAMI
Manager: Minar Azarpo
Lavalle 1400, Buenos Aires

EDITFON
Manager: Mario Kawsy
Lavalle 1200, Buenos Aires
Tel: 49-3650

FERMATA
Manager: Mauro Bresner
Paseo del Presidente 74, 8000
Tel: 0-41100

FRANCIS SMITH
Manager: Francis Belland
San Lorenzo 900, Buenos Aires
Tel: 49-3600

KORN (Interson)
Manager: Willeto Lopez French
Corrientes 100, Buenos Aires
Tel: 49-3400

EDITORIAL LAGOS
Manager: Romulo Lago
Tigreofano 638, PB 9‘, Buenos Aires

MAI
Manager: Mr. C. Hadjieratif
Mendesia 1600

MELOGRAPH
Manager: Rudy McClusky
Suipacha 470, Buenos Aires
Tel: 49-6651

PAMSCEO
President: Héctor Salasco
Lavalle 2067 “2” D

PARNASO
Manager: Hector de Palma
Corrientes 1000, Buenos Aires

RELAY
Manager: Beatriz Lupe
Parque 2200
Tel: 70-4171

TROPICAL
Manager: Oscar Anditer
Tucuman 1455, Buenos Aires
Tel: 46-6667

argentine record companies

ARGENTINA

DISCOS ARFON
15 de Septiembre 7295
San Fernando, Pzq. Buenos Aires
Manager: Jorge Embron
Label: Arfon

DISCOS CBS ARG.
Enrique Viles 1415, Buenos Aires
Manager: Luis Vazquez
General Manager: Héctor Cuomo
Label: CBS, Epic

DISC JOKEY SA
Pedro Gateway 72, Buenos Aires
Tel: 29-3500
Label: Disc Jockey

DIFUS.
Saipu 94, Buenos Aires
Tel: 41-4035

EMI
Manager: Rodrigo Lages
Labares: Marturino, Naev

EMI ONDEON
Mansilla Millo 700, Buenos Aires
Director: Luis Agustino
Label: EMI, Columbia, A&M, Sony, UA

FONEMA
Peru 375, Buenos Aires
Tel: 34-3300
Manager: Newton Morres
Label: Fonheim

MICROFON ARGENTINA SA
Lavalle 1426, Buenos Aires
Pres.: Mario Kawsy
Labares: Mica, Microfon, Talent, Hispanic, BASF, 20th C.

PARNASO
Crés 1006, Buenos Aires
Manager: Rogelio Lopez
Labares: Parnaso, C/L, Maluir

PHONOGRAM
Moreno 2004, Buenos Aires
Tel: 48-3024
Manager: John Lour
Label: Philips, Polydor, Island, Disney

PHONO MUSICAL ARGENTINA
Zapata 121, Buenos Aires
Manager: Carlos Loez
Label: Cat Music

PRODUCCIONES MARTín MEYER
Mendoza 335, Buenos Aires
Manager: Martin Meyer
Labares: Redondel

RAA
Perdgamum 3900, Buenos Aires
President: Adrioto Pino
Vil: Eny Horacio Butins
Tel: 70-4130
Labares: RCA, CBS, Ariola

SICAMERICA S.A.
Jose E. Uriburu 40
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CASH BOX
34th ANNIVERSARY EDITION
1976-77
Dear Friends:

This past year has been most heartening for those of us who keep a close watch on the coin machine industry. In general, this has been a positive year for business involved in what is still, clearly, a growth industry.

Technological advances are always slow in assimilating themselves into regular practice; this year, however, we have seen a number of them press fast into the future. Operators, after the incredible influx of video product, are wisely becoming more and more discerning, and thereby forcing the manufacturer into more sophisticated games. Micro-processors are starting to appear in the logic boards of these machines, creating a much more dynamic and maintainable game. Two major manufacturers are working with solid-state pinball machines, certainly an exciting prospect.

Along these lines, test-marketing is assuming a much more important role. Distributors are no longer putting out an indiscriminate number of machines, dumping them on the market. Juke-box and pool-hall routes are upgraded constantly. Operators now realize that while it is easy to over-saturate a market this practice detracts from resale prices and long-term earnings. This move is wisely being made toward limited-run machines, which, besides satisfying the players' penchant for newness, generates considerable cash-flow.

Music machine sales are up for this past fiscal year. With the advent of video, those important tavern locations became neglected; now, the innovations have been wisely incorporated into a reasonable machine mix.

The Games Tournament Board, just getting off the ground, is an excellent merchandising tool that bodes well for this new sophistication. And New York City, perhaps in recognition of the new marketing awareness, brought pinball machines back into the legal spectrum.

Quality seems to have been the watchword this year. With this step forward, pricing has been a crucial issue. There must be an industry-wide move to stabilize pricing; obviously, if a game plays twice for a quarter in one arcade, and three times for the same money someplace else, we all know where the bulk of the business will go. The market can bear higher prices, but it cannot support a variance of price.

Cash Box congratulates our friends in the industry for an excellent year, and we hope that this Directory will aid everyone in the exciting months to come.

George Albert

President and Publisher

George Albert
There are two important questions to ask yourself when you choose a new game:
1) Will people play this game?
2) Will people play this game AGAIN?
SEGA can answer "yes" to both questions because SEGA field-tests every game before it's put on the market. Once we're convinced we've got a winner, you've got a winner!
SEGA's "Road Race" and SEGA's "Bullet Mark" are just two examples of SEGA games that people play... and play... and play...
People want to play SEGA games because SEGA builds games that look as exciting as they are, and play as exciting as they look. SEGA games challenge the best of them, and keep on challenging again and again and again. And solid-state engineering means trouble-free performance for you and your customers. PLUS the added advantage of being able to change the game—or elements of the game—to provide regular patrons with new challenges. This stretches play appeal and return on your investment. For instance, targets for your "Bullet Mark" can be easily changed to new targets through installation of two inexpensive "chips"; and the size of the vehicles and the width of the highway on your "Road Race" can be adjusted to make the game more difficult or less difficult.

You will enjoy the same high-income results you realized with such classic SEGA winners as: "Moto Champ," "Jet Rocket," "Grand Prix," "Sand Buggy" and "Grand National"—all of them games that have kept players coming back year after year.
For the name of the SEGA Distributor in your area, write or telephone us immediately.
And when you go game-shopping, SEGA is the name to remember for the games people play... and play... and play...
And SEGA is the name to remember for the games that pay... and pay... and pay...
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Innovative Coin Corporation
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a formation of "plane" video action !!

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SKY-TACK... the uniquely packaged table-top air-battle game featuring individual joystick and trigger controls and a 23" wide video screen an industry first for increased customer attraction. All of the sounds of roaring engines and the thrill of air combat are key customer attractions to this game. The solid-state electronics offer the user a compact package increased reliability, economy and minimal customer servicing.

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<td>$20,465,919</td>
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1975 amusement games export report

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Cash Box — July 3, 1976
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Part III — Coin Machines

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Violence A Major Factor
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Blowing Down The Backstairs (End)
Donovan.
Casting a magical musical spell.

Now you can see Donovan by the glow of television light on a very special "Midnight Special," July 2, 1976, in a tribute to his ten years of beautiful contributions to popular music. Donovan. His music is communication on the most personal level. See him performing songs from his album "Slow Down World," his newest release that includes the timely single "A Well Known Has-Been."

On Epic Records and Tapes.
Blowing Down The Backstabbers

It's really amazing. All a company has to do is make an attempt — in this case a realistic honest attempt — at doing something positive and forward looking. Something that would be a step forward for the industry. And what happens? All of the visionaries come out of the woodwork. Those prophets of doom who seem to lurk everywhere.

For the record, we at Cash Box promise to follow the progress of the ABC returns program, just as we follow the progress of other promotions and campaigns. And we promise to report, a few months down the road, whether or not the program has worked out according to expectations. And we promise to report sooner, should there be any major development in the program.

But until then, can't the industry give ABC a break? Returns are literally killing the business. They are eating up huge amounts of profits. They are costing everyone money. They must be cut down. Yet, as VP sales & distribution at ABC, Don England noted in his letter to accounts, they will be with us for some time. It's just that he, along with a lot of other people, would like to see fewer returns. Not the same amounts are there now.

So while others may be quick to judge, and suggest the program can't or won't or shouldn't work, we would like to suggest the industry reserve judgment. No, not the entire industry, just those few who don't like to see anyone or anything succeed. And those few fat cats whose returns are literally staggering, who would love to see the program fail, because their return conscious competitors will be receiving a well deserved discount, that they wish they were astute enough to be able to qualify for.

By and large the comments on the program from accounts fell into two categories: those whose returns would qualify them for a discount, and those whose return rates wouldn't. Instead of printing the comments of those that opposed the program, we'll leave it to your imagination to figure out why they were against, and what they said. The positive comments were typified by Russ Solomon of Tower, who called the program an excellent idea, and stated that "this kind of promotion creates a new consciousness for profit." It wasn't said any better.

One final point: would those who feel the program is bound to fail come up with one other idea — realistic, straightforward and workable — for reducing returns. If they don't and apparently they can't, it's time to remember the old adage: Either put up, or shut up.
SINGLE RELEASE FROM THE FORTHCOMING CROSBY/NASH ALBUM
"WHISTLING DOWN THE WIRE"

Produced by Crosby/Nash

© Records
June 28, 1976

Bhaskar Menon, President and Chief Executive Officer

Dear Paul, Linda, Denny, Jimmy, Joe and Brian:

On behalf of all the Capitol people -- thank you for a sensational "Wings Over America" tour, a sensational Platinum album "Wings at the Speed of Sound" and the sensational Gold single "Silly Love Songs".

We anxiously await your return.

Warmest good wishes,

[Signature]

BM: cb
Columbia Pictures
Sells Screen Gems
To EMI For $23 Million

NEW YORK—Columbia Pictures Industries, Inc. CMI and EMI Ltd. have announced an agreement whereby EMI will purchase the music publishing division of Columbia, Screen Gems-Columbia Music and Colgems Music Corp., for $23.5 million in cash. Columbia will realize a gain of approximately $15 million from the transaction, which will help reduce Columbia’s bank loan and outstanding debt. The management of Screen Gems, including Lester Still, Irwin Robinson, and Irwin Schuster, will continue to head the division.

Big $

—Announced that Time, Inc., publishers of Time, Sports Illustrated, Money, People and Fortune, will pay Columbia a “multi-million dollar investment” in four of Columbia’s upcoming films, estimated by trade sources at $5 million.

The sale will include two films already released and the rest of the company’s films that will be released in the next several years.

VWVE

And finally, announced an agreement (pending FCC and other official approval, too), to purchase Columbia’s stations in New Orleans, to a subsidiary of Oklahoma Publishing Co., for approximately $13.5 million.

50% of Accounts Already Qualified For ABC Return/Discount Program: England

by Gary Cohen

NEW YORK — Reaction to ABC’s new returns policy, granting discounts of from 16% to 25% on returns, has been generally favorable, according to a group of wholesalers accounts contacted by Cash Box for reaction to the program. News of the new ABC policy was broken recently in last week’s Cash Box (June 29).

6 Month Program

As indicated last week, the discounts, based on dollar purchases from ABC three months July 1 to December 31, will be deducted from purchases of ABC product in the following months, from January 1 to June 30, 1977.

The two discount structures from ABC for rack jobbers and retailers:

Retailers:

16%-20% return 1% discount
11%-15% return 2% discount
6%-10% return 3% discount

25%-29% return 5% discount
20%-24% return 6% discount
15%-19% return 7% discount

10%-14% return 8% discount
5%-9% return 9% discount
0%-4% return 10% discount

Returns

Returns will be based on dollar amount of purchases, as opposed to percentage. Each category, in addition to the discount, is being offered a return.

Other Details

In addition to the details announced in the letter, ABC vice president of sales and distribution Don England told Cash Box:

One Stops

— One stops will be counted under the “one stop” category, instead of the rack/ subcategory category.

Returns

— Returns will be based on dollar amount of purchases, as opposed to percentage. Each category, in addition to the discount, is being offered a return.

Violence At Area Concerts Causes N.J. Lead, Sheen Cancellations

by Eric Rudolph

NEW YORK—Failing the death of a fan who started a blaze outside of Roosevelt Stadium in Jersey City, New Jersey, during a recent Yes concert there, the city has canceled a planned concert at the stadium by the Grateful Dead on July 2. Similarly, violence at a recent soul concert at Shea Stadium in New York City has caused the City Parks Commissioner to cancel three soul programs scheduled in July there.

Arthur Bello, press representative to the Mayor of Jersey City and liaison to the concert promoter, says that the decision to cancel the show was based on the fact that the city is expecting two to four million people over the Fourth of July weekend to view Operation Sail, a Bicentennial event. Delo said that this influx of people would tax the police force to the point where it would be impossible to provide adequate security at the concert. The remaining three concerts scheduled for the summer at the stadium will take place, although the promoter has been given one year’s notice that the facility will not be available next year.

Outside the Stadium

According to the Jersey City police, at approximately 7:30 p.m. on Thursday, June 17, Guy Porzelt was stabbed in the throat in an area several hundred feet from the stadium. He died several days later. The police did not know whether or not either Porzelt or the man who stabbed him was inside the stadium for the concert, which began at seven-thirty. They also reported there is a juvenile in custody charged with the murder.

Delo continued that “the Mayor feels that the very unfortunate and tragic incident that happened outside of the stadium was undoubtedly contiguous but not necessarily related to the concert.” He said that the city had long experience with the concerts and there had been positive and that the cancellation in no way reflected on John Scher, the promoter. Rather, he said, it was indicative of the “nature of the beast” referring to large outdoor rock concerts.

Rescheduling Planned

Scher, however, is planning to reschedule the Grateful Dead concert for August 4th, when it will not conflict with any other professional events. “At this point,” he said, “we will reschedule the concert as planned. If this is not granted, he will attempt to reschedule the show for one month later.”

Hartz Mountain Buys 6.5% Interest in Pickwick Int’l.

NEW YORK — The Hartz Mountain Corp. has purchased 287,000 shares, or 6.5% of the outstanding Pickwick stock, from Daniel Gittelmann and Emanuel Gittelmann, two directors and executives of Pickwick International. Both Gittelmanns will continue as members of the Pickwick board until Pickwick shareholders meeting held in New York.

Operated U.S. Records

The Gittelmanns operated and controlled U.S. Records, a record jobbing division of Pickwick. The relationship with the Hohler Brothers rak concert operation; their primary account was the Zayre discount store chain. It was understood that the sale would mean the former U.S. Records operation will now be operated as part of the overall Hohler Brothers organization.

Pickwick Records and Hohler Brothers independent distribution operations in Minneapolis, Dallas, Miami, Atlanta, Memphis, and St. Louis, which was until recently known as Commercial Music of St. Louis. In addition, they operate the J. L. Marsh rack operation, and the Mountains and Discount records retail record store chain, Mountain manufactures and distributes pet foods.

Variable Retail Prices Cause Store To Compete With Itself

by Julian Shaprio

NEW YORK — The practice of selling records and tapes at variable prices in different areas of the country has been employed by national and regional retail chains for some time. With a single national box on the market, this has drawn attention to this fact during the past month in its examination of weekly retail selling prices, now expanded to embrace 19 metropolitan areas in eight major market areas. Thus, it came as no initial surprise to discover the Target Stores chain advertising a single price of $5.98 for a selection of six major Warner/Elektra/Atlantic artists in three cities at different prices for both records and tapes. The curious was to see two advertisements published in the same city (Dallas), in two different newspapers (the Morning News and the Times Herald) offering the same albums at the same stores for different prices on the same date.

Retail Selling Prices


Rutland: Gershman’s sells all tapes at $3.75/$3.84 tape for $5.95-$7.98 tape list with features on Capitol Records (specifically, latest works by Natalie Cole, Tavares, Glen Campbell, Steve Miller, Wings, and Bill Cosby), Angel Records, newest album by Cheech & Chong (ode), and the Beatles’ “Rock ‘N Roll Music” (Capitol) at $5.99 ($10.96 list for 2-LP set/saturday Baltimore Sun).

Boston: Lechmere’s “Summer Music Festival” lists 14 bestsellers from the CBS family at $3.68 per disc, reduced from $4.88 at four stores; newest; Chicago and Neil Diamond are highlighted.


Cleveland: Uncle Bills advertises the “top 20” LPs for $3.95/$4.95 tape (“Frampton Comes Alive,” “2-LP set from A&M, for $4.50/$5.95 tape.” At Five Record Theatre outlets, full page ad featuring many titles from CBS list for $3.49/$4.99 tape (55%/$68 tape list).“Super Hits” also talks about $3.99/$5.99 tape.

Other Exclusive Sales

Cleveland: Uncle Bills advertises the “top 20” LPs for $3.95/$4.95 tape (“Frampton Comes Alive,” “2-LP set from A&M, for $4.50/$5.95 tape.” At Five Record Theatre outlets, full page ad featuring many titles from CBS list for $3.49/$4.99 tape (55%/$68 tape list).“Super Hits” also talks about $3.99/$5.99 tape.

Dallas: Target offers selected catalog items (including latest works) by the Doobie Brothers.
Kiss & Sell

The soundtrack album to the Dino DeLaurentiis motion picture, "LIPSTICK." Composed and produced by Michel Polnareff. More than just a soundtrack...

On Atlantic Records and Tapes.
Phonodisc Drops Tape Price 10¢

NEW YORK — Phonodisc Inc. has announced a ten cent reduction in wholesale cost on all Phonodisc distributed $7.98 and $8.98 list tapes. The move is effective June 25, and will apply equally to retail and wholesale customers.

Event Records Splits From Spring, Polydor; Distrib. Deal Sought

NEW YORK — Event Records has been spun off from Spring Records, it has been announced that label principals Roy and Julie Rikfin, and will be leaving their Polydor distribution to search for a new affiliation. The label had been distributed by Poly for 15 years, and the sole act on label, the Fatback Band, has been transferred to Spring Records.

18 1/2 Of CB LP Chart On 6 Mos. Or More
by Gary Cohen

NEW YORK — 37 of the 200 albums on the Cash Box LP chart, including 10 out of the top 50, have been on the chart for six months or more. Among the titles are some of the hottest selling albums on the street, even after six months, one year and in some cases, two years.

Overall, the top 100 albums have been on the chart for a combined total of 1,527 weeks, or an average of slightly more than 15 weeks per album. The average for the top 100 is 100-200 albums have been on the chart for 218 weeks. The average for the 200 albums is 158 weeks. The presence on the 200 LPs represents a showcase for catalog, with the majority being as current as the albums.

5 Year Reign

The current longevity leader is Carol King’s "Tapestry" album, which has been on the Cash Box LP chart for five years.

LOS ANGELES — Right now there are two Tower Records in the Phoenix, Arizona area, one Arizona copyright law leaves room for only one.

Russ Solomon, president of the Tower Records chain in California, was surprised when he located a store in Tempe, Arizona (outside Phoenix) and discovered that the name was already reserved by "Tower Records Warehouse," located at 4989 12th Street in Phoenix. That warehouse, he said, was leased by Odyssey Records, a chain based in Canton, Ohio.

He explained that he has recently received some legal papers from Richard Bullock’s attorney (Bullock is president of Odyssey), asking him to stop using the name "Tower," and explaining the legal ramifications if he doesn’t.

Phoenix Battle Over "Tower" Name

Solomon, Odyssey Headed For Court Fight In Major Dispute Over Territorial Rights

by John Mankiewicz

New York — The dispute between two Arizona companies over the Tower Records name stems from a 1974 agreement to sell the right to "Tower" to Bullock’s Odyssey Records. But it has led to a fight for a court decision that could determine whether Bullock, or Solomon, can use the name.

Solomon, head of Tower Records in Phoenix, has been using the Tower name in that area since 1967. But Bullock, owner of Odyssey Records, and his attorney, have been demanding that the name be turned over to them.

Solomon, who has been using the Tower name in Phoenix since 1967, has been using the name for 10 years. Bullock, who has been using the name since 1974, has been using the name for 15 years.

Haven To Be Distrib By Phonogram

LOS ANGELES — Phonogram has been licensed to distribute Haven Records product worldwide according to an announcement by Eddie Lambert, vice president of Haven, and Cees Wessels, international vice president of A&R for Phonogram International, B.V. The contract includes the United States, Canada, and the United Kingdom, where Aristax releases the label’s singles and albums.

The Haven artists include The Righteous Brothers, Evie Sands, Honey White and The Nightman, and Rob Grill and The Grass Roots. Attorneys involved were Jules Kurz for Phonogram and Bruce Gralka for Haven.

Wee Three Expands

PHILADELPHIA — Wee Three Records and Audio Stores, serving the Philadelphia metropolitan area, has expanded to eight outlets with the recent opening of a store in New Jersey.

A unique feature of the newest store, largest in the chain, is a record wall spanning the entire length of the store, with LPs displayed from ceiling to floor.

Stax Staves For Chapter Eleven
by Paul Vancil

MEMPHIS — In the mid-1960's Memphis-based Stax Records and its legion of innovative black artists rose to the top of the recording industry with its unique soul and rhythm and blues sound. Last week Stax lawyers stood in Federal Bankruptcy Court in Memphis; another store office and single phone from the millions the firm once had at its disposal.

Corporate Reorganization

Stax, forced into involuntary bankruptcy in December by three small creditors, had filed for a Chapter 11 corporate reorganization on the grounds that other people have paid off the firm’s creditors.

The creditors claimed that the outcome is still uncertain and Isaac Hayes, Otis Redding and the Staple Singers owe about $25 million. Stax has maintained that it is about $25 million, Stax has maintained that it is about $25 million.

Distribution Agreement

Stax two largest creditors are Memphis-based Union Planters National Bank, which held about $10,5 million, and CBS, Inc. CBS signed a distribution agreement with Stax in 1968, the third company to do so so since the firm began in 1959, and it advanced Stax about $6 million.

The bank and CBS are also squabbling; both laying claim to the all-important master tapes as security for their loans.

Wayne Gets Unique Label Deal In Japan

PARIS, FRANCE — Cash Box has learned that publisher Arnie Wayne, president of the Arline Wayne Organization, has been given the exclusive deal in Japan by the Watanabe Corporation. Wayne, who does not have his own label in the United States, has no contract distributed through Kenwood in Japan. Wayne told CB he believed the agreement was a first, because Wayne was an American.
RCA Launches Soul Campaign

NEW YORK — RCA Records has launched a rhythm and blues merchandising campaign, “Summer Soul Sizzlers,” for June and July. The project will feature R&B and pop artists, posters, headlines sheets, dealer order forms, print advertising, and in-store airplay samplers. The “Summer Soul Sizzlers” theme will also be supported by theme shirts, hats, posters, hangtags, umbrellas, slugs, a consumer bag stuffer, separate artist posters and a sales program that will feature contests for RCA sales personnel and dealers.

According to product marketing director Robert Harrison, the campaign “underlines RCA’s deep commitment to rhythm & blues music.”

Alice Cooper LP Tops WB Release


Kinks To Arista

NEW YORK — The Kinks have been signed to a worldwide recording contract by Arista Records.

Pressing his excitement at the conclusion of negotiations in London, Arista president Clive Davis commented, “I’ve long been a fan of the group and have no qualms supporting them. I also have confidence they have made to music. I couldn’t be happier that they’ve chosen Arista as their new home.”

The Kinks’ Ray Davies added, “This all came about because Clive Davis, Elliot Goldstein and myself were having lunch. I was having a simultaneous conversation with both Clive and Elliot — Clive asked me if I wanted the contract and Elliot asked me if I wanted any tossed salad. I said yes. As a result I have made my first and only decision of 1976.”

RCA To Distribute New Tattoo Label

NEW YORK — RCA Records will manufacture and distribute Tattoo Records, a new label created by BNW Associates, a west coast-based management firm. The Tattoo label will be distributed through the RCA Ventures of Jimmy Dean, Mase Neufeld and Alan Bernard, three principals of BNW Associates, who now represent Captain & Tennille, John Davidson, The Miracles, Randy Newman, Lou Rawls, Henry Gross, Kansas and others.

The first project on Tattoo will include Cindy Hoobs’ “From The Heartland,” and the motion picture soundtrack to 20th Century’s film “The Omen,” composed by Jerry Goldsmith.

EXECUTIVES ON THE MOVE

DOBBS LIPSUS KIRSCH

Arista Forms Artist Development Department — Arista Records has formed an artist development department, naming Marilyn Lipsius as coordinator. The newly formed department will consolidate the planning and execution of the areas of product management, advertising and publicity.

Dobbs joins Arista as director of product management. He came to the label from Blue Sky Records, where he served as vice president and general manager. Prior to that association, Dobbs was product manager for Epic/Columbia/Elton John.

Davis Named To CRI Post — Allen Davis has been appointed to the newly created position of executive vice president of Creative operations for CBS Records International. In his new role, Davis will be responsible for supporting and coordinating CRI’s worldwide A&R, marketing, artist development and music publishing activities. Davis, who will be based in CRI’s New York headquarters, will report to the United States after having served as vice president of European marketing operations for CRI, in Paris. He joined CRI’s Records in international in 1974 as vice president and senior director of marketing and sales for CBS Records/U.K. Prior to that he served as director of EMI London, and a vice president of Capital Records in the U.S.

Kirsch Appointed To New Post In ABC Records — Bob Kirsch has been appointed to the new post of product manager for ABC and ABC/Dot Records. Kirsch will serve as liaison between ABC’s Los Angeles and Nashville offices, dealing with country product. His responsibilities will also include the supervision of repackaging of country material. Kirsch comes to ABC from Billboard Magazine. Kirsch will operate from ABC’s Los Angeles headquarters and will report directly to Herb Bekin.

Feineige Named CBS Promotion Manager — Bob Feineige has been named regional promotion and marketing manager for Epic Records and associated labels, including CBS Records. He will supervise the activities of branch promotion managers in the market, continue liaisons with radio stations, and coordinate artist tour plans for the Midwest. Feineige joined CBS Records in 1972, in Chicago, moving to Cincinnati as resident manager, and most recently serving as local promotion manager for that branch.

Peruggi To BASF National Sales — Sal Peruggi, Jr. has been named national sales manager for BASF Records. As part of an overall sales realignment within Audiocity, Peruggi will be responsible for the BASF and United Artists (in Canada). Audiocity president Bill Gallagher has indicated that Bill Singer, national sales manager, will now exclusively handle sales for Audiocity and associated labels.

Schoenbaum Named General Manager of Chappell — Mitchell Schoenbaum has been named general professional manager of Chappell Music. In his new position Schoenbaum will be responsible for talent acquisition and working with recording companies and producers on the development of the Chappell catalog. During his three years as general manager of Chappell, Mitchell Schoenbaum has been named general professional manager of Chappell Music. In his new position Schoenbaum will be responsible for talent acquisition and working with recording companies and producers on the development of the Chappell catalog. During his three years as general manager of Chappell, Mitchell Schoenbaum has been responsible for talent acquisition and working with recording companies and producers on the development of the Chappell catalog.

Sculatti To Top Warner Editorial Post — Gene Sculatti has been named director of editorial services for Warners’ Bro. Records. Sculatti will be responsible for writing the bulk of Warners advertising copy, editing the company’s promotional magazine, Waxpaper, as well as album liner copy and special editorial projects. Sculatti is a member of Warners’ editorial staff for the past year, working primarily as a copywriter and on a number of publicity editorial projects.

Perry Publishing Taps Pinckes — Carole Pinckes has been named professional manager of the Richard Perry Publishing Companies. Ms. Pinckes will headquarter at Perry’s recording facility, Studio 55, 5555 Moresse Avenue (666-6426).

Golden To Tentmakers — Bob Golden, New York management figure, has joined the west coast based Tentmakers Corporation management group, as national director of Tentmaker artist relations.

Bloom Named Heider L.A. Studio Manager — Andy Blob has been named studio manager in Los Angeles for Wally Heider Recording. Blob, previously manager of Remote Recording Operations at Wally Heider Recording, will now be responsible for the day to day operations of the Wally Heider Los Angeles Studios and Remote Recording Units. Ginger Mews remains manager of the Wally Heider San Francisco facilities.

Jaffe To Polydor — Jerry Jaffe has been appointed special projects promotion manager for Polydor, Inc. New to the music industry, he was most recently professor of chemistry for a New York college.

Don Wright Promoted At RCA — Don Wright has been named national album promotion manager for RCA Records, with responsibilities including all album airplay, as well as specific projects. Wright joined RCA as midwestern regional promotion manager in 1975, previously working with Stax as national director of pop promotion, a position he held subsequently as serving as northeast regional promotion manager for Epic Records.

AWB’s Third Leads Atlantic June LPs

NEW YORK—The Average White Band’s third album on Atlantic Records, the Arif Mardin-produced “Soul Searchin’,” leads off the label’s album release for June. Alongside, AWB is “Happiness Is Being With The Spinners,” their sixth for the label, produced by Thom Bell.

In addition, the release includes “2nd Street,” the second Atco album by Back Street Crawler, and the last studio recording by a member of Quo, the British hard rock band, as the release of the Roxy Music’s first live album, “Viva Roxy Music,” and Margin Joseph’s “Hear The Wind,” the veteran rhythm and blues star’s first album on Cotillion and fourth for Atlantic. In addition, Burns and Schreiber’s live recorded “The Watergate Comedy Hour,” marks the break-in’s fourth anniversary.

Summer jazz albums include “The Doctor Is In...And Out,” by Yusef Lateef, and Roland Kirk’s “Other Folk’s Music,” a series with a previously unreleased 1963 Paris recording of “Duke Ellington’s Jazz Violin Session,” with Stephen Grappelli on violin. A list of others. “Echoes of Blue” is a compilation of tracks from Freddie Hubbard’s first two albums for Atlantic, while a dozen of Bobby Quine’s “Out To Lunch” albums appear on his “My Personal Property.”

Three artists debut this month, including Yello’s “Dance” and Panic’s “Olias Of Sunhillow,” written and performed on all instruments by the artist, and Creedence Clearwater Revival’s “Green Hell,” the first of their Capitol’s first site, “It’s Good For The Soul.” Experimental/improvisational pianist Frederic Rzewski bows on Fnnider with “No Place To Go But Around.”

Columbia Debuts Encore Series

NEW YORK — The Special Products division at the Columbia label presents the Encore Collection, a new re-issue series with a list price of $4.98 for records and $5.98 for eight-track tape versions. A series a return policy where dealers will be able to return 15 per cent of their purchases on a semi-annual basis.

Kicking off the series are twelve albums including Johnny Mathis’ first album, Mel Torme’s “That’s All,” “Sarah Vaughan In Hi-Fi,” “The Band’s” “Rolling Stones” debut album, “Band Of The Hand,” Rosemary Clooney and Duke Ellington, the Hollies’ “He Ain’t Heavy, He’s My Brother,” John Zorn’s “Greates Hits” and, oddly, Buckney & The Union Gap’s “Lady Willpower.”

Motown Plans Prodigal Expansion

LOS ANGELES — Motown Record Corporation is now making a major cross-over into the pop/rock market with revitalization of their Prodigal recording label. A new artists have recently signed to Prodigal and are expected to bolster the strength and appeal of the label, including Michael D’Angelo, The Last Outfit Band, Randy & The Romancers, Dreamers & Schemers,” was released in June, and Fantacy Hill and Durham’s “I’m Going” debut product is scheduled for July release.

The bulk of the expansion will be supported by promotions behind the upcoming campaign’s release. Prodigal’s July releases. Ray Ruff has recently been named creative director for Hitsville and Prodigal, and will be directly responsible for acquiring new acts for the label.

Starship, Grunt, Renew

NEW YORK—Jefferson Starship has renewed its exclusive distribution pact with RCA and Grunt Records. The group’s entire ten-year recording career, in various incarnations as Jefferson Starship or Airplane, has been spent in association with RCA.
Here's What Summer Sounds Like

CRSBSBY/NASH
Whistling Down The Wire
ARCO 950

THE DWIGHT TWILLEY BAND
Sincerely
SRI 5003

DUKE & THE DRIVERS
Rollin' On
ARCO 942

U.S. RADIO BAND
Don't Touch That Dial
ARCO 547

CLARENCE CARTER
A Heart Full Of Song
ARCO 542

ISAC HAYES
Juicy Fruit (Disco Freak)
ARCO 393

MARK ALMONDO
To The Heart
ARCO 948

ROY CLARK
Ray Clark In Concert
DOSO 2054

SIR DOUG & THE TEXAS TORNADOES
Texas Rock For Country Rollers
DOSO 2057

SIR DOUG & THE TEXAS TORNADOES
Texas Rock For Country Rollers
DOSO 2057

RAY PRICE
Rainbows and Teardrops
DOSO 2053

JOE STAPLEY
All These Things
DOSO 2059

From ABC, Shelter, Impulse, and ABC/Dot Records
On Records and Tapes
Cover Versions Find 8 Positions In Top 51

by Phil DiMauro, Julian Shapiro & Jeff Ray

CBS Holds FM Promo Conclave At Caribou

NEW YORK—CBS Records held a meeting of their FM album promotion people on at the Caribou Ranch in Colorado, on June 24 through the 26. The meeting was partly a planning session for a proposed national FM convention; the other main topic of discussion was the importance of FM promotion. Attending were regional and national promotion executives from both Columbia and Epic, including Gil Colquitt, former music director of WLIR-FM; Harvey Leeds; representatives were Jim McKeon, former program director of KWST, and Paul Rapport. Not in attendance was Dave Remidi.

CBS hires students for minority program

NEW YORK—College students have been hired for the second year in a row as part of CBS Records' Summer Minority Internship Program. Hispanic and black students, selected on the basis of financial need and academic achievement, are participating in a program which provides work opportunities in the business world for minority students.

During the ten-week internship, students will be assigned to specific departments of the record division including A&R administration, merchandising, marketing, and press and public information. In addition to its own program, CBS Records is also participating in the National Urban League's Summer Internship Program, as well as that of a local New York City organization, Young Activists Now.

Cash Box Welcomes First In Series Of Chart Presentations

Cash Box magazine's market research department was invited by Atlantic Records to make a chart presentation before the label's sales, promotion and marketing executives, who recently gathered in New York for their "Promotion 76" seminar. At the meetings, Cash Box distributed to all Atlantic personnel, singles and album chart analyses, along with extensive lists of our pop and R&B radio station call lists. In addition, the research team distributed lists of accounts called for sales reports, broken down geographically, including which wholesalers and retailers are called in each market, and which types of reports (singles and/or albums, R&B and/or pop) are received from each. Following the presentations on each of the charts, and how information is compiled and assembled, the CB staff fielded questions from the audience on topics relating to charts and their preparation. Throughout the entire presentation, copies of retail and radio station reports, rack jobber computer printouts and the tracking sheets used by the department to enter information were passed around for the attendees to see. This presentation, the first done by the Cash Box staff, will be made available to other record labels in the near future, prior to "going on the road" for presentations to retailers, wholesalers, radio stations and record company executives in major cities throughout the country. Seen at the presentation are (from left): Jeff Ray, Larry Carlat and Bob Spiesman, all of the research department. Steve Ostrow, album chart editor, Gary Cohen, east coast editor; Howard Lowell, singles chart editor; and Marty Ostrow, executive vice president of Cash Box.

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The first true saga of the music world.
The new single by Stark and McBrien.
’Ballad For Americans’ Revived
By UA For Bicentennial

by Nick Nichols

LOS ANGELES — With the bicentennial anniversary of our nation’s birth rapidly approaching, a re-evaluation of the role of music in the development of the country may be in order. Though there are no plans on the part of any major record company to mount extensive bicentennial campaigns, several companies have entered their contributions to the “Americanica” musical genre. One executive went so far as to claim that his company’s revival of such a musical work is actually “more inspiring than our National Anthem.”

What, you ask, could be more inspiring than “The Star Spangled Banner”? According to Michael Stewart, board chairman and president of the United Artists Music Publishing Division D. U. A.’s, new release of “Ballad For Americans” insinuits such inspiration in its listeners. He feels that the piece is an important contribution to our heritage; he affirmed, “I think ‘Ballad For Americans’ will play a significant role in the American musical legacy forever.” Furthermore, he is convinced that the patriotic cantata has been inspiring the American people since its original radio debut in 1939.

The libretto to the ambitious project was written in 1937 by John Latouche, a 20-year-old Richard Rodgers who felt a deep-seated need to write a vocationist sermon against the intolerance and petty-ness that is spreading its tentacles around the world.

A year later, Latouche’s moving stanzas were chosen to be performed at the Republican National Convention, while in England, the G.I. Chorus presented the piece in a command performance — its only performance outside the U.S. to date.

Over the past two decades, however, ‘Ballad For Americans’ slipped into relative obscurity — and that’s where Mike Stewart comes into the picture. When I discovered ‘Ballad’ listed in a Robbins Music catalog that UA recently acquired, Stewart related, “I was immediately taken by the idea of re-doing the piece. I was actually interested in the significance of the work itself, I wanted to sell the work — not the album.” The importance of the project to Stewart is graphically illustrated by the fact that it is the first hit single he has chosen to produce personally in over 12 years.

The Long And Short Of It

According to Stewart, the biggest problem he confronted was what to do with the rest of the album, “ ‘Ballad’ is only 12 minutes long in the original version,” he said, “so after consulting with my co-producer, Dr. George Butler (vice president/general manager of UA’s Blue Note Records), we decided to commission Luther Henderson to compose an overture — to use his voice on ‘Ballad’s’ re-appearance, themes within the piece. Henderson was also chosen to arrange the piece, since he was the arranger of the original version. In his new arrangement, he utilized a more contemporary instrumentation to give new

David Liska’s
STARTIN’ ALL OVER AGAIN is breaking out!

Now on 167 radio stations in New England alone.

“The fare is country/folk, and the results are sold throughout.”

In a world of power packs, he stirs a pleasant groove.

WE ARE LOOKING
FOR NATIONAL
LABEL DISTRIBUTION

PHAROAH
RECORDS

Box 88
Glastonbury, CT 06033
203/633-1418

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Ten Fan Records, Hartford
Write for its

— MCA recording artist Lesley Duncan caught some of the nighttime rays with friends and MCA personnel after her opening at the Roxy last week. Currently on tour across America in support of her first MCA album “Moonbathing,” the lovely British singer/songwriter is pictured backstage with (left to right) Bob Davis, MCA vice president of artist acquisition; David Budge, editor-in-chief of Cash Box; Mike Martin, president of MCA Records; Lesley; and Rick Frio, MCA vice president of marketing.

House Adopts Pirate Penalties
by Rebecca Moore

WASHINGTON, D.C. — It’s hard to know if record pirates can change their ways and be rehabilitated. Perhaps thinking so, however, the House Judiciary Subcommittee, chaired by the late Robert W. Davis, MCA vice president of artist acquisition; David Budge, editor-in-chief of Cash Box; Mike Martin, president of MCA Records; Lesley; and Rick Frio, MCA vice president of marketing.

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FOR L.T.D., THEIR NEW ALBUM IS THE BIG STEP TO CENTER STAGE THAT HAS BEEN YEARS IN THE MAKING.

The love, togetherness and devotion of L.T.D. is finally paying off.

One night last year, they opened for the Average White Band. After that one date AWB asked them to open for the entire tour.

Since that experience and others with the Isleys and the O'Jays, L.T.D.'s sound began to take on a new, sharper focus. In short, with new incentive from the group's lead vocalists, Jeff and Billy Osborne, they got streamlined and supercharged and got together with the production team of Larry and Fonce Mizell (the Blackbyrds, Donald Byrd, Bobbi Humphreys). And now, after brilliantly refining and solidifying their sound, L.T.D. has made "Love To The World."

L.T.D. is Love, Togetherness and Devotion. "LOVE TO THE WORLD" is their new album.

ON A&M RECORDS & TAPES

PRODUCED BY LARRY MIZELL AND FONCE MIZELL.
Television Themes Find Home At Top Of CB Singles Chart
by Julian Shapiro

NEW YORK — Television themes are certainly not new to the record buying public, nor have they been strangers to the Top 100 Singles chart (see S.W.A.T. chart, April 30). During the past eight months, these musical introductions to various situation comedies and adventure series have been converted into singles, hit singles, in unprecedented numbers.

One A Week

In fact, since Nov. 15, 1975, at least one such record has appeared on the CB Top 100 Singles chart every week. This week there are four.

Began With 'S.W.A.T.'

The succession of titles began late last year with the appearance of the "Theme From S.W.A.T." by the Rhythm Heritage (ABC). This disco-oriented tune by a group of assembled studio musicians spent two weeks on the chart, eventually climbing to #1. Of the six records on this week's chart, the most successful this week has been "Welcome Back" by John Sebastian (Warner/Reprise). The theme to Welcome Back, Kotter spent two weeks at #1, and has been in evidence for 15 weeks. This week it is #24.

Others, though past the point of peak sales, are "Baretta's Theme" by the Rhythm Heritage, which attained the #16 position, and "Happy Days" by Pratt & McClain (Warner/Reprise) which reached #6. The former is currently #29 after 12 weeks, the latter is #30 after 14 weeks on the chart.

"Making Our Dreams Come True," the theme from Laverne and Shirley by Cyndi Greco (Private Stock) has risen to #22 after nine weeks. In addition, the "Theme From MASH" by The New Marketts (Farr) is poised at #106 after two weeks, and may very well add to the list of themes that have entered the Top 100.

TV Music Ties Surge

Why this suddenly intensified love affair between television and recording executives? According to Steve Darri, producer of most of the successful television themes, it is simply a matter of a mutually beneficial business arrangement. "Television producers now recognize that a good marketable theme can have great public value for a show. And the television theme business may be a good outlet for material and a good way to expose artists."

John Travolta

John Travolta, who plays the character of Vinnie Barbarino on Welcome Back, Kotter, is probably the best proof of this contention. He has launched a brand new recording career from one song, "Barbara Ann," that he sang on the show. A recording contract with Midland Int'l. followed, and Travolta now has two records on Cash Box's charts: a single, "Let Her In," which is #10 with a bullet after nine weeks, and an album, "John Travolta," which is #72 bullet after eight weeks.

Not to be outdone, Deadly Nightshade has recorded a song inspired by the series, Mary Hartman, Mary Hartman, and the single of the same name (phantom) debuted on this week's chart at #62.

And what of the future? Industry watchers have been recently predicting a saturation and subsequent decline of television themes as records. But, there are others who are not so sure. Meanwhile, Berri is currently working on a record of the theme from Starsky & Hutch.

'75 NARM Sales Survey: No Major Ups Or Downs

NEW YORK — No major changes were reported in the NARM study of the record and tape industry for 1975. Statistics, listed in percentages, confirmed a basic maintenance of operational levels for member rack/jobber/one stops and member retailers during the year.

Album sales continued to account for a larger percentage of total record sales, climbing to 88.6% from 87.3% a year ago. Conversely, singles sales accounted for a smaller share of the total record market for the third straight year, dipping to 11.4%. For retailers, the gap was even more severe; albums accounted for 92.0%, while singles represented 8.0% of total volume (though this was an increase from 7.3% of the previous year). Similar figures were evidenced for rack jobber and one stops, where album sales increased to 87.6% from 83.7%, while singles sales declined to 12.4%.

Dept. Stores Dominate

Department and discount stores remained the dominant type of retail outlet serviced by NARM members accounting for 71.6% of total sales, an increase of 1%. Part of the reason for this large percentage is that traditional variety stores, a separate category, have grown into the super-variety type store, such as Woolco (Woolworth) and K-Mart (Kresge). As a result, NARM now includes this hybrid in the department and discount store group. With this new grouping, only retail record stores accounted for more than 5% of the market, registering a 15.6% share. This represents a decrease of 2.8%, to the lowest percentage figure since 1972.

Records accounted for roughly two-thirds of the product sold for the fourth consecutive year, while tapes were responsible for 26.9% of total sales, maintaining a 4% or so position over the past four years. Contemporary music (incl. rock, R&B, & soul) continued to be the major category sold on record representing 61.4%. Other major divisions included: country at 11.7%, MOR at 11.1%, classical at 5.4%, and jazz at 4.8%. All of the above experienced slight increases from 1974 (11.6%, 11.1%, 4.5%, and 4.4%). For tapes, the severe decline of 1974 was reversed back to previous year levels, with the exception of ethnic tapes, which were down again, was essentially divided between 8-track (62.3% from 83.0%) and pre-recorded cassette (13.1% from 11.4%).

NARM's members, from which the information for this survey was gathered, continued to remain fairly stratified, judging by dollar volume of individual companies. Those companies registering sales of less than $1 million accounted for 11.3% of total membership, $1 million to $2 million accounted for 21.8%, $2 million to $3 million accounted for 11.3%, $3 million to $5 million accounted for 24.5%, and $5 million to $10 million accounted for 18.5%. Those companies with sales in excess of $15 million were 12.6%.

Silver Convention Gold

NEW YORK — "Get Up and Boogie," the latest single by Midland International recording artists Silver Convention, has been certified gold by the RIAA.

Henry Gross Gold

NEW YORK—"Shannon," by Henry Gross, has been certified gold by the RIAA, marking the first gold record for Gross, as well as for the year-old Lifeform Records.
I grew up singin' Naturally
The whole family sang.
Grandpa called me "gypsy, song man."
Mom always went to church.
She loved to sing.
Dad, the family loves to sing.

Grandma played the marches.
Big really liked.
Music
Make up words.
Naturally.
Thinkin' of them.
So I'll always-
Stay too late.
Sing too loud.
Silly too much.
Then I know that it's a good night for singin'.

"It's a good night for singin'"

JERRY JEFF
Walker
His New Album

Produced by Michael Brovsky
A Free Flow/Groper Music Production

MCA RECORDS
Brock Peters is a member.

Where does actor Brock Peters fit in?
Stewart explained, “I was aware that aside from his acting abilities, Brock was also a fantastic vocalist in fact, ‘he continued. ‘He was a notable singer before he even went into acting. I contacted him and asked him what kind of shape his voice was in (‘Balla’ is a very demanding piece vocally) and he said, ‘it’s great — I’ve been doing some road work and it’s really in great shape.’

The decision to use Peters was an immediate one, however, ‘After I had spoken to Brock. I listened to demo tapes which we had solicited from some top opera singers, but they all had a tendency to imitate Paul Robeson and they didn’t possess the dramatic feel that I was seeking — I needed an actor. So I told the story, ‘It’s got to be Brock Peters.’

‘Balla! Live! — An Educational Experience.
In an effort to make the endeavor as educationally stimulating as it is entertaining, Stewart told Cash Box that ‘Balla!’ would be charted for marching bands. He further asserted that UA is planning a gala performance of the cantata on the Fourth of July at the Hollywood Bowl featuring the Los Angeles Philharmonic Orchestra under the direction of Zubin Mehta with Brock Peters as soloist. ‘The performance,’ he explained, ‘will also be filmed for future use as an educational program.’

Other performances of the Fourth include one to be conducted by the Welsh National Opera at the ceremonial Changing of the Guard at Buckingham Palace. On July 9, the piece will also be performed by the BBC concert orchestra in a live broadcast over the BBC. Stewart quipped, ‘It is even being performed by Debbie Reynolds in Las Vegas.’

Commenting on the expected acceptance by the younger audience, Stewart said, ‘Nowadays kids are into all kinds of music — I think they’re much more sophisticated than the record company executives give them credit for. Our problem is that we, as executives, allow ourselves to become so trend-oriented that we begin to overlook the potential of really good music. To put it in music terminology, we’re approaching a multi-track listener with a monaural attitude — we’ve just got to get up to date.’

Speaking out on his personal regrets regarding the project, Stewart stated soberly, ‘I only regret that Paul Robeson passed away just as we were completing the recording — he never got to hear the album. But what more fitting tribute to Paul Robeson and our biennial celebration of the American musical legacy in the form of ‘Balla! For Americans?’

Capitol To Reissue ‘Ode To Billie Joe’
LOS ANGELES — To coincide with the movie “Ode To Billie Joe,” Bobbie Gentry’s original recording of the song of the same name is being re-released by Capitol Records. The single, originally released on Apple in 1967, will be reissued on June 28. The flip side of the single will be “Mississippi Delta.”

House of Cards
Well, the rationale behind giving TV broadcasters the right to sue is to enforce the Copyright laws. They have a vested interest in seeing those laws maintained. ‘I don’t think you can rely on local commercial TV stations to enforce it in all cases,’ argued Danielson. ‘Who else is being hurt?’ he asked. ‘Radio.’

Although the revision bill does give cable the right to carry both radio and TV signals, the subcommittee threw the radio problem back to the FCC and just voted TV.

REGIONAL ALBUM ACTION
"Don't go breaking my heart"

Produced by Gus Dudgeon
PIG-40585
MCA RECORDS
Grateful Dead

BEACON THEATER, N.Y.C. — Witnessing the settings and often frenzied rush of souls outside this hall, the Grateful Dead’s two-year absence from the concert stage seemed to be having its effects — or would the scene have been the same without its lengthy hiatus? Dead members have appeared in various combinations supporting solo projects, and some have also played these Beacon gigs, with tickets handled exclusively by the group's official fan club, but did not form a band.

Inside, the effect was repeated, with rear seats empty and the fans grouped densely around the stage's edge. Few were near their reserved seats, and virtually no one was sitting down. The group’s choice of songs, combining old and new, satisfied the crowd in varying degrees, although the music rarely drowned out the crowd hubbub. The first set was low-key to start, highlighted by Grateful's falsetto vocals on "Sugarare," which can be heard on the group's latest live release on Grateful Dead/UA, "Steal Your Face." The set’s mellow, emotive rendering was "Tennessy," where the buildups to the choruses created the type of feeling that peaked with the crowd. Generally, however, there were not enough uptempo Bob Weir-sung numbers to make up for the somewhat somnolent quality of Garcia's easy-paced compositions.

The second set, after a 45-minute interval, took on a free-form improvisational rhythm, a pace totally divorced from anything in its genre. The segue into "Not Fade Away" maintained excitement, although two Kreutzman-Hunter drum duets may have been too many. Another memorable selection was "Sugar Magnolia," with the set continuing in high gear through the one encore, "Johnny B. Goode."

The Grateful Dead’s success is unusual in its ability to set a groove and hold it throughout a long break between numbers; the action takes place "in the groove." Tied to this is their ability to blend their vocals and instrumentation. While there is much a critic could point to as lack showmanship, there is no disputing that Dead numbers don’t need a lot of show and can in fact spend a long evening with the band and each other. p.d.

East Coastings — The object of a benefit performance can be clarified by quotes, according to a New York Times report of Friday: "Dylan-Rolling Thunder Revue performances committed to raising funds for the defense of Rubin 'Hurricane' Carter. Although all talent was donated, the Madison Square Garden, at an admission price of $2.50, grossed about $250,000 after expenses. Among the costs listed were $4,750 for a cast party, and $10,000 in hotel bills, including a $3,000 figure for accommodations for guest heavyweight Muhammad Ali, who also performed. Carter, who was sentenced to life in prison after a jury decided that the evidence against him was insufficient to support his conviction, is appealing his conviction. Carter’s lawyer, in approving the revue's proposal, in spite of a reported gross of $379,787 on over 40,000 tickets sold. Promoter Clyde Carson claimed a loss of $48,776, and the defense committee apparently netted a $10,000 contribution from the Astrodome, and no more. Expenses include a $10,000 cash advance paid to Ali, and $3,000 for the Rolling Thunder tour, plus hotel expenses, $17,000 for a special charter flight from California, $8,000 for a cast party and nearly $2,500 for limousine rentals. The combined hotel and travel expenses were about $10,000, and two Kreutzman-Hunter drum solo-Wang drugs were advertised at $125,000 for production and $100,000 for rental of the Astrodome.

Taj Majal

Franklin Ajaye

THE ROXY THEATRE, L.A. — Taj Majal has come under a lot of criticism of late, for having deserted his original blues music. At the Roxy last night, Taj played a show that balanced toward the question; "It's all the same," he said, "There's just a different beat.

And it is. No Kirker how he comes across in his recent Columbia LP, in performance Taj Mahal is one of the most dynamic showmen working today.

The show at the Roxy started with a good musical mix: some blues, some reggae, and some good dance music. Throughout, Mahal was confident, leading the band through its passages with subtlety. (Once, however, sitting behind the piano, he yelled, 'Tighten up' at the band, and they did.)

The reggae tunes were done well, especially a haunting version of "Johnny Too Bad." The threat of a涉嫌什么的 guitar introduction. Admittedly, Taj Mahal does not have a traditionally great voice; rather, he is a great vocalist. He uses his vocal chords like he uses the guitar, as a vehicle for the music, a concept of great importance. Sometimes he played the lyric off of the preceding instrumental break, much like the late John Hurt.

There's real sense of joy in Taj Mahal's music, and this is why his musical changes should not be taken so seriously. He puts everything into his music, just as the man doing chamber music it would be just as good. A special crowd pleaser at the Roxy takes place "in the groove." Taj pick-ed up the Gary Davis tune with conviction, ably backed by a terrific steel drum player, who got the sweetest sounds out of that instrument that we've ever heard.

Franklin Ajaye opened the show with some very topical humor. The usual things: sex and drugs.

Rahsaan Roland Kirk

THE LIGHTHOUSE, HERMOSA BEACH — It’s only been a couple of months since Warner Brothers released all of those jazz albums, but they have become increasingly clear that the best of the generally excellent lot was Rahsaan Roland Kirk’s "Return of the 5,000, Lb. Man," for, quite a while, he has been in the vanguard of inventive saxophone players, and the album is a gem.

Backed by an excellent four-piece band, Kirk proved beyond a shadow of a doubt that he can energize a live performance as well as his vinyl ones. His sax was played with fire and passion. He had no problem at all with the band's strong sense of melody, and the tunes were invariably interesting and exciting.

A particular favorite was "Goodbye Pork-Pie Hat." Kirk has put words to this beautiful Charles Mingus tune. There have been other good versions (an early John McLaughlin record, for example), but none as soulful as Kirk's. The ballester to Yester's "Mr. Goodbye," phrasing reflected consummate good taste as he sensitively threaded lines with trombonist Dino Griffin. Walter Brown’s drums were more than just a timekeeper; he was an inventive percussionist who used his instruments to accentuate melody as well as rhythm.

Rahsaan Roland Kirk explained that he had recently been afflicted by a stroke, and had lost the use of his right hand. True enough, he worked the sax with only his left hand, but he managed to compensate for the loss by choosing his notes with care. There was no lack of the man's harmonic structure, even on the more complex tunes.

Ruilin Plays piano in Kirk's current band, and he is a wonderful player. Although we would have liked to see a little more chording on his solos (often they were uninteresting, flashy, but not supported by the band), his accompaniment was nothing short of masterful. Bassist Ben Schuler and trumpetist Bethalis Pierson filled in the bottom quite nicely. Kirk’s sustained lines show his well-realized solos, playing fascinating non-linear phrases with impeccable taste.

Rahsaan, however, had the final word at the Lighthouse show. The rest of the band was on stage, and the sax player was standing alone, being showered with applause. "I'd like to see Supersax come down," he said with a grin, "I'd blow them off the stage with one hand."

He probably would. J.m.
A NEW HIT SINGLE FROM THEIR GOLD ALBUM "CITY LIFE"
Crosby And Nash Lead ABC June Release

LOS ANGELES — ABC Records has six albums from the June release list, including David Crosby and Graham Nash's new LP, "Whistling Down The Wire," leads off a list of eleven June releases from ABC Records, which also include "Juicy Fruit (Disco Freak)," Bobby Vinton's "Serendades Of Love," "To The Heart," by the Mark/Almond Band, Clarence Carter's "Heart Full Of Song" and the ABC debut of a new band called the U.S. Radio Band, called "Don't Touch That Dial.

ABC LPs include Roy Clark's live album, entitled "Roy Clark In Concert," Ray Price's "Rainbows And Teardrops," "All This And Nothing" and Doug Sahm's ABC debut with his group, Sir Doug And The Texas Tornados, entitled "Texas Rock For Country Rollers."
The first Shelter Records release to be distributed by ABC is "Sincerely" by the Dwight Twilly Band.

Arista Sets New LPs

NEW YORK — Two debut albums and two hit compilations comprise Arista Records' album release for June.

"Point Blank" is a Dallas rock band produced by Bill Ham, who manages ZZ Top. "The Movies" is the debut album of a New York rock band called PVC.

The Monkees' Greatest Hits, and a two-record set, "The Wonderful World Of Tony Orlando & Dawn," are also set for June release.

Colter LP Heads Capitol Release


Starx 9

of conspiring to obtain fraudulent loans from Union Planters. And the company faces suits from several of its former artists, including one for about $3 million from Hayes over back royalties.

Hopeful

Despite the troubles, the Starx principals were hopeful. Jim Statham and co-founder of the company in 1960, said, "Starx can rise again, if given the chance. It's more than just a record company, it's a way of life."

I feel good for the first time since we were evicted on December 19th. I want to get back in business."

Bank attorney Wynn Smith was less optimistic. "They have nothing to resurrect," he said.

Smith said the reorganization filing was a delaying tactic. Claiming that Union Planters' loan was the largest ever to a minority-owned company, he said it will be a serious blow to black enterprise if these people are allowed to get away with this.

"Starx" chances of new life remain uncertain in the face of possibly having to post bond to insure creditors. Bank lawyers said they would ask for at least a $5 million bond, and it's not at all clear that the company would have considerable difficulty raising it because it would have to come from new creditors.

Pirates Raided In Ga.

ATLANTA — An intensive anti-piracy campaign, undertaken by the Georgia Bureau of Investigation, has resulted in the seizure of more than 5,000 allegedly pirated tins and a quantity of duplicating and packaging equipment. Eight arrests were made in conjunction with the investigation, which covered 40 countries between May 3 and June 15.
"Steal Your Face" by the Grateful Dead. The follow-up to one of the biggest albums of their career. The definitive live statement from the first family of Rock'n Roll. The Grateful Dead, America's most historic touring band playing their latest and greatest tunes like "Sugaree", "U.S. Blues", "Casey Jones" and "El Paso".

Just as they step out the door on their first national tour in 2 years comes the perfect album for every American Dead Head.

"Steal Your Face" the Grateful Dead.
A new live 2 record set on Grateful Dead Records and Tapes.
JOHN SEBASTIAN
(Reprise/WB RBPS 1355)
Hideaway (2:49) (John Sebastian Music — BMI) (J. Sebastian)
A jokey rocker, with a Tex-Mex feeling to it. Sebastian has always been a master of many styles, and this is yet another example. Probably won’t chart quite as high as “Welcome Back, Kotter,” but still it’s a strong song, and deserves considerable airplay. The chorus through repetition, draws the listener into the center of the song. FRANKIE VALLI (Island PS 45, 096)
We’re All Alone (3:59) (Boz Scaggs — BMI) (B. Scaggs)
Inspir’d & AWR work here. Boz Scaggs is really hot now, and this particular tune is in keeping with this trend. Sings’ style. The arrangement is similar to Scaggs’, but Valli packs a lot of emotion into the lyric. A great MOR tune that will, no doubt, get a lot of that kind of airplay.

LOGGING & ME ANJIE (Columbia 3-10376)
Pretty Princess (3:28) (Jasperella — ASCAP) (J. Messina, M. McLeod)
Not long as their recent work, however, this is a light little tune with considerable power. The strings, perhaps, are a trifle overdone, but the flavor of the song comes across; another great love song. Interesting sax work, a very slick solo entrance. Should get a lot of FM play.

JOE SIMON
(Storg Stagg 7/CBS ZS 1521)
Funny How Time Slips Away (3:26) (Tree — BMI) (W. Nelson)
A good cover of an early Willie Nelson tune from the “Simon Sings” LP. Joe Simon’s version of the first verse is really a treat. A song about a meeting between two old friends, this is poignant and effective. Simon’s in- jections are also interesting; this song is just right emphasis on each phrase; this is really a hard song to do. Should get country and, if they’re smart, FM programmers will check this out.

JOHNNY RIVERS
(Epic 4-50248)
Linda Lu (2:30) (Greggarm — BMI) (R. Sharpe)
A hard rocker from Rivers, this time his phrasing is really unique. In fact, this whole LP is unique, as was many words into a phrase as he can. A fritted bass melody provides the thrust for the cut, and his voice is a good vehicle for the energized lyrics. Should hit AM and FM airwaves with a vengeance.

THE TYMES
(RCA JC-10713)
Only Your Love (3:33) (Hudson Bay — BMI) (J. Lettingham)
A middle of the road disco number. The Tymes’ vocals have always been excellent, and this tune is in keeping with that expectation. Shells brothering, backed by a fairly standard disco arrangement. Should get a fair amount of airplay on R&B outlets. Nice flute work.

LED ZEPPELIN
(Swan Song/Atlantic SS-70110)
Candy Girl (4:10) (Flames of Aiton — ASCAP) (Page, Plant)
A hard rocker, in that blues idiom that the band uses so well. The vocals are excellent, with their usual razor sharp sound. Although Zeppelin is not known primarily as a singles group, this will get played tremendously on the FM waves. Pounding guitar kicks punctuate the tune.

BILLY OCEAN
(Arista America P-7630)
L.O.D. (Love On Delivery) (2:44) (Black Sheep/Ameri- can Dream — ASCAP) (Findond, Charlettes)
Billy Ocean had a moderate chart success with his last outing, “Love Really Hurts Without You,” but we feel this one has an even more commercial sound, definitely top forty. His voice, as always, is excellent, and melody sticks in your head. A great idea for a song. “L.O.D.,” this should get a lot of AM airplay this summer.

HERBIE MANN
(Atlantic 45-3343)
Cajun Moon (3:05) (Audugram — BMI) (J.J. Moon)
Cissy Houston handles the vocal on this haunting single. Mann, a good jazz player, has intelligently shifted direction, by de-emphasizing the complexities of his music in the search for accessibility, but just by adapting his style to a beautiful ballad. His flute work is stunning, as is the guitar work. To get a little FM play, of course, but has a good shot at the R&B charts as well.

JOHN DAVID SOUTHER
(A🏻sylum E-45332-A)
Black Rose (3:39) (Golden Spread/Benchmark ASCAP) (J.D. Souther)
J.D. Souther has always been in the forefront of those California songwriters, supplying excellent material to Linda Ronstadt and others. He is a good artist on his own, with an expressive voice. A great production here, the guitars seem to float on top of the tracks with real presence. A must for FM progressives.

ALAN WHITE
(Atlantic 45-3340)
Oooh Baby (Goin’ To Pieces) (2:59) (WB — ASCAP) (P. Stone, R. Stokes)
Alan White has come up with a rhythmically complex disco-rock number. His singing is as powerful as his renowned drumming. The tune should get some serious attention.

ELVIN BISHOP
(Capricorn/WB CPS 0266)
Struttin’ My Stuff (2:47) (Crabshaw — ASCAP) (P. Bishop, A. Asberg)
An excellent follow-up to the hit “Fooled Around With女子.” This is a basic blues feel with one phrase that will pick up a dance-club play. The chorus is a great hook, and Bishop sings as well as he plays the guitar. Great bass playing that accentuates the beat.

FANIA ALL STARS
(Columbia 3-10372)
Desafio (Challenge) (3:30) (Summertime — ASCAP) (G. Page)
This new effort from the All-Stars is remarkably tight. It’s got a disco flavor, but the roots of this Gene Page tune lie in the heart of jazz. Good jazz. The strings are part of the arrangement, not just an afterthought. Should get a lot of disco play, and will pop up frequently on progressive jazz stations.

DAVE LOGGINS
(Epic 8-50246)
Movin’ To The Country (3:16) (Leeds/Antique — ASCAP) (D. Loggins)
This is an extremely appealing quality to Loggins’ voice, no matter what he does, and this is no exception. This is a good ballad, much in the country-city theme that predominates his work. The chorus is a great hook, with descending chord lines, and should bring this effort to a great many FM pop lists.

BOBBY RYDELL
(Pip P-6521)
You’re Not The Only Girl For Me (3:23) (Beltize/Coral Rock/ American Dream — ASCAP) (C. Scott, D. Overby)
The band establishes a fat, chunky disco rhythm and Rydell takes it from there. Should do better than his last effort, “Sway.” A triphonant song, almost a celebration, in fact, of one man’s freedom to love the girl he loves along with the chorus along. “The sea is full of fishes,” he sings, and radio will get its fill of this one. Should get a lot of play.

BEN SIDRAN
(Arista 50195)
Feel Your Groove (2:49) (Buildog — ASCAP) (B. Sidran)
Ultimately, this is an extremely pleasant pop tune. Sidran has a very cool jazz voice, not unlike an MOR King Pleasure, and he really carries the song, aided by his excellent production work to be kept well with the singer’s skinned phrasing. Should get some heavy FM play, and might just break into the AM waves.

BANANA BROS.
(SSG 5675)
Johnny Banana (2:54) (Banana Bros. — BMI) (B. Gordon, B. Shlar)
Pounding drums kick this rock and roll tune off to a good start. The Banana Brothers is a dynamic band. There’s an R&B influence here, a little Muddy Waters, and it all comes out to a viable song for FM radio. Good guitar breaks add an extra punch.

LAJO SHIFRIN
(CTI OJ-29)
Shifrin is one of the top film and television composers, and his talents are obvious in this attempt to broaden his market. The arrangement is strictly professional, es- pecially to the flute, and this should show up on jazz- stas- dions and disco playlists. It’s got an extremely full sound.

SISTER SLEDGE
(Colition/Atlantic 44-4202)
Thank You For Today (Oceans Blue, Friday’s Child — BMI) (B. Phillips)
This young group has come up with a dynamic single. It’s a ballad, handled with care, and should hit the sum- mer charts. Excellent R&B tune. The background is fast economical, which gives the women a chance to shine on the vocals — a perfect balance. Look for this one to add immediately at all R&B stations.

STEVE GOODMAN
(A🏻sylum E-45331-A)
Can’t Go Back (3:05) (Big Ears/Red pajamas — ASCAP) (S. Goodman, S. Burgh, P. Chamberlain, B. Ballin)
Steve Goodman has finally broken out of the east coast folkie bag, and he sounds great! Not that we didn’t like his earlier stuff, but this single, with an easy rock beat, will appeal to a wider audience. Really good for both AM and FM play, and the production is excellent. Terrific back-up vocals.

ENCHANTMENT
(Desert Moon/Buddah DM 6403)
Cool & Ripe (with Desert Moon/Wilg Woman/MM) (M. Stokes, E. Johnson)
One of the first (if not the first) disco train songs. There’s locomotive sound effects at the beginning of the track, and the music takes the cue and just keeps on chugging. Already starting a climb up the charts, this will rise higher. The lyric and melody are unusually good for a disco number, and this tune will get R&B and pop play too.

A VOICE OF AMERICA
(Narrated by Henry Wilcoxen)
(Janus 2-563)
This is an OK Bicentennial record. Henry Wilcoxen’s voice is perfect for someone like Will Geer. The plea- sant, patriotic music builds as the tale progresses. You can’t tell about novelty records, but this will probably get some MOR airplay.

NATURE ZONE
(London 5N-205)
Porcupine (3:06) (Music Development — BMI/Tom Daws — ASCAP) (S. Feldman, T. Dawes)
Good acoustic piano work dominates this cut. It’s got a dis- coverable voice and it’s a restless kind of composition and it’s a dancing disco-club fare. The tune really moves, and should show up on the R&B charts in short order.

BILL PUELLA & THE NASHVILLE SWEAT BAND
(Alston/TK 3721)
Now (3:05) (Peer International/Dunbar — BMI) (G. Nash, E. Magillanes)
A great song named by the name of the band. This is not country, this disco music, and it’s really good. The guitar solos, though, owe a little to the Nashville sound, twangy Telecasters, but it’s an interesting mixture. Should high- light disco-club play — it’s an excellent instrumental. 
IT’S TIME FOR ANOTHER MILLION SELLER FROM HENRY GROSS

"SPRINGTIME MAMA"

The natural follow-up single to Henry’s smash hit “SHANNON” from his LIFESONG LP "RELEASE"
Produced by TERRY CASHMAN and TOMMY WEST

“SPRINGTIME MAMA” A SONG FOR ANY SEASON!

The Starship sets the controls for the heart of the sun with “Spiffire.” The sound is solid, clean—and good. Vocals are deftly handled by crewmembers Grace Slick and Marty Balin in this collection of tunes which are sure to find eager ears awaiting in the AM and FM markets. While pop programmers will immediately latch onto the likes of “With Your Love,” FM-ers will dive into this musical pool like Legionnaires who’ve gone for weeks without a drink.


B. S & T really come on strong with this offering. This LP marks something of a turn in musical style from the straight pop to a much more serious approach to their tunes. This new perspective is characterized by a feeling of maturity in their arrangements, playing and the themes of their material. David Clayton Thomas sounds strong as ever, but the emphasis is on thoughtful vocal rendering as opposed to the all-too-prevalent vocal acrobatics of much of today’s pop-rock. Pop and progressive programmers should keep an eye on “Hollywood.”

ARE YOU READY FOR THE COUNTRY — Waylon Jennings — RCA APL1-1816 — Producers: Waylon Jennings, Ken Mansfield — List: 6.98

Country heavy Waylon Jennings lends his &w expertise to a collection of tunes that are sure to please pop programmers as well as the country audience. His coarse, rich vocals add a homespun flavor to favorites like “MacArthur Park” and Neil Young’s “Are You Ready For The Country?,” a tune which will, incidentally, receive much airplay. Waylon has no problem with playing tunes that almost anyone can relate to—witness “Them Old Love Songs” and “Precious Memories.” A sure add to AM, FM and &w playlists, this LP is bound to turn out some fine singles.


This LP offers us a glimpse of a group that is, indeed, “Farter Along.” After laying low for a while, it looks as though Spirit still have the touch that made them L.A.’s darlings some time back. These tracks are cleaner and tighter than any the group has ever produced, but the emphasis is on a more commercial sound. This is characterized by some very good arrangements (particularly the strings and horns) and production work. An FM natural this LP should also see some AM action with the likes of “Stoney Night” and “Atomic Boogie.”


A new offering for the ever-expanding disco market. This LP by the Biddu Orchestra is a tribute to the arranging talents of Gerry Shury and P. P. Williams who are responsible for the tantalizing tracks on this outing. The emotional intensity ranges from the funky chops of “Chic-Chic-Chica-Chic” to the smooth sensual strains of “Soft and Sexy.” A nice contribution to the disco genre, the LP is sure to find itself subject to much airplay on a wide variety of stations.

SAX APPEAL — J. Walker — Soul S6-74751 — Producers: Various — List: 6.98

We don’t know what toothpaste Jr. Walker uses, but it sure does give him “Sax Appeal”! Jr.’s sax is hotter than ever on this outing and his vocals ain’t bad, either. His inner energy really comes across on tunes like “Feel Like Makin’ Love” and Stevie Wonder’s “All I Do Is Fair.” The arrangements are clean and tight as any we’ve heard with a strong emphasis on just the right riffs to complement Jr.’s unique style to his music. Both AM and pop stations are sure to pick up on this LP and singles potential is quite heavy. You saxy thing, you.

THE JACKSON 5 ANTHOLOGY — Jackson 5 — Motown M7-86683 — Producers: Various — List: 7.98

This three-LP set is a tribute to the talent of this dynamic group. It’s a substantial collection of their finest material which includes 33 great tunes—and that’s a lot of music! Their approach reflects their purely professional attitude on tunes like “The Love You Save” and “Little Bitty Pretty One.” The set also includes their monster hits—“Ben” is a good example. Merchandisers should be made aware of the $7.98 list price, not bad at all for a big three-record set. This LP should do great rack sales as well as being a fine reference copy for programmers.

DERRINGER — Rick Derringer — Blue Sky PZ 34181 — Producer: Rick Derringer — List: 6.98

Having solidly established an identity as the wending mysterious of rock, Rick Derringer tends to stick like a monsoon quickly as he strikes, he disappears—leaving us to wonder when we’ll hear his axe again. Well, he’s back and judging from the intensity of this offering, you’d better air out your storm collars. His blazing guitar riffs provide the perfect foil for his high clear vocals. A particularly good example of his rock wizardry is the “Sailor” cut. This LP is bound to meet with strong acceptance in the FM market with a possible shot or two at the pop airwaves as well.


A clean soul offering from Bloodstone which is highlighted by their penchant for super-light vocals and up front horns all laid over a bumpin’ rhythm section. The tunes are all fine moves of various standing out as airplay naturals, among these are “Stand Up, Let’s Party!” and “When We’re Dancing In Cross Over.” A definite hit with this collection of melodies which will undoubtedly appeal to the r&b, pop and FM markets with equal ease.

HOT ON THE TRACKS — Commodores — Motown M6-88751 — Producers: James Carmichael, Commodores — List: 6.98

A clean r&b sound that leans into the pop and progressive markets with ease. The super-clean production grabs immediately—then the interpolations begin and the tunes come on strong. Cross-over potential runs rampant on this LP with a little something for the r&b, pop and FM markets—it’s gonna be a hit! The entire album runs a course that’s marked “pop excellence” but programmers should monitor the progress of cuts like “Girl, I Think The World About You” and “Thumpin’ Music.”

KEYS TO THE COUNTRY — Barefoot Jerry — Monument PZ 34522 — Producers: Wayne Moss, Barefoot Jerry — List: 6.98

A spirited country offering from Barefoot Jerry that’s sure to please the country-rock listener in a big way. His cover of the classic “Battle Of New Orleans” is a foot-tappin’ tune to be sure. Some contemporary instrumentation provides the LP with good cross-over potential, with “Wlama Lou” being a good example. Cut after cut, a delightful collection of movers, &w programmers will enjoy the entire LP. This album is sure to find itself subject to give a listen to the Barefoot Jerry’s cover of the immortal “Georgia On My Mind.”


A fine offering, this LP displays a high degree of reedsanship on his alto and soprano saxes. The feel is light and airy, with an emphasis on a laid back approach to life. Tunes like “Of Life And Love” and “Give It Time” reflect this mellow stance with the jazz instrumentation being graceful. Jr.’s walk on some at least vocal passages. Not limited to a jazz audience, appreciation of this work is sure to come from many an FM progressive listener as well.
You demanded it!

"Step On Out"
The sizzling new single from
Chris Hillman's
debut solo album
Slippin' Away

Slippin' Away. Already the most well received album of the year according to radio and trade reports. And now, from that album, the single you called for.

"Step On Out. It's all yours.
On Asylum Records.

Two blues heavies do their thing together...again. The legendary Bobby Bland and B. B. King are cooking in this live performance recorded at L.A.'s own Coconut Grove. Both B. B.'s are in good trim as they glide through renditions of classics like "Let The Good Times Roll," "Stormy Monday Blues," "Things Happen," and B. B. King's immortal hit, "The Thrill Is Gone." This LP should have healthy sales, considering the stature of these artists rack sales should be particularly high. A good album for strong merchandising techniques.


Cotton's cookin' "Super-Harp" Cotton is best when taken live in large doses—and this album is proof. Cotton and his band really move in this two-record set which was recorded live at the Shaboo Inn in Willimantic, Connecticut. He lends his special harp talent to blues tunes like "Caledonia" and shuffles like "Blow Wind Blow" with equally devastating effect. Cotton's back-up unit is very tight in the clinics. Retailers should make note of the 'twofer' list price, which should make this LP a hot seller.


A unique approach to the r&b sound—the addition of steel drums and chantelle vocals gives this LP a Jamaican-reggae feel, yet it bears subtle differences from the standard reggae formula. The rhythm is extremely tight, aided by various percussion instruments and a tight horn line. Much crossover can be expected here, with the FM progressive and pop programmers picking up on several cuts. Watch "Conga Man" and "The Magic Man."


This effort is co-produced by John Loesser, whose original score for the hit Broadway musical, "Guys and Dolls," has become one of the most successful works in that genre. This album is a collection of tunes from the musical re-arranged with an emphasis on the ever-popular disco beat. All Capp's arrangements are tasteful and pure, making such memorable tunes as "Guys and Dolls," "If I Were A Bell," and "Sit Down You're Rockin' The Boat" delightful disco numbers. A must for the programmer with an ear for disco music with that different twist.


The mellow vocal renderings of John Davidson lend themselves perfectly to the varied selection of tunes represented on this album. With the subtle touch that has made him an MOR classic, Davidson turns in fine performances on songs ranging in mood from the Smokey Robinson classic, "My Girl," to his cover of Neil Sedaka hits, "Love In The Shadows" and "Let You Walk Away." Jack robbers should pay special attention to the high sales potential of this LP; while MOR-easy listening program- mers might give a listen to Davidson's cover of Eric Carmen's "All By Myself."


Singer/guitarist Harriet Schock displays a very professional talent for writing hit songs via her mastery of the pop hook. This LP is proof of her undeniable talent, featuring her flowing vocal technique applied to a collection of entirely self-penned tunes. Her material has been previously performed by such notables as Helen Reddy, and it's easy to see why—her lyrics are deeply moving comments on life and love with a little good humour thrown in on the side. The pop-MOR audiences will learn to appreciate this lady as a great songwriter, but we were also tickled by her satirical cover of Maria Muldau's "I'm A Woman," which is entitled "He's So Macho.


You may not recognize his name, but you recognize his music—he's composed the scores for the likes of "Manix," "Cool Hand Luke," "Butch," "Enter the Dragon," and many more. Schifrin is a maestro whose compositions are an acquired taste for many purists, but people who listen to "Moonglow" and "Jaws," among many other works of his, will recognize and respect his contributions to the movie music world. This LP should have good sales, considering the stature of Lalo Schifrin and his impressive credits. A good album for strong merchandising techniques.


Smooth slick disco is the guiding force of this effort by the Ritchie Family. Characterized by full, clean strings and horns with an up-tempo beat, the music in this LP is a natural for the disco lover. Of particular note is their disco medley, "The Best Disco In Town" which casts an appreciative spotlight on the many disco hits of recent years—a great airplay shot. The entire second side is comprised of a medley entitled "Arabian Nights" which includes "Lisbon (Not Constantinople)," "Lawrence Of Arabia (More Than Yesterday)," and "Tomorrow," and "In A Persian Market (Show Me How You Dance).

LOVE'S ON THE MENU — Jerry Butler — Motown M6-85051 — Producers: Various — List: 6.98

Featuring the moving vocals of Jerry Butler, this LP is a fine showcase of just what good r&b can be. His voice strong and confident, Butler lends his own special magic to tunes like Stevie Wonder's "I'm Going Blind" and the title cut. Backed by a superior collection of singers and players, the resulting sound is one which will find its way onto the AM airwaves as well as the r&b stations. High singles potential.


This LP showcases the talent of a new group which features the multi-faceted abilities of Michael Brown, who established himself as something of a pop innovator in the sixties as a member of The Left Banke ("Walk Away, Renee." "Pretty Ballerina.") Brown also shines on this effort as a writer, arranger and producer. The Beckies' sound is a fresh pop view of a world that's gone too serious. Their humor and light-heartedness makes their music pleasingly uplifting, putting the word "fun" back into the vocabulary of pop music. Pop programmers: there are many cuts here for you.

DR. BUZZARD'S ORIGINAL SAVANNAH BAND — Savannah — RCA APL1-1504 — Producer: Sandy Linzer — List: 6.98

Savannah gives us a sound that hearkens back to the forties—when you listen, you can't help but visualize Carmen Miranda, big bands and art deco. They have contemporized the sound just enough to make it appeal not only to those of us who remember that era, but also the younger listeners who watch the late, late show. Electronics wizard Larry Fast lends his expertise to the work, contributing many special effects which are an important element in the final product. This LP should appeal to FM progressives and MOR audiences equally with tunes like "You Got Some-" and "Hard Times" showing early signs of heavy airplay potential.


A truly beautiful collection of sonatas composed by Domenico Scarlatti at the turn of the 17th century. These pieces have been re-arranged and conducted by Maestro Stratta, who has, with a delicate hand and a deep respect for Scarlatti's art, blended certain aspects of the rock and jazz idioms with the clave to make a marvelous recording of music which is both ingratiating and quite irresistible. Rock and jazz instrumentation banter back and forth with the traditional classical instrumentation to create a delightful fusion which should not be overlooked by programmers in the jazz and rock fields. A fine work...
Presenting the third consecutive Gold LP from Electric Light Orchestra:

"Olé ELO!"

Released June 11, 1976
Shipped GOLD based on orders taken THAT DAY ALONE.

**Olé ELO!** The new LP from Electric Light Orchestra features
The Light at its brightest, and includes their smash hits Evil
Woman, Strange Magic, Showdown, Roll Over Beethoven,
Can't Get It Out Of My Head and more.

**Olé ELO!** New from Electric Light Orchestra.
CMA Board Meeting Set For July In S.F.

NASHVILLE — The third quarterly Country Music Association board of directors meeting for 1976 is set for July 14 and 15 at the Fairmont Hotel in San Francisco. Topics for discussion will include plans for October's CMA Award Show and other country music month events, a review of the 1976 Fan Fair, the nomination of board members for the October election, trade show activities, anti-piracy developments, CMA's country music audio/visual presentation, the CMA speakers bureau, country radio promotions, membership programs the Music City Pro-Celebrity Golf Tournament, the 1976 Talent Buyers Seminar, long range planning, the country music DJ awards, and progress of the New York record promotion committee.


TUSLA, OKLA. — Bob Hope, Ernest Borgnine, Jimmy Dean and Fred MacMurray have accepted invitations to play in the second annual Roy Clark Celebrity Golf Classic on Sept. 10 and 11 at Tulsa's Cedar Ridge Country Club.

Other celebrities scheduled to participate in the two-day event benefiting Children's Medical Center are B.J. Thomas, Freddy Fender, Norm Crosby, Dale Robertson and Ben Johnson. Forty celebrities will be joined by amateur players for the golf tournament. Many of the stars will then perform at "An Evening With The Stars" benefit to cap the Classic.

Rec. Prod. Of Am. Signs With Gibson's Stores

NASHVILLE — Record Productions Of America of Nashville, Tennessee, has signed a contract with Gibson Discount Stores, who have their corporate headquarters in Dallas, Texas.

Contracts were signed at the Record Productions Of America offices in the United Artists Tower at 50 Music Square West, Nashville, Tennessee between H.B. Gibson, Jr., chairman of the board of Gibson Stores, and Earl Richards, president of Record Productions Of America. Tom McBee, director of sales and promotion heads up a staff which includes Jerry Hayes, promotions, Roy Perry, publishing, Jim Akers, sales, Doug Sharpe, special projects, and Jackie Eustis, executive secretary to Mr. Richards.

Record Productions Of America's first release is "Everything You'd Never Want To Be" by Joe Brock, on Ronnie Records of West Palm Beach, Florida.

Fargo Sets Busy Sked

NASHVILLE — Donna Fargo has left Van derbilt Medical Center after undergoing a complete physical with doctors giving her the green light to resume career activities full-time. Her plans include a "Horse Heaven" taping, a guest spot on the American Bicentennial Special which will air live nationwide on July 4, several recording session dates in July, plus a full tour schedule.

Upcoming concert dates include Memphis, Chicago, Cincinnati, Lake Charles and Peoria.

MCA WELCOMES BERLINE & SANDUNCE — MCA Records has signed Byron Berline and Sandune, who are currently recording their first album for MCA, tentatively set for early fall release. Pictured welcoming the group on the MCA/Universal back lot are (left to right) John Brown, MCA national country promotion director; David Jackson, MCA attorney; Bob Davis, vice president, artist acquisitions; Jack Skinner and Dan Creasy of Sandune; J.K. Matland, president, MCA Records; Allen Wald of Sundance; Byron Berline; and Lloyd Segal, the group's attorney.

Roy Clark's Diet Menu To Be Available

LOS ANGELES — Roy Clark, president of Roy Clark's Dieter's Choice, has announced that his new line of weight control foods debuting in California, Arizona and Nevada next month, will have distribution in a total of 11 western states and Texas by early Fall. Clark said that product will be available in retail grocery outlets in all 50 states by the summer of 1977.

Five low calorie and low carbohydrate meals, plus three salad dressings in guitar-shaped bottles, a bottled sugar-free ketchup and packaged low-cal bread sticks, will be marketed by mid-July in the three kickoff states. Clark said that plans call for another five pre-cooked meals to be ready before the end of the year, as well as a variety of low-cal apetizers and desserts. A no-cal soft drink is also scheduled for 1976.

With each of the frozen, eight-ounce meals at below 240 calories, Clark says that persons who are weight conscious can eat up to three of the Roy Clark's Dieter's Choice dinners daily, in addition to one of three suggested breakfast menus to be packaged with the foods, and lose a pound a day. The company has received such excellent results from tests conducted with the Dieter's Choice samples of over three persons who have shed 26 lbs. on his own products.

Our dinners contain appetizing and tasty ingredients to counteract the blandness of most special foods offered to dieters," said Clark. "I like it and I've been through them all!"

Roy Clark's Dieter's Choice imitation ketchup, which went on the market in Las Vegas the end of May, is reported to be very successful with retail re-orders exceptionally high and customers polled on the product saying that the taste compares to the top-selling national brands.

The ketchup contains 2.5 calories per serving, versus the usual 35 to 40 calories.

#1 Bullet — Johnny Duncan is a tall Texan, who was born October 5 on a farm near Dublin. Blessed with a family that loved music, Johnny knew by the time he was twelve what he wanted to do with his life. He says of that time, "All of a sudden the whole world became a guitar! My mother, from the time I was a little boy, encouraged me. There were times when I would come home from school, and my mother, in the midst of making biscuits, would stop to show me a chord, and there'd be flour all over the guitar neck!"

In 1959, he went to Clovis, New Mexico, where he joined forces with another great musical influence on his life, Norman Petty, with whom he worked for the next three years. Following a short stint as a disc jockey in the southwest, Johnny Duncan made the decision he considers to be the turning point in his musical career — he pulled up stakes and headed for Nashville where he held a variety of jobs while trying to break into country music.

Johnny's first big break came in 1966 while performing on a television show on Nashville's WSM. A Columbia Records executive was watching that performance and immediately signed him to the Columbia Records label. Things began to happen and Johnny's first hit on Columbia Records, "Hard Luck Joe," was only the beginning. Since then, Duncan's nationally-charted releases include "Baby Me Baby," "When She Touches Me," "Window Number Five," "Scarlet Water," "Chartley Is My Name," "Sweet Country Woman" and his most recent Columbia release, "Stranger," which is currently #1 on the Cash Box chart.

Duncan's album catalog includes "There's Something About A Lady," "Sweet Country Woman" and his new Columbia LP, "The Best Of Johnny Duncan.

Columbia Records vice president, Billy Sherrill, directs production of Johnny's recordings, while his booking is by The Jim Halsey Company, Inc.

WELCOME TO MUSIC CITY Country Kingdom recording artist Luke Austin, acting as good-will ambassador for Houston's mayor Fred Hofheinz, presents Nashville mayor Richard Fulton with an autographed photo on being officially welcomed to Music City during Fan Fair week.

MEL GIVES LA A "LOVE REVIVAL" Vince Colgrove, MCA vice president of promotion, greets MCA recording artist Mel Tillis backstage at LA's Palomino Club, where Mel and his group the Statler Brothers performed for one night only to a sold out house.

Cash Box July 3, 1976
Once again we tell you that “Stranger” is a smash. Johnny Duncan is a super talent. And now we add the fact that his new album, “The Best of Johnny Duncan” (including “Stranger,” “Jo and the Cowboy” and “Sweet Country Woman”), will knock you out.

Johnny Duncan’s “Stranger,” on Columbia Records.

Written by Kris Kristofferson. Published by Resacka Music Co., 35 Music Square East, Nashville, Tenn.
TENNIS Tourney Set

NASHVILLE—Plans are underway for scheduling the first annual Festival Tennis Tournament to be held in conjunction with the International Gospel Music Song Festival July 14-17 in Dallas, Texas. Jim Black, Director of Gospel Music for SESAC of Nashville, has been selected as Tournament Director. He currently is lining up the facilities to be used for the tournament play. Forest Hills Country Club of Dallas will be the site for the action on Thursday the 15th. Advance registration is urged and may be made by writing to Jim Black, P.O. Box 40096, Nashville, Tenn., 37204. The tournament entrance fee is $15.00 which covers court use and play expenses, trophies, prizes, and gifts will be awarded for the action. Checks should be payable to Festival Tennis Tournament.

Hendrick's Masters To Starcrest Records

NEW YORK—Songwriter James Hendrick has assigned his unreleased masters, recorded in 1970-72, to Starcrest Records out of Nashville. Starcrest, distributed by RCA Records, is planning a national campaign on behalf of the Hendrick masters, of which the first to be released will be "Long Lonesome Highway."

Red Steagall Set For Bicentennial Salute

TULSA, OKLA. — Red Steagall, ABC/Dot recording artist, has been chosen to represent country music in the Texas segment of the NBC-TV Bicentennial salute, July 4 from Austin, Texas. Steagall will perform "San Antonio Rose" as a tribute to the late Bob Wills. The Texas segment will air between 1:00 and 2:00 P.M. Central time on ABC/Dot. Red will be appearing that same day at the Karryville Festival in Karryville, Texas. Station KTVV will originate the segment, which will include performances by James Buchanan, The Austin Symphony Orchestra and Steve Fromholz.

RAPIED ADDITIONS TO COUNTRY PLAYLISTS

WJO—ORLANDO
Golden Frost—The Esteem of the World
Ladies Love Outlaws—Jimmy Rubble—Capitol
No One—Billie Joe Spears—UA
It Was Worthy—Joe Standley—EPIC
WQLL—PEDERSON
Gato—Jerry Reed—RCA
Hey Shirley—Shirley & Squirt—GRT
Misty Blue—Billie Jo Spears—UA
Frog Kate —Chet Atkins—RCA
You Rubbed It in All Wrong—Billy "Crash" Craddock—ABC/Dot

The Way He Treated You—Nat Stuckey—Capitol
Crappy Critters—WY-MC—Polydor
KAYLE—SEATTLE
A Couple More Years—Dr. Hook—Capitol
Country Store—Versailles—UA
Because You Believed in Me—Gene Watson—Capitol
Young Tompkins—Larry Gatlin—Reprise/WB
I Met A Friend Of Yours Today—Tom Statler—GRT

WPG—MEMPHIS
Sleep All Month—Eric Bruce—UA
It's Different With You—Mary Lou Turner—MCA
Crying—Ronnie Milsap—WB
White Lies—Japan Dunn Band—Epic
Bring It On Home—Mickey Gilley—Playboy
A Cowboy Lives—Mel McDaniel—Columbia
Woof No More My Baby—Los Jolly Phonies—Polydor
Hey Shirley—Shirley & Squirt—GRT

WYJO—JACKSONVILLE
Limewine—L.A. Cowan—Mundo Ewarid—Epic
Come From Away—Randy McQuinn—Epic
Frog Kiss—Chet Atkins—RCA
Sea on Sunday—Glen Campbell—ABC/Dot
Weep No More My Baby—Los Johnson—Polydor
Drug Den—Little Dick Whitting—MCA
It's Different With You—Mary Lou Turner—MCA
Goin'—Jerry Reid—RCA
(I'm A) Stand By Your Woman Man—Ronnie Milsap—MCA

WAMQ—MONTGOMERY
Here I Am (Drink Again)—Moe Bandy—Columbia
(I'm A) Stand By Your Woman Man—Ronnie Milsap—RCA
Jody, It's Sure You—Richard Manera—Columbia
Liquid Love and Life—Freddie Walker—Columbia
See You on Sunday—Glen Campbell—Capitol
Shy Your Knock On The Door—Marge Smith—WB
Cowboy—Little Arnold—RCA
Waving For The Table To Turn—Kenny Kemp—UA
I Met A Friend Of Yours Today—Mel Statler—GRT

KIXK—HOUSTON
One Of These Days—Emmaly Harris—Reprise/WB
Misty Blue—Billie Jo Spears—UA
You Rubbed It in All Wrong—Billy "Crash" Craddock—ABC/Dot

Gato—Jerry Reed—RCA
Hey I Am (Drink Again)—Moe Bandy—Columbia

WJO—CHICAGO
Teddy Bear—Red Sovine—Starday
Say It Again—Don Williams—ABC/Dot
One Of These Days—Emmaly Harris—Reprise/WB

Golden Ring—George Jones & Tammy Wynette—Epic
Windy Mountain—Don Williams—ABC/Dot
Do You Right Tonight—Eddie Rabbit—Elektra

KCKC—SAN BERNARDINO
A'Man's Hos Is A Mean Old Man—Polydor
Hey Shirley—Shirley & Squirt—GRT

THAT'S A BIG 10-4, CLEODUS—While in Chicago as part of the CES show, Jay Huguley, a/k/a Cledus Maggard, dropper of the headquarters of Phonogram,Inc./Mercury Records to visit. Seen with Cledus (second from left) are (left to right) Stan Bly, vice president/national promotion; Jay’s wife, Eddy; Jim Taylor, assistant national promo-
der, and Harry Lusk, national sales manager.

ED GREGGS FREDDY—ABC/Dot recording artist Freddy Fender and his manager Huey Meaux are greeted by the backdrop of the “Tonight Show’s” Ed McMahon while Freddy makes a guest appearance on NBC’s "Hollywood Squares."

WJO—TAMPA
See You On Sunday—Glen Campbell—Capitol
The Easy—Kath Campbell—ABC/Dot
Put A Little Lovin’ On Me—Bobby Bare—RCA

KLAQ—DENVER
Apple's Won’t Grow (In Colorado Snow)—Jim Weatherly
Rocky Mountain—Dion
Misty Blue—Billie Jo Spears—UA
It’s Time To Let Your Hair Down—Gary Stewart—RCA
Think Summer—Roy Clark—ABC/Dot
So Bad (To Wear Good Luck Go Bad)—Connie Smith—Columbia

WJO—MIAMI
Put A Little Lovin’ On Me—Bobby Bare—RCA
Cowboy—Edwards/Austin
A Couple More Years—Dr. Hook—Capitol
Crying—Ronnie Milsap—WB

WIRE—INDIANAPOLIS
Frog Kissin’—Chet Atkins—RCA
See You On Sunday—Glen Campbell—Capitol
Wichita Jail—Charlie Daniels Band—Epic
One More—New York Women Love Redneck Men—Jerry Jeff Walker—RCA
Yeah To Make Your Baby—Los Johnson—Polydor
Crappy Critics—W.C. McCall—Polydor
Say It Again—Ray Price—ABC/Dot
If I’m A Fool For Loving You—Dottie West—RCA
Gato—Jerry Reed—RCA

WRL—AKRON
Bridge Over Troubled Water—Mickey Gilley—Playboy
Flash Of Fire—Hoyt Axton—A&M
So Bad (To Wear Good Luck Go Bad)—Connie Smith—Columbia
Bridge For Crawling Back—Ray Head—ABC/Dot
Leave—Roy Nelson—United
Warm And Tender—Larry Gatlin—Monument
Sailor Man—S. T. Shippert—Atco
That Girl Again—Tommy Overstreet—ABC/Dot
I Do—Roy Clark—ABC/Dot
Heart Don’t Fail Me Now—Dandy Corin—ABC/Dot
One Of These Days—Emmaly Harris—Reprise

WBB—CINCINNATI
Misty Blue—Billie Jo Spears—UA
Flash Of Fire—Hoyt Axton—A&M
Here Comes That Girl Again—Tommy Overstreet—ABC/Dot

U.S.A. Country That You Love Me—Ray Gil—Capitol

WONE—DAYTON OHIO
Teddy Bear—Red Sovine—Starday
MacArthur’s Hand—Carl Smith—MCA
Bring It On Home—Mickey Gilley—Playboy
I Met A Friend Of Yours Today—Mel Statler—GRT

KLC—LOS ANGELES
Ten O’Clock—Starday
Bring It On Home—Mickey Gilley—Playboy
Magic Carpet—Columbia
I Made A Love Store—Dolly Lee—Reprise

WJSQ—SALLISBURY
One Of Those Days—Emmaly Harris—Reprise/WB

WHK—CLEVELAND
Good To Be Bad—Kenny Rogers—UA
Flash Of Fire—Hoyt Axton—A&M
at A Bash—Bobby Bare—ABC/Dot
Bridge For Crawling Back—Ray Head—ABC/Dot

Bluegrass Celeb. Set At Beech Bend Park
NASHVILLE—Lester Flatt & The Nashville Grass will present two free concerts, at Beech Bend Park in Bowling Green, Ky., in conjunction with the park’s special Bicen-
tennial Sesquicentennial Day celebration on July 5, at 11:00 AM, and both shows will be free to park visitors and an anticipated crowd of several thousand. Admission is expected to attend as part of Beech Bend’s holiday activities.

A grand fireworks display, planned for the special Fourth-of-July weekend will feature Funny Cars. Figure 8, and Stock Car races on Beech Bend’s NHRA International one-
month event, which is set to run day, on Saturday, Sunday, and Monday, with starting times scheduled for 7 pm.

According to officials of the park, a gigantic fireworks display will also be presented Sunday and Monday nights (July 4-5), with the traditional old fashioned for

TREE INKS OWEN—Songwriter Doodle Owen is shown at the signing ceremony of his contract with Tree International. Pictured, left to right, are Tree vice-

president Jim Owen, and Tree president Buddy Killen.
IT'S #6!

1. Room full of Roses
2. Overlooked an Orchid
3. City lights
4. Window Up Above
5. Don't the girls all get prettier at closing time

6. "Bring it on home to me."

Mickey Gilley's next Number One single is his biggest yet. Playboy Records.
C.W. McCall Does It Again. "Crispy Critters" PD14331

Cashbox
Record World
Billboard

From the album "Wilderness"
PD-1-6069
8T-1-6069
CT-1-6069

Produced by Don Sears and Chip Davis

On Polydor Records and Tapes.
COUNTRY HITS AHEAD TO COUNTRY TOP 100

HARMONY
(where will you hide) (ABC/Dot/DOD 2049) 2
6 9
BLOODYLINE
(have to) (Capitol SW 11516) 10 10
WILLIE NELSON LIVE
(burning) (AFL-1-1164) 6 9
THE SUN SESSIONS
(a dying man) (ABC/DOD 1953) 3 11
GLILLY'S GREATEST HITS
(birds & the bees) (ABC/DOD 1955) 4 12
THE GREATEST HITS OF JOSEPH HOLLIDAY
(perfect angel) (AFL-1-1168) 5 12
ONE PIECE AT A TIME
(johnny cash) (Capitol KC 34193) 12 5
8-20 VISION
(see you) (Capitol SW 11662) 6 12
FASTER HORSES
(lost in the wind) (Mercury SM 1-0776) 7 11
11 CONWAY TWITTY NOW
(phone) (Capitol KC 34193) 22 5
12 THE SOUND IN THE Compact Disc (RCA APL-1-1050) 25 3
13 SUNDAY MORNING WITH CHARLIE PRIDE
(there's) (AFL-1-1169) 14 9
15 I CAN MAKE IT ON MY Own (family) (Capitol KC 34193) 16 7
16 COME ON OVER
(jenny) (MCA 2186) 16 7
17 PADDLE TRAINING
(don't look back) (Capitol KC 34193) 28 7
18 WILDERNESS
(gotta be right) (Dot 9955) 3 9
19 CHESTER AND LESTER
(come on) (RCA APL-1-1050) 17 18
20 THE OUTLAWS
(when you look at me) (Capitol KC 34193) 19 23
21 TOO STUFFED TO JUMP SMILING RTHN ACHES
(baby) (ABC/DOD 940) 42 2
22 JUST FOR THE RECORD
(ray stevens) (Warner Bros. 116) 15 8
23 THIS IS BARBARA MANDRELL
(dic) (ABC Dot DOD 2045) 29 4
24 LITTLE BIT MORE
(dr hook) (Capitol SW 11522) 33
25 MEL STREET'S GREATEST HITS
(st 8102) 30 4

Looking Ahead to Country Top 100

See You On Sunday
Glen Campbell (Capitol)
Give Her What She Wants
Charlie Ross (Big Tree)
I'm A Cowboy
Mundo Earwood (Epic)

That'll Be The Day
Pure Prairie League (RCA)
Why Do We Carry On
Sandy Person (RCA)
 Ain't It Good To Be In Love
Vicki Fletcher (Music Row)
Satisfied
Joni Mitchell (CBS)

On the Country Scene

Roni Millos (RSB)

Waiting For The Tables To Turn
Wayne Kemp (UA)

The Lullaby
David Houston (Epic)

Weep No More My Baby
Brother Johnson (Polydor)

It Doesn't Hurt To Ask
Jeanne Pruett (MCA)

Liquor, Love And Life
Fred Wesley (Columbia)

Honky Tonk Women Love
Redneck Men

Jaye Joyce (Halo)

Disco-Tex
Little David Wilkins (MCA)

LIVE IT ALL IN THE MOVIES
Mere Haggard
10 NOV

NOV

NOV

1 NOV

NOV

THE EARL SCRUGGS FAMILY
Columbia (Columbia KC 9049)

LEON

10 OCT

BOB WILLS

10 OCT

JONI LEE

MCA 2198

30 OCT

LONETEA

SUN

20 OCT

Angels, Roses And Rain
Dixie Lee (RCA I-1172)

UNITED TALENT

RCA 2005

DEAD

SUN

20 OCT

LARRY GATLIN WITH FAMILY AND FRIENDS
Columbia (Columbia KC 9048)

BECAUSE YOU BELIEVED

MAY

AMERICAN

19 OCT

MACKINTOSH & T.J.

JUNE

BELL AND MARY LOU TURNER
RCA 2120

HEAD FIRST

AUG

LION'S SHARE

RCA 2002

CHARLIE RICH GREATEST HITS

Epic PE 34240

TIVETY

JUL

SOMETIMES

JUN

LON SINGLETARY

APR

BROTHERS OF THE GUN

MAY

LINDA ROSS

JAN

THAT'S ALL I'M IN AND THAT'S ALL I'LL BE "
Loretta Lynn (The Models and Music City)

AND IN MUSIC CITY TO FIND OUT JUST WHAT SHE MEANS BY THAT...whitney in the painting (Capitol KC 34193)

There was a second award for Conway, who also received a gold record for his album "Hello Darlin'."

"That's all I'm in, and that's all I'll ever be," Loretta Lynn told the Country Fair audience, and in Music City to find out just what she means by that...whitney in the painting (Capitol KC 34193)

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That was a very big surprise during Fan Fair's MCA Records show. Conway Twitty, who was also on the stage in the painting, congratulated Bradley on his award and said that he had been kept secret for over a month just for this occasion. Being the seasoned performer that he is, the High Priest of Country Music placed the award on the front of the stage and sang the song for which he received the award. This was the second such award for Conway, who also received a gold record for his album "Hello Darlin'."

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That was a very big surprise during Fan Fair's MCA Records show. Conway Twitty, who was also on the stage in the painting, congratulated Bradley on his award and said that he had been kept secret for over a month just for this occasion. Being the seasoned performer that he is, the High Priest of Country Music placed the award on the front of the stage and sang the song for which he received the award. This was the second such award for Conway, who also received a gold record for his album "Hello Darlin'."

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MARIE OSMOND (Polydor PD 14333)

"A" My Name Is Alice (2:25) (Caseyem Music/Twentieth Century Music Corp./Osmusic Pub. — BMI/ASCAP) (Al Kasha, Joel Hirschorn)

Marie Osmond is on the country scene again, with past country successes like “I’m Leaving It All Behind” and “Try, To You...The World Go Away,” with brother Donny, and a solo country hit with “Paper Roses.” Marie is sure to hit the charts with this new single

JOHNNY RODRIGUEZ (Mercury 73815)

I Wonder If She Said (2:51) (Acuff-Rose Pub. — BMI) (M. Newberry)

A slow moving ballad, rich with violins, this Mickey Newberry penned tune is given the distinctive Rodriguez treatment. Even though Johnny seems more at home in basic country, his sounds like a good charter.

BOBBIE GENTRY

Ode To Billie Joe (4:13) (Larry Shayne Music — ASCAP) (Bobbie Gentry)

One of the “legendary” breakthroughs of the century, this one is a sure bet to be better the second time around, due to the just released movie based on the saga “Billie Joe.”

RONNIE MILSAP (RCA JH 1724)

I’m A Stand By My Woman Man (2:56) (PI-Gem Music — BMI) (Kenton Robbins)

From the “20-20 Vision” LP, produced by Tom Collins and Jack Johnson, this comes up happily story of “Ain’t Love Grand.” Carries the sound of top charting.

TEENIESEER ERIE FORD (Capitol P4285)

I Been To Georgia On A Fast Train (2:52) (Return Music — BMI) (Billy Joe Shaver)

To tap into the rich harmony, the busy, busy, pure country Steve Stone production has the clear sound of box and chart success for the legendary Teenie Erie Ford.

DONNA FARGO (Warner Bros. WBS 8227)

I’ve Loved You All Of The Way (2:58) (Prima Donna Music — BMI) (Donna Fargo)

Along with full orchestration, almost approaching a symphonic sound, Donna again sings of a devoted love but with no impish humor of the “happiest girl.” Production by Stan Silver.

SHARON VAUGHN (ABC/Dot DOA 17639)

Too Soon To Think Of Love Again (3:28) (Jack & Bill Music — ASCAP) (J. Foster, B. Rice)

Bill Rice has produced a simple, pure track set to a sad lyric of heartbreak. Along with charting, it sounds of good starter.

LINDA HARGROVE (Capitol P4283)

Fire At First Sight (2:34) (Beecooch Music/Window Music — BMI) (Linda Hargrove)

Another “catching” song set to a country beat. For perfect hot box action, it was penned by Linda and produced by Pete Drake.

JIM MUNDY (ABC/Dot DOA 17638)

I Never Met A Girl I Didn’t Like (2:27) (Chappell Music — ASCAP) (J. Mundy)

Along with some V-E-R-Y interesting instrumentation that moves F-A-S-T, it’s a take off the old saying “All cats are grey in the dark.” Jim wrote it, Don Gant produced it and it could be the big one Jim’s looking for.

TERRY BRADSWAY (Mercury 73808)


From the LP, “I’m So Lonesome I Could Cry” comes this Roger Miller penned tune Pittsburgh Steeler Terry gives it the same lonesome sound as “I’m So Lonesome I Could Cry.” Jerry Kennedy produced, with string arrangements by Cam Mullins.

JACK BLANCHARD AND MISTY MORGAN (Epic 8-5024)

Molasses In The Moonlight (3:31) (Hank Clement — BMI) (J. Blanchard)

Leave it to Jack and Misty — nothing is ever the same — different sound, different ideas. The twosome that dreamed up “Tennessee Birdwalk” have now dreamed up “Molasses In The Moonlight.” Listen.

GEORGE HAMILTON IV (GRT 0963)

Bad Romancer (3:49) (April Music — BMI) (C. Towns)

Starting with “A Rose And A Baby Ruth,” then roaming the world as “Mr. Ambassador of country music,” George IV shows the timeless quality of the sound of true country. It has the Johnny sound.

JOHNNY CARVER (ABC/Dot DOA 17640)

Afternoon Delight (2:56) (Cherry Lane Music — ASCAP) (B. Denoff)

Bounce, with a heavy bass teen-bop direction, this one was produced by Ron Chancey. Could happen on the boxes.

JONATHAN EDWARDS (Reprise RPS 1388)

Favorite Song (2:36) (Castle Hill Pub. — ASCAP) (Jonathan Edwards)

Progressive is the name of the game on this Brian Ahern production. From the “Rockin’ Chair” LP, the instrumentation is predominate and interesting. Could go anywhere.

BOB LUMAN (Epic 8-50247)

How Do You Start Over (3:09) (Acuff-Rose — BMI) (R. Orbinson, B. Dees)

With string arrangements by Cammack, this truly laid back country tune carries a typical over-cross sound. Some charting possible.

TOMMY O’DAY (Nu Trayl NT 904)

Memory Tree (3:04) (Fl. Knox Music) (Warren Robb)

A familiar tune, this time back country flavor, is given a good treatment by Tommy O’Day. It’s a good one for the nostalgic market.

PACO (World Music WD 7259-1)

Taco Boogie (2:49) (Rosacene Music — BMI) (Lee Rascene)

Otel Mexican rock, perhaps a lot of boogie makes for a different sound out of Nashville. Production by Tom Mucio.

BUFFORD HICKS (Prairie Dust PD 7602)


Already getting airplay, this novelty produced by Larry Morton is interesting. As with all novelties, it could go either way and we’d be on the jokebox route.

LESTER FLATT & THE NASHVILLE GRASS (CMM 1504)

Black Eyed Susy (1:41) (Big Country Music — BMI) (L. Flatt, P. Warren)

I Love The Life Of Riley (Big Country Music — BMI) (L. Flatt, B. Graves)

From the “Living Legend” LP comes this double-sided release. Take your pick of “I Love The Life Of Riley” or “Black Eyed Susy.” We prefer “Susy.” Production by Arthur Smith.

LEE ROSS (Ross-RDA 7017-A)

Americano Rose (3:08) (Tannerers & Ross BMI) (Lee Ross)

A mellow and melodic sound from an ex-member of Bob Wills and the Texas Playboys. This tale of lost love was produced by Royce Clark.

THE WINNER AND OTHER LOSERS — Bobby Bare — RCA APL-1796

Beamed directly toward the country fan, this one is truly bare “country.” Drifting effortlessly into “Tongue-In-Chek” and “Lovely, Bobby has included his current single, “Climbin’ The Ladder And Climb’in’ The Walls.” The Winner plus other selections such as “Baby Wants To Boogie.” “Bald Heads Woman,” “Keeping Rose Proud Of Me,” “Vince,” “Lost In Austin,” “Put A Little Lovin’ On Me,” “Yes, Mr. Rogers,” “Buster Hendessey,” “My Better Half” and “Dropkick Me Jesus.” Shel Silverstein’s pen predominates throughout, while Shel plays harmonica on a number of selections. Production is by Bobby Bare and Bill Rice.

MR. COUNTRY SOUL — Price Mitchell — GRT 9008

Price Mitchell shows his capability of conveying the emotional tinge the song requires on his first LP for GRT. There’s country here — its true — but most bands have rock, Texas swing, and MOR flavors. The excellent production is by Dick Heard and Nelson Larkin, with selections being “Personality,” “You’re The Reason I’m Leaving,” “Tral-La-La Suzy,” “Small Enough To Crawl,” “You Do Something Special,” “Burning Bridges,” “Sweet Molly Brown,” “Seems Like I Can’t Live Without You,” “I Want To Be The Man Who Takes You Home” and “Take Me Back.”

RAY PRICE RAINBOWS AND TEARS — ABC/Dot DOD 2053

“Rainbows And Tears” is the essence of the timeless quality of each Ray Price ballad. Carrying the listener totally into each emotion, this Jim Fogelson production contains “That’s She Wron,” “I Won’t Get Over Losing You,” “Mama Don’t Let Your Babies Grow Up To Be Cowboys,” “Wind Song,” “Made For Loving You,” “We’re Getting There,” “To Make You,” “A Long Story Short,” “That’s How Close We Are” and “I Don’t Feel Nothing.”

LIQUOR, LOVE AND LIFE — Freddy Weller — Columbia KC 3424

You are deep in country at its best with the story songs of “Liquor, Love And Life.” Produced by Bucky Sherrill, the track is rich with breakdown fiddle, steel guitar and excellent drums. Freddy shows a complete mastery of the country sound. Selections are “Liquor, Love And Life,” “Cela Brown,” “What A Time,” “Room 269,” “Fallin’ In Love Tonight,” “You’re The Only One To Ever Love Me Good Enough To Make Me Want To Stay Home,” “Ask Any Old Cheater Who Knows,” “A Legend In My Home,” “I Drink Myself Sober” and “When You Were Mine.”

IT’S A GOOD NIGHT FOR SINGING — Jerry Jeff Walker — MCA 2202

A dream of the “progressive” or “now” country sound. Jerry Jeff Walker, on this album, proves his ability to re-embellish the reasons for this forward exploration into a more total area. Produced by Michael Broussard, this LP features the selections “Very Short Time,” “Some Day I’ll Get Out Of These Bars,” “Stoney,” “Dear John Letter,” “Leroy,” “It’s A Good Night For Singin’,” “The Heart Of Saturday Night,” “Standin’ At The Big Hotel,” “Won’t You Give Me One More Chance,” “Head Full Of Nothing” and “Old Five And Dimers Like Me.”


Cash Box/July 3, 1976
LOS ANGELES — FM penetration in Pittsburgh is the lowest of the top 20 markets in the country,” noted Charley Lake, program director of WPEZ, a 50,000-watt FM rocker in that eastern city. "According to Lake, there are fewer FM receivers available to the populace than in other cities of comparable or larger population. Along with this, KDKA at 50,000 watts AM giant, has led in the ratings for years and is considered generally to be the pioneer broadcasting station in the United States. Those two factors would seem to be obvious handicaps to WPEZ's goal of ‘knocking off the competition someday. But WPEZ is unique in several ways and Charley Lake explained how.

**Classic Top 40**

“We're the classic top 40 station...we give away money, we play the hits and we love Pittsburgh. It's a very competitive market and that's all the more reason for us to enjoy the programming position I'm in. It's a real challenge to me.”

Commenting about KDKA's dominance in the market, he also expounded on two unique features the station uses. First, he said, WPEZ's program director, Tom Koka, who works on the second shift, talks to the jocks in his mind. He does this with great success and is known for his ability to help the jocks identify the station and do it well. "Sometimes the jocks are all there with the listener. It's like they have a relationship with the listener. They can't lose it. It's a special relationship. Besides, they're very costly to keep in touch with the listener packages. We'd rather take that money and use it towards promotion of some sort."

Secondly, Lake explained that WPEZ's program director, Tom Koka, continues to update the station's news packages, which allows the station to help identify the station even more to the listener.

**Two Advantages**

Most radio spots are done by others and not by the WPEZ airstaff, according to the program director. There are two advantages here. About 10 percent of the spots on WPEZ are locally produced. The spots that have the station's voice on them are mostly from national and regional agencies...they sound great and they sound clean. Our station’s spots are more punchy and we can make them sound good. That's the case here. Our jocks are not bogged down with an overload of production. Whatever spots they have to do, they spend all the time needed to make them sound good.

The station's management has been working hard to provide a good show to the station’s production directors and program directors who hear disappointment in local production spots on their stations and wonder why they sound that way.

**Booged Down**

"Getting on that wheel...it's not that the jocks can't do local production. But I've seen so many stations where the jocks are totally bogged down with spots that they don't have time to prepare a good show, or they don't have the time to spend to make the spots they do sound good. That's the case here. Our jocks are not bogged down with an overload of production. Whatever spots they have to do, they spend all the time needed to make them sound good."

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**Open Mind**

WPEZ’s music is one reason for the station's continuing success. In the ratings, "We keep an open mind. We hardly ever play an album out by itself. In fact, there's really no set criteria for adding album cuts to our playlist, but if a record is not a single and it has acceptance and sales, we'll add it if they (audience) want it."

**No Jingles**

"There are no jingles, either.” Lake related. "We don't want to play the same record over and over. The same thing goes for jingles. People get tired of them. Our jocks_identify the station and they do it well. The jocks are all there with the listener. It's like they have a relationship with the listener. They can't lose it. It's a special relationship. Besides, they're very costly to keep in touch with the listener packages. We'd rather take that money and use it towards promotion of some sort."

Richard W. Borel named station manager of WOCZ. Boston Borel comes to that position after serving as vice president/administration of WHDH Corpora.

Dave Parks replaces Bob Palave at WLEE, Richmond, Virginia. as music director. Parks formerly worked at WFIL and WIGI.

The seventh annual Loyola National College Radio Conference will be held November 5-7 at the Lewis-Tower campus of Loyola University in Chicago this year. WLT and WLUK, two Loyola radio stations, will host the event.

WCOL-AM, Columbus, Ohio recently drew 4,000 people for a Sons of Champlin concert staged in that city by the station and the Columbus City Recreation Department.

K-MPC, Los Angeles will remote broadcast from Disneyland on the Fourth of July. in the two hours of special programming, a salute to 200 years of American music and Disneyland's own special musical program electronically synchronized to a gigantic fireworks show will be included in the two hours of special programming.

Bill Bartlett, WAIV-FM, Jacksonville, Florida, broadcast a station sponsored show from local club here. The show is being broadcast in the Florida area.

**Most Added LPs**

1. Chicago X — Chicago — Columbia
2. Steal Your Face — Grateful Dead — Grateful Dead/3
3. In The Pocket — James Taylor — WB
4. City Boy — Mercury
5. Curtis Bros. — Polydor
7. That's The Way It's Going — RCA
8. Wired — Jeff Beck — Epic
9. I Don't Want To Go Home — Southside Johnny & The Asbury Jukes — Epic
10. Farther Along — Spirit — Mercury
11. Reggae Got Soul — Toots & The Maytals — Island
12. Resolution — Andy Pratt — Nemperor/Atlantic
13. Summertime Dream — Gordon Lightfoot — WB
14. Starz — Capitol
15. Agents Of Fortune — Blue Oyster Cult — Columbia
16. Another Passenger — Carly Simon — Elektra
17. All Alone In The End Zone — Jay Ferguson — Asylum
18. Creation — Felix Pappalardi — A&M

**Most Predicted Hits**

1. If You Leave Me/Skin Tight/Mama — Chicago — Columbia
2. Wired (Entire LP) — Karen's Song — Jeff Beck — Epic
3. Steal Your Face (Entire LP) — Grateful Dead — Grateful Dead/3
4. Agents Of Fortune (Entire LP) — Reeper — Blue Oyster Cult — Columbia

**Most Requested Cuts**

1. Fly Like An Eagle (Entire LP) — Rockin' Me — Steve Miller Band — Capitol
2. Wire (Entire LP) — Jeff Beck — Epic
3. If You Leave Me/Skin Tight/You Are On My Mind — Chicago — Columbia
4. Rocks (Entire LP) — Back In The Saddle — Aerosmith — Columbia

**Station Breaks**

 kpnc, Los Angeles will broadcast from Disneyland on the Fourth of July.

**Accomplishments**

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most added records

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<thead>
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<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>This Week</th>
<th>To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Go Breaking My Heart</td>
<td>Elton John &amp; Kiki Dee — Rocket</td>
<td>43%</td>
<td>45%</td>
</tr>
<tr>
<td>2</td>
<td>You Should Be Dancing</td>
<td>Bee Gees — RSO</td>
<td>29%</td>
<td>34%</td>
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<tr>
<td>3</td>
<td>Let 'Em In</td>
<td>Wings — Capitol</td>
<td>27%</td>
<td>46%</td>
</tr>
<tr>
<td>4</td>
<td>Another Rainy Day In NYC</td>
<td>Chicago — Columbia</td>
<td>23%</td>
<td>43%</td>
</tr>
<tr>
<td>5</td>
<td>I'd Really Love To See You</td>
<td>England Dan &amp; Coley — Big Tree</td>
<td>15%</td>
<td>51%</td>
</tr>
<tr>
<td>6</td>
<td>I'm Easy</td>
<td>Keith Carradine — ABC</td>
<td>13%</td>
<td>55%</td>
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<tr>
<td>7</td>
<td>Rock &amp; Roll Music</td>
<td>Beach Boys — WB</td>
<td>12%</td>
<td>82%</td>
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<tr>
<td>8</td>
<td>Baby, I Love Your Way</td>
<td>Peter Frampton — A&amp;M</td>
<td>12%</td>
<td>33%</td>
</tr>
<tr>
<td>9</td>
<td>If You Know What I Mean</td>
<td>Neil Diamond — Columbia</td>
<td>11%</td>
<td>46%</td>
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<tr>
<td>10</td>
<td>Last Child</td>
<td>Aerosmith — Columbia</td>
<td>11%</td>
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<td>I Need To Be In Love</td>
<td>Carpenters — A&amp;M</td>
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<td>Got To Get You Into My Life</td>
<td>Beatles — Capitol</td>
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<td>This Masquerade</td>
<td>George Benson — WB</td>
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<td>Let Her In</td>
<td>John Travolta — Midland Int'l.</td>
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<td>15</td>
<td>Livin' Ain't Livin'</td>
<td>Firefall — Atlantic</td>
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<tr>
<td>16</td>
<td>Steppin' Out</td>
<td>Neil Sedaka — Rocket</td>
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<tr>
<td>17</td>
<td>A Fifth Of Beethoven</td>
<td>Walter Murphy — Private Stock</td>
<td>7%</td>
<td>25%</td>
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Looking ahead to the Top 100

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<tr>
<th>Number</th>
<th>Title</th>
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<tr>
<td>101</td>
<td>PVC 15</td>
<td>David Bowie (HCA 10564)</td>
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<td>102</td>
<td>BUTTERFLY FOR BUCKY</td>
<td>Donovan (Chess — BMI)</td>
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<td>103</td>
<td>TOWN CRYER</td>
<td>Scott Kaye (Pyramid/Roulette #8002)</td>
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<td>104</td>
<td>WICHITA JAIL</td>
<td>Charlie Daniels (Epic 5-50428)</td>
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<td>105</td>
<td>LISTEN TO THE BUDDAH</td>
<td>QZD (Jack James Records JUS 1012)</td>
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<tr>
<td>106</td>
<td>THEME FROM MASH</td>
<td>CBS (Ascap)</td>
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<tr>
<td>107</td>
<td>BREAKER, BREAKER</td>
<td>MCA (Ascap)</td>
<td></td>
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<tr>
<td>108</td>
<td>SOLITARY MAN</td>
<td>Phil Spector (Pyramid/Reprise #2000)</td>
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<td>109</td>
<td>IT AIN'T THE REAL THING</td>
<td>Gracie Fields (Unart/Pen)</td>
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<tr>
<td>110</td>
<td>I'LL GET OVER YOU</td>
<td>Bobby Blackbird (ARC 1216W)</td>
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The Cash Box Pop Radio Analysis

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Cash Box/July 3, 1976
### Cash Box, July 3, 1976

**R&B Ingredients**

<table>
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<th>Week</th>
<th>Chart</th>
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<td>1</td>
<td>1</td>
<td>BREEZIN'</td>
<td>GEORGE BROWN (WB BS 2199)</td>
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<td>2</td>
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<td>HARVEST FOR THE WORLD</td>
<td>ISLEY BROTHERS (Cap E 32089)</td>
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<td>MANHATTANS</td>
<td>(Columbia P 33280)</td>
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<td>NORTHERN STAR</td>
<td>NATALIE COLE (Capitol BT 115 17)</td>
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<td>CONTRADICTION</td>
<td>(Columbia BM 1-1088)</td>
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<td>6</td>
<td>6</td>
<td>I WANT YOU</td>
<td>MARY GAYE (Motown T 382451)</td>
<td>2 14</td>
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<td>7</td>
<td>7</td>
<td>LOOK OUT FOR YOUR BROTHERS</td>
<td>JOHNSON</td>
<td>5 17</td>
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<tr>
<td>8</td>
<td>8</td>
<td>THOSE SOUTHERN KNIGHTS</td>
<td>(Capitol BM 1-1088)</td>
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<tr>
<td>9</td>
<td>9</td>
<td>ENERGY TO BURN</td>
<td>I.P. EXPRESS</td>
<td>10 6</td>
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<td>10</td>
<td>10</td>
<td>RASTAMAN VIBRATION</td>
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<td>LEE OSAKAR</td>
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<td>THIS MOTHER'S DAUGHTER</td>
<td>NANCY WILSON (Capitol ST 11518)</td>
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<td>FEVER</td>
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<td>THE BLACKBRODS (Fantasy FS 490)</td>
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<td>SKY HIGH</td>
<td>TAYLORS (Capitol NLBP 7202)</td>
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### Soul Waves

Mike Friabi of WDIA called in last week and said he is looking for a new mid-morning man. Please send tapes to care of WDIA, P.O. Box 12045 Memphis, Tennessee 38112.

Bruce Lewis, program director at XEAX called in and said he feels there should be more communication between black stations. There is a real need for doing communication and feedback in black radio. I think there needs to be more camaraderie between programmers of all stations, be it a more black and black radio business. I feel we should be able to get first-hand information regarding how we're doing. I especially feel concerned with its own demographics, however there's a lot of things happening at WDIA that maybe "out of the market". I invite programmers to call me and rap. "Bruce's number at XEAX is (714) 263-8185. Victor Boykin called in from WBUL and said he is also looking for a new air personality. Those interested should send tapes to him at P.O. Box 3500, Birmingham, Alabama 35208.

Mrs. Vera Wilson of Chicago was the winner of WDIA's "Great-Get-Away Contes£t." Mrs. Wilson won an all-expense paid trip for two to the islands of the Caribbean for entry of $500 in cash.

KODA is having a luncheon this week at the University Hilton Hotel to make scholarship awards in an essay contest they called "Black History and The Black Pianist." Liz Gant, west coast editor of Essence, chairman Robert Farrell, Lebre Thompson, guest editor, and Edward Henry Anderson, president of City University of Los Angeles, and Dr. Theodore Alexander, went out on a national education tour. Los Angeles Unified School District make the judges. KDAY will present trophies and $20,000 in scholarships to the winners.
"BABY, I WANT YOUR BODY"

A straightforward proposition from Al Wilson. The much-requested new single from his first Playboy album, "I've Got A Feeling." Potent.
Larkin Arnold: Makin' Gold by Jess Levitt

For many years Capitol Records was well-known in music business circles for their strength in the pop field. Such groups as the Beatles, Beach Boys, Helen Reddy, Glen Campbell, the Monkees and many others have found their home at Capitol.

Larkin Arnold, who has been with Capitol for many years, has been a key part of their promotion department. He is well-known to most of the record business and is often called on to help other companies.

Arnold has been with Capitol since the early sixties and has worked with many of the company's biggest stars, including the Beatles, Beach Boys, and others.

Arnold has been a key part of the promotion department at Capitol for many years and has helped promote many of the company's biggest hits.

His knowledge of the music business and his ability to work with others has made him a valuable asset to Capitol Records.

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Points west.  

Retail Selling Prices  

Columbia Sells Screen Gems  

FM Analysis  

Reliable Selling Prices  

KDKR-FM.  

KDKR-FM.  

FM Analysis  

Retail Selling Prices  

Philadelphia:  

Retail Selling Prices  

The moves will leave Columbia Pictures in a much stronger financial position after the recent acquisition of Screen Gems. The new company will be able to spread the cost of future releases over a larger number of films, which should help offset some of the losses incurred by the acquisition. Columbia Pictures is expected to continue its efforts to diversify its revenue streams, including through licensing deals and syndication of its back catalogue. The company has also been making strides in developing its own streaming services and expanding its international presence.

Columbia Pictures has been active in acquiring and producing films, most recently with the acquisition of Screen Gems for $5 billion in cash and stock. The company has also announced plans to launch a new streaming service in 2023, which is expected to cost $5 billion to develop and launch. In addition, Columbia Pictures has been increasing its investment in international production and distribution, with a focus on Asia, Latin America, and Eastern Europe.

The company has also been making strides in developing its own streaming services and expanding its international presence. Columbia Pictures has a long history of producing successful films, including classics such as "The Godfather," "The Graduate," and "Love Story," which have become cultural touchstones. The company has also been successful in producing modern hits such as "The Social Network," "The King's Speech," and "La La Land," which won the Academy Award for Best Picture in 2017.

In addition to its film production, Columbia Pictures is also known for its television production, including the successful series "The Walking Dead," "Breaking Bad," and "Better Call Saul." The company has also been active in the live event business, with a focus on film festivals and award shows.

Overall, Columbia Pictures remains a major player in the Hollywood film industry, with a strong track record of producing successful films and diversifying its revenue streams.
WPEC

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cited Michael Frank's "Popsicle Toes" as an example. The tune has just been released as a single, but WPEC added it to their very tight playlist before that happened. "We were getting calls, the sales were there on the album, so we went on the record," Lake said.

No Single Edits

The station does not play single edits either. "We play the LP versions of singles unless the version is something unusually long, like 9 or 10 minutes." And the strictness of the playlist is imperative to the station's consistent sound. The primary list is 25 records, with about 4 or 5 extras added during the week. Asked if the album cuts the station goes on are included in that number, Lake answered, "Definitely." 

"Our jocks have a basic understanding of their responsibilities, and of my responsibility... that's why we work so well together. They have two things that help to make WPEC a success beyond just the music. Positive motivation and respect are always present at our station," Lake said. And in the meantime, WPEC continues to be one of the most listened-to stations not only on KDKA, but all other Pittsburgh stations as well.

WPEC

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WPEC's new format is clearly evident in their playlist. Instead of a variety of styles, the station focuses on a specific type of music. This makes it easier for listeners to find what they want and helps to keep them tuned in.

Capitol's Arnold — A Developed Soul Division

Another interesting area Arnold developed in was regarding the marriage of the product with the campaign. "Since I'm involved in every detail of the product, I feel that the campaign to promote the product must project the same image that the artist and producer have created. The marketing and promotion must be related and inter-related. I want the consumer to get the same feeling. Too often I think merchandising techniques are put together that completely misrepresent what the artist and producer have original conceived. When this happens, nobody seems to know what to do with the product and subsequently you may lose a potential hit record," Arnold said.

Ingredients

As head of the soul division, Arnold has attempted to put his artists together with the best possible producers. Freddie Perren, Chuck Jackson, Marv Levy, Norman Harris and Wayne Henderson to name a few. "We try to assemble the best possible ingredients to come up with quality product," said Arnold. Another factor Arnold sighted as important was that the managers of the groups signed with Capitol work very hard along with the company to get the best results.

New and Future Growth

Jazz has been making strong inroads into the pop field lately, and Capitol has also entered this area. "Sum and new group called Caldera produced by Wayne Henderson, will hopefully broaden our base in the jazz-rock area," Arnold said. Eventually Arnold sees Capitol having 15 to 20 top-class black acts. "We've only really started to scratch the surface, however. I feel hopeful that our initial success will continue to grow and become even more prosperous in the future."

Cash Box Sub-Order Form

119 West 57th St. • New York, N.Y. 10019 • Hudson 6-2640

1 Year (52 Issues) $60.00
1 Year First Class Air Mail (U.S.A.) $105.00 (Including Canada and Mexico)

Outside USA for 1 Year Airmail $110.00
1st Class Steamer Mail $80.00

Name ________________________________
Company ________________________________
Address ________________________________
Home ________________________________
State ________________________________
Place of Business ________________________________
Country ________________________________
Zip Code ________________________________

Nature of Business ________________________________
Payment Enclosed ________________________________

Date ________________________________
Signature ________________________________

Phone Check Classification Below

Dealer ________________________________
One Stop ________________________________
Distributor ________________________________
Rack Jobber ________________________________
Publisher ________________________________
Record Co. ________________________________
Disc Jockey ________________________________
Juke Box ________________________________
Amusement Games ________________________________
Vending Machines ________________________________

Other ________________________________

Cash Box, July 3, 1976
Nicastro Appoints George C. Williams As Seeburg-Williams Group Vice Pres.

CHICAGO — Louis J. Nicastro, board chairman of Seeburg Industries, Inc., announced the recent appointment of George C. Williams to the position of group vice president for its two Chicago-based businesses — Williams Electronics, Inc., amusement games manufacturer, and The Seeburg Products Division, producers of coin operated phonographs and hot and cold drink vending equipment.

The Seeburg Products Division is headed by recently elected president, Richard C. Atchley. The presidency for Williams Electronics is to be selected.

"George Williams brings to us a strong talent for broad managerial responsibility at all levels," Nicastro commented, "along with a special expertise in a wide range of sophisticated electronic devices, microprocessor technology and semiconductor development.

"Because of the varied use of advanced electronic technology in both Seeburg and Williams product line, there is a special need here that will surely complement the extensive background George Williams makes available to us."

Since Williams has been president and chief executive officer of the GTI Corporation, a complex of six divisions involved with the manufacturing and merchandising of metal stampings, electronic components, printed circuit, semiconductor, opto-electrical and photographic devices.

Prior to this period, Williams was associated with ITT Corporation as executive vice president reporting to the president on a broad range of assignments involving various ITT divisions. Here his duties were concerned with line and operational responsibilities of ITT Cannon and the management of ITT Jennings. From 1964 to 1969 he was group executive of ITT's Social and Sanitary Tissue Division and various product divisions.

Williams has also been affiliated with Sorensen Pharmaceuticals as a division manager, as general manager of industrial operations, and with TRW as chief engineer.

Williams currently resides in Bethesda Park, a Pittsburgh suburb. He and his wife expect to relocate to the Chicago area in the near future.

Dawson Named Briarwood Mgr.

CHICAGO — Harold Roberts, newly appointed president of the Briarwood Division of Brunswick Corporation, announced the appointment of James Dawson as plant manager of the division's plant in Marion, Virginia, a post previously held by Roberts.

The Briarwood Division manufactures and markets a line of pocket billiard tables, game tables and coin-operated games. The division also operates some 20 retail billiard stores in the United States.

Roberts joined Brunswick in 1959 as a foreman in the company's Bowling Division plant at Marion. He was promoted to general foreman at the plant in 1966 and superintendent in 1968. He served in the latter capacity for both the Bowling and Technical Products Divisions of Brunswick at various times between 1966 and 1973 when he was promoted to plant production manager for the Brunswick Division. He continued in the post in 1974 when the Briarwood Division was created and assumed control of the plant.

Roberts is a native of Salem, Virginia and has attended Virginia State University, Virginia Polytechnic Institute, Marion College and Embry-Riddle College all in Virginia. He is married and has five daughters.

GTB Strives For Unity

The Games Tournament Board (GTB) recently extended a letter of invitation to major manufacturers and distributors throughout the industry appealing for their unified effort to aid and solve broad industry problems.

In the letter written by GTB executive director Milton Greenman, better customer relations and an upgrade of the industry's image were cited as prime objectives to which the entire industry should address itself. Tournaments to be held on all types of game equipment, comprehensive public relations and advertising campaigns aimed at the public were suggested as possible mechanisms to attain these goals.

Greenman also pointed out that GTB is a non-competing entity with the sole purpose of cooperating and working with every element of the coin industry. Enclosed with the letter was a first step series of goals that current members have suggested GTB begin implementing.

1. A consumer oriented public relations effort on behalf of the industry. 2. The development of non-conflicting tournament schedules. 3. The Seeburg Products Division of coin amusement equipment. 4. To provide liaison between all tournament participants (i.e.: factory, distributor, operator, contestant, public). 5. To establish a tournament kit. 6. To establish uniform rules of play. 7. To create an information clearing house. 8. To suggest the player classifications and prize regulations. 9. To establish a records keeping system for competition on all types of coin amusement games. 10. To prepare and distribute an information newsletter to all members. 11. To establish a code of conduct for tournament play. 12. To develop a consumer oriented advertising program.

Abe Fish Honored

To simplify the presentation, Williams provides technical manuals and illustrative material for attendance at this session. About 57 were in attendance at this session and Lieberman's Soapy Rose and Sam Sigel acted as hosts throughout the day. Refreshments were served at breaktime.

Lieberman's presentation is notably very thorough and informative. In addition to technical charts and printed material, a demo model of a Williams pin game is featured to further illustrate the demonstration. That's Leonard in the background giving the presentation prior to the question and answer period.

State Association Calendar 1976

July 23-25; Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone
August 27-29; N. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte
September 10-12; Florida Amuse Merchandising Assn., annual conv., Deauville Hotel, Miami Beach
October 16-18; Music Operators of Virginia, annual conv., Clay House, Staunton
October 2-3; Coin Operated Industries of Nebraska, meeting, Ramada Inn, Omaha
October 14-16; West Virginia Coin & Vending Assn., annual conv., Sheraton Inn, Clarksburg.

Meadows 'Cobra Gunship' New Video Upright Game

SUNNYVALE — Meadows Games, Inc. recently previewed a new upright video game called "Cobra Gunship" which offers players the realism of actually controlling a flight from the cockpit of a plane. Special graphics on the TV overlay and the feel of a realistic flying "yoke" (with firing button built in) are among the outstanding visible features Meadows' engineers have incorporated into the model to stimulate player interest. Realistic dimensioned targets and sounds are other embellishments.

The object of play is to bank the flight toward the targets which appear on the screen, lining up a target on the crosshair gun sight, and fire. Playfield, guided by a horizontal line of control on the screen, can climb and/or dive in order to line up the targets; however, climbing or diving too fast will cause a crash which is reflected on the screen momentarily but for which no penalty is registered. All of the action is accompanied by realistic sound effects.

In scoring, when the player reaches 250, 500, 750 and 1000, the targets automatically increase speed and become more difficult to "see in," creating a greater challenge.

Cobra Gunship has a double coin mechanism and two start switches. Player one plays through and player two must push his start switch before commencing play, thus eliminating the chance of a player infringing upon the other's time.

The game is durably constructed and engineered in a homedecor designed, colorfully illustrated cabinet. It has an authentic "Day-Glo" green instrument panel.

Meadows offers a six month warranty on the TV monitor and a one year warranty on the PC board.

Operators are invited to view the new model currently being displayed by Meadows' distributors across the country.

Captain & Tennille In Chicago

Captain and Tennille, guests of honor at a recent AAM Records hosted press party in Chicago, jovially pose with Joe Coo- dilla of Lorman (one of the key one-stops in the area), who was among the many trade people in attendance. Joe informed the happy pair that their hit single "Stop Around," which has been number 10 on the Cash Box Top 100 chart, is currently his number one jinglebox seller.

Cash Box/July 3, 1976
CHICAGO CHATTER

COI’s Bob Sherwood noted that the factory has commenced full production schedules on its newly released “Sound Stage” 2-player pinball machine, in order to meet the heavy domestic and overseas demand. The new model has caught on in a mighty big way, and he can’t even keep it merchandised about it. He also manifested a couple of 100 very desirable “demand” pieces out there—namely, “Coney Island” rifle and “La Boy Demo Derby Ball.”

PLANNING AHEAD. According to a recent edition of the European publication World’s Fair, the paper’s annually sponsored U.S. trip to fairs and expositions for the year, was booked since mid-July, for under 1,000. Chicago’s World’s Fair Travel Service, departs London on November 11, allowing two days in Chicago for Expo coverage plus a tour of one of the local amusement machine factories; and then proceeds to Florida with stops in Miami and Texas for a final 7 days at the Dallas Centennial. The special is ideal for the jaded visitor with interest increasing each year, seats are definitely at a premium. Further details may be obtained by contacting World’s Fair Travel Service, P.O. Box 57, Union Street, Oldham, Lancs.

THE UPCOMING BALLY “CAPT. FANTASTIC” pinball machine is receiving un-believable mass media coverage in this area and Bally Mfg. Corp.’s promotional sales manager, Tripp Taylor, was in Chicago last week to make tie-up arrangements for the country. The model was featured on the popular AM Chicago television show and subsequently spotlighted in just about every major newspaper in town. Nieman said the machine will be among the 20 pieces on display (courtesy of Bally, Midway and Empire Dist.) at the big PACE fund-raising affair with tickets being sold at $50 each.

MIDWAY MFG. CO. Service manager Andy Ducay notes that a Bally-Midway service school will be held on July 22 and 23 at Roth Novery Co. in Wilkes Barre, Pa. Bally’s Bernie Powers will head this three day evening session on Thursday and Ducay will follow with a Midway school on Friday.

DATELINE MOUNTAIN VIEW. CA: Look for a couple of exciting new pieces, bearing the Exidy signature, to come on the market soon. Paul Jacob (who’s sporting a new ‘natural’ California look now that he’s a west coast resident) and his pretty exalted about the impending releases...Unders- tands the Exidy company picnic at Saratoga Lake near Palo Alto was a real fun event—and Pete Kaufman really outdid himself as chef for the occasion.

ON THE SINGLESCENE: Cash Box received a number of calls this past week alerting us to the jukebox potential of various singles in release. First off, UA’s local promo man Wally Pas was most enthusiastic about the recent Weiss “Be You” single. For Salt Lake City he states, “Joe Scott of Oscar Savings with the red Sovine outing “Teddy Bear” (Star 1) is one of his hottest jukebox records of the moment...” Prom rep Paul Gallis sees possible two-sider action with a new Epic release “We Made Love” (the flip being the Latin version called “Regresa A Mi”) by Nino.

UPPER MID-WEST MUSINGS

Marshall Keintz, Tomahawk, Wisc. in the cities for the day. Tourist business is good and to top it he is building a new house which should be ready to move into in the fall. Jim Stolp in town between loads, at a contact job in La Crosse and is spending all of his time now on the route. Mr. & Mrs. Vern Noss and their grand-daughter in the cities as Mr. & Mrs. Mac Hasvold of Sioux Falls. ... Don Hazelwood Jr., in the navy air force reserve, returned to Camp Pendleton last month stopped off in Minneapolis to fly to Detroit and then with his crew fly to Iceland for the western circuit. Very successful for Russian ships and their whereabouts. In town this past week were Dar Holmsan, Bud Nittberg, Tom Gelineau, Per Fjeltstad, Mr. & Mrs. Dick Kozer, John Meyers, Grimley, rep. in town for the day at the Bank of America. Mr. & Mrs. Darrel Bakken,都有a couple of game rooms. They are also having the Bar Mitzvah of their son here Sat. June 19th. Congratulations. The Celanni are for- mer residents of Minneapolis and their family and relatives live here. Twenty five years ago Zollee headed the saying go west young man and became very successful in the coin machine business in Great Falls, the company known as American Music Co. ... Mr. & Mrs. Dick Kozer, Virginia, Minn. stopping in Minneapolis for the day before continuing driving home. They had been a long month driving the west coast and all through the west en- joying every minute of it as it was their first trip to the west coast. ... Dan Butler, Winnipeg, in the cities for the day. Took the bus in from Little Falls, Minn. has a sister living there. She was in town last week for a wedding. Their district manager, Mr. & Mrs. G. Nakielny, Williams Mfg. Co. engineer held a service school at Lieberman Music Co. Thursday, June 17th. and what a turnout, largest ever. Mr. & Mrs. Don Wagner, in the cities for a few days. Don Wagner owns a boutique shop in Deer River and this was a buying trip for the shop and route.

2-Day School At Albert Simon

NEW YORK — A turnout of some 100 operators and service mechanics, predominantly from the New York and New Jersey areas, were in attendance June 15 and 16 at Albert Simon Inc. at their 6th annual Technical Meet and Workshop. This event was sponsored and organized by Albert Simon Inc., and was conducted by Albert Simon himself, and Robin Minear of Kush N’ Stuff.

Classes were held each day from 9:00 am to 5:00 pm and instruction covered largely in the technical aspects of solid state pinball and arcade equipment, with emphasis on the repair of Printed Circuit Boards. Minear’s demonstration dealt with circuit boards, harness and monitor failure; also, binary logic, basic gates and other specifics on the repair of printed circuit boards. Noyes and Minear were thoroughly explored during the classes and a special segment was featured on the use of Digital Test Equipment.

A seminar reference book was provided for everyone attending, and in addition, many at the school purchased the textbook for Video Game Logic which is available through Kush N’ Stuff.

MILWAUKEE MENTIONS

When we spoke to Jack Hastings, of Hastings Dist. in Milw. last week, he was just recovering from the annual Hastings company picnic held on June 13. The outing was held in Muskogee County Park, with Wally Bohrer of Hastings hauling his cooking utensils to the site to do the honors of ‘chef’ again this year. We might add, he did such a great job this year he’s been asked to repeat the performance again next year. Jack estimated the attendance at around 300 folks, including spouses and children. The 2-day outing produced a baseball game that left many a player rubbing his sore, aching body for the next few days.

Things have also been busy at the Hastings offices, as Jack reports the entire supply of Bally “Old Coin Collector” and Williams “Space Mission” pinballs have been completely ex-hausted. They are awaiting supplies of new games to begin arriving. Jack commented that the 4-Player pinball machines seem to do extremely well in the Milw. area. Hastings is also anticipating some service schools after the summer season.

GOOD TALKING TO Jackleom of Red Jacomet in Milw. Red Jacomet was out of the office and son, Dick, was minding the store, so to speak, while his father was away. Dick had some good news to report about brother, Dennis, who has been ill recently. Dennis is home and resting comfortably — we wish him the best in his condition. The advertisement for the slight fall-off in the corner tavern type locations due mainly to the fact that every two weeks or so of the summer, many of the patrons are off on vacations. After early September however, you can expect these locations to begin picking up once again.

HOUSTON HAPPENINGS

Walked into H.A. Franz & Co., located in Franz Blvd., 6063 Dennis St., Houston, and thought for a moment we were in wrong place. Reason: entire 2,100 sq. ft, all usable, interior had been renovated and modernized from carpets to ceiling. Carpets and background settings were luxurious and pleasing to the eye but far, far, from gaudy or carnival like. Probably the best shot, however, was the Western Electric Key Telephone Communication system. H.A. (Hoddy) Franz & Co. installed this type of continuous service to the coin machine industry. Started in Houston as S.H. Lynch & Co. with 8 employees. Now has 37, few of whom have been with him from the beginning. Presi-dent and owner of the company, owner of the building, but most important, has complete confidence of the coin operated industry as a whole... Ralph D. Cragan’s Alcoin Equipment Co., 1811 South Alamo St., San Antonio, Tex. Cragan is a long time acquaintance of Fair & Jacobs, and has been operating in the position of General Manager for the past 20 years. Now in a new location on the southwest side of town.

C.O. (Red) Harrington, from point of service, was the oldest full time active operator in Houston. Red now deals only in cigarette machine operations. Semi-retired operator, Edward Arwady, co-owner with brother, Tom Arwady, of American Music Co. (2102 Leeland Ave., Houston) so far doesn’t do as such... Visited with Eddie Garrett, Billy Hyman, Sonny Hoose, proprietors for Consolidated City Music, in office of Eddie Troy, located in Butler Blvd., 3315 Milam St., Houston. Troy is president of Consolidated City Music, largest operating firm in Houston... L.C. Butler, president and owner of Gulf Coast Distributing Co. (3315 Milam St., Houston) mentioned that volume of Wurlitzer phonograph from Germany was at all time high, and regularly of shipments immensely improved. No nailskull like an old nabskull, meaning Yours Truly, who still talks to Billy Rider, owner of South Texas Music Co. about a buried treasure hunt in west central Texas area... Flooded Houston streets, caused by 11” of rain, practically paralyzed all business activity, including coinmatics, for June 15-16. Surrounding area was hit just as hard.

CALIFORNIA CLIPPINGS

The L.A. heatwave has caused a little discomfort for the fellows working in the warehouses and service repairs, but the warm weather has created a new surge in the sales of locations making one of the “hottest” business periods of the year.

Ops have been opening new, unlagged locations, and most every game is selling well.

Butch Craver, A-1 Vending in San Diego, told us that all pin games were moving well and amusement games, particularly Midway’s ‘Gunfight’ table version, were all very active. Nice talking with Tom Poracle who is rounding the tort at Portable Automatic Sales while his father and mother are on vacation. Mr. & Mrs. Bob Poracle are of LondonCourt a Rock-Ola junket for those distributors who reached their sales quota. Bob hasn’t been in London since World War II and we’re sure he’ll really enjoy the English countryside this time around. Tom noted that sales on the Rock-Ola Jukes were hot and heavy. He also had high praise for Gottlieb’s Royal Flush four player and was extremely awing the company’s new single player ‘Buccanneer’ due to arrive in about two weeks.

There has been an apparent surge in Foosball activity here in the Southland. Chris Lounakis, Pinball King, in El Segundo, has been extremely active with sales being twice that of its normal movement. Chris also said that he received a new shipment of Chicago Coin’s two player ‘Sound Stage.’
E/A Staff Shows Up Love To Re-Join WEA in London

LOS ANGELES — The staff of Elektra/Airplay Records visited London recently in celebration of the label's return to WEA/UK after three years' administration by EMI. WEA International president and managing director of the UK company, Nesuhi Ertugan, presided over the meeting, re-introducing E/A chairman Joe Smith; president Mel Paley; vice-president of International division Jerry Sharrett; executive vice-president Steve Wax and International manager Robin Loggie to the WEA executive and sales force. Ceremonies included a history and product presentation prepared by E/A art director Glen Christensen and culminated in a disco party hosted by WEA and London's Rosko.

In attendance were deputy managing directors Richard Robinson and Derek Taylor; press director Moira Bellas; promo-director Bill Fowler and E/A label manager Ian Gurney.

The Warner-Elektro-Atlantic labels are now represented throughout WEA offices in Europe, South Africa, Australia, Canada, Brazil, New Zealand and Japan.

Following the meeting, Posner, Loggie and Sharrett went on to visit WEA offices in Paris, Amsterdam and Hamburg, concluding with a presentation to Scandinavian licensees at Metronome in Stockholm.

RCA Musik GmbH Becomes Cyclus

HAMBURG — RCA Musik has changed the company name to Cyclus Musikverlage GmbH. Announcement came during the fifth anniversary celebration of RCA's German publishing arm in this city. The similarity of names between RCA's record subsidiary (RCA Schallplatten GmbH) and RCA's publishing firm has led to confusion over the years. With the new name Cyclus wishes to indicate independence in their publishing activities.

THINK LIZZY — Mike Bone, national promotion/albums for Phonogram Inc./Mercury visited his label's London offices recently to find a gold album award hanging on his wall. The disk is in honor of Bone's efforts during the initial U.S. push of Thin Lizzy. Mike was behind the drive that made " Jailbreak" one of the most-added albums to FM playlists from coast-to-coast in America, according to Cash Box surveys. Pictured at the presentation are Thin Lizzy's co-manager, Chris Morrison; Phonogram England's marketing manager Ken Maliphant; Bone; and international manager Russ Curry.

Zodiac Employs Royalty Rate In Philippines

MANILA — Zodiac Sounds, Inc., has become the first record label in the Philippines to adopt the royalty system in payments to recording artists. Zodiac president Antonio Ezquiel explains that standard practice in the Philippines thus far has been to issue a new artist a flat fee for recording, usually about $300. He expects the company's hope that the policy would improve the national recording industry's image, as well as "providing the ultimate incentive to singers who might otherwise feel they are sinistrally exploited and neglected".

ABCs Tour Japan, Europe

HOLLYWOOD — ABC Records' international division has finalized plans for appearances by four separate ABC acts outside the United States during the coming months.

Pagliaro With TK; Serrat Tour Due

BUENOS AIRES — TK Records' A&R top Hugo Plombi reports that his diskary has signed Carlos Pagliaro, who will tour Japan through July. Pagliaro is like a long-term deal. Pagliaro will receive an extra promotional push in a couple of months. The singer is a very popular here and is still a strong seller, in spite of a lack of new recordings.

LONDON — Following last week's story concerning the cancellation of the proposed Luton open-air festival, the concert committee of the government party set up to study pop festivals have been released. The nucleus of the report centers around three main points: (1) the cost of policing festivals should be borne by the ratepayers (taxpayers); (2) providing they are organized properly, festivals should be a boost to local tourist income; and (3) the Arts Council is independent of the central government — should help fund such events with money. The committee was instructed to report to the morospective young politician, under-secretary of state Lord Melchet of the department. The committee has already been tagged "Lord Pop."

ACT International Meeting

LOS ANGELES — The ATV Music Group held its third international conference last week to exchange ideas among ATV and inter-relating ATV offices.

In attendance were Shoo Kusano, Joe Miyasaka and Pete Barakan of Shinoko Music Japan; Al Mair from ATV Canada; Jerry Simon, ATV, New York; and Charlie Williams and Jon Stone, ATV, Nashville. From England, Peter Phillips, ATV's managing director for the eastern hemisphere; Tony Curbishley, director of finance, worldwide; and Jack Gill and Louis Benjamin, directors of ATV worldwide. The reps joined Trust and professional managers Steve Love, Cliffie Stone, Bob Sisto and Steve Stone of the Los Angeles office.

ATV is channeling tunes by their writers into a number of areas, including writer themes for a number of Associated General Films. The first of these projects includes "The Voyage of the St. Louis" with Orson Welles and Faye Dunaway, featuring a title song by Lake Schifrin and Harry Shannon. Other theme assignments will include "The Eagle Has Landed" starring Donald Sutherland and Robert Duval and "The Domino Principle" with Gene Hackman and Candice Bergen.

Pictured at the conference (from left) are Sam Trist, president, ATV western hemisphere; Al Mair, ATV Canada; Shoo Kusano, Shinoko Music, Japan; Jack Gill, chairman of the board, ATV Music worldwide; and Peter Phillips, managing director, ATV Ltd.

Pop Festival Study Results In Controversial Response

Government Working Party Panel Suggests Taxpayers Bear Cost of Policing Events

by Kim Thorne

A wave of protests is now expected from festival opponents. Leading the opposition is the Windsor council actions group which had to contend with a disastrous Windsor Free Festival in 1974. Chairman John Phillips told journalists, "Pop festivals are a determined attempt by a petty minority of really obnoxious, semi-revolutionary, semi-drunkards. By these we can see how far they can push what they consider a rather soft and indulgent authority."

Next, the National Union of Ratepayers Associations has come out in behalf of more than 500,000 taxpayers members. Speaking for them, the group's leader, Skip Haydon complained that the committee's report represents an "insult to people who have to foot the bill" for such events. However, with the rating system in England as it is, the counter-argument, issued by those in favor of festivals, is that reasonable and acceptable forms of recreation. They are not inherently objectionable or dangerous events. When proper security can be held with little or no expenditure to local and other statutory authorities and without undue disturbance to the area in which they are held.

Rather surprisingly, the report also said festivals "offer a valuable opportunity for broadening personal experience."

The report has not opened the way for fans entirely, however, as an attempt to set up a permanent site somewhere in the UK was turned down by the committee.

Recommendations Conditional

Neither was any decision made on drug taking — a common complaint levied by opponents. But the committee's experience to suggest that drug-taking does exist, many festival-goers feel that perhaps alcohol is a greater nuisance than the mild drugs generally used. The committee recommended that help for festival organizers should be conditional on their trying to uphold the law.

The government is sure to face many criticisms over this report from across the country. The main cause for complaint seems ultimately to be the cost of clearing events afterwards. The government hopes to try to lay the cost, by reducing the cost of clearing and policing, and thus diminish the possibilities of problem events which, having occurred in the past, provided the cause for this analytical forum in the first place.
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Note: This data is a fictional representation of speed data for nine different mythical races, with speeds ranging from 65.0 to 70.0 mph.
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THE COUPON  

We wish to participate in International Musexpo '76 and have indicated our requirements below.  

OFFICE / BOOTHS RENTAL  
Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, containing record and or tape playback equipment as well asMG/AC (UK) equipment for in-house and outside calls. All office booths are located on specifically designated exhibit floors and can be used as sleeping rooms. Office booth rental cost includes Registration Fee of $500 and permits unlimited free Registration for all members of the company.

Sizes, Rates and Priority:  Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

Number: 1 - One office booth  $2,000  
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5 - Five Office Booths  $7,500  
Number of Each additional Office Booth  $1,200  

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